

Il ritorno d'Ulisse in patria (1640)

Music by Claudio Monteverdi
Libretto by Giacomo Badoaro

Premiere: Teatro di San Cassiano, Venice, 1641

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Preface

Of the three Monteverdi operas that have come down to us, *L'Orfeo* (1607), his very first, is generally acknowledged to be the earliest masterwork in the history of opera. Then, after a gap of thirty-three years, during which Monteverdi wrote numerous operas that have been lost, we have two masterpieces from near the end of his life: *Il ritorno d'Ulisse in patria* (1640) and *L'Incoronazione di Poppea* (1642).

Il ritorno d'Ulisse is based on the story told in books 13–23 of Homer's *Odyssey*, in which Ulysses returns home from the Trojan War after an absence of twenty years and slays his wife's suitors, who have taken over his palace. The 73-year-old Monteverdi's setting of Giacomo Badoaro's libretto was premiered in 1641 during the carnival season in Venice and received such acclaim that it was revived the following season, an unusual distinction for an opera of the time. The first performances took place at one of the city's new public opera houses, where, not only were production budgets severely limited, but where writing for a broader public affected the kinds of stories that were set to music. The story of Ulysses was familiar to the audience, and its abundance of blood and gore was a far cry from the nymphs and shepherds of the composer's earlier *Orfeo*, which had been written for the Mantuan court. But not long after its premiere, the opera dropped from view and was thought to be lost until late in the nineteenth century, when a manuscript was rediscovered in Vienna, a manuscript that may have been made for a later seventeenth-century revival in that city. Initially there were concerns as to whether the newly discovered work was a genuine lost opera of Monteverdi, but by the mid-twentieth century, further documents were found that removed any doubts about the work's authenticity.

A note on sources

Today *Il ritorno d'Ulisse* is considered one of the three pillars that place Monteverdi among the greatest of opera composers. Nonetheless, it remains the least performed of his three surviving operas. Perhaps the greatest reason for this has to do with the difficulties presented by the performing material. Although the music has come down to us in a copyist's manuscript, we have nothing in Monteverdi's own hand. The score that does survive, most likely copied out after the composer's death for a particular production, is hastily and sometimes carelessly written, and it lacks many details (some of which may have been explained to the performers in rehearsal). It is incomplete in places and has numerous errors. In addition to the score, a dozen early copies of the libretto have been found, in which are several scenes that do not appear in the score. Those scenes may have been lost or cut from a production, but it is also possible that they were never set to music in the first place. A performance -- and an edition -- therefore reflects many decisions about what the manuscript tells us.

The libretto of *Il ritorno d'Ulisse* was not published as an independent work, as was the case with many other operas. There are therefore discrepancies among the various libretto copies, and their texts occasionally disagree with what is in the music. Since it was not unusual for opera composers to adapt libretti to suit the needs of the music, this is not necessarily surprising. While the libretti at times provide clues where text is missing or unclear in the score, this edition gives priority to the musical score, since, although it is not in Monteverdi's hand, it is the only music we have, and it was designed for an actual production. There is no evidence that

any of the libretti were meant for the same production as the score. We therefore do not add music for scenes that appear only in a libretto, nor do we attempt to create a speculative "original" version of the opera by mixing and matching sources. This edition follows what is in the sole surviving score.

It should be noted that the score has a completely different prologue from the libretti, so that it is the only source for those lyrics. As for the "missing" choruses of nereids, sirens, underworld shades, etc. referred to in the libretto, Monteverdi may never have set them to music. His main interest, as he wrote in his letters, was to portray the gamut of human emotions, and he may well have felt that scenes such as these would have been a distraction from his purpose. There was also a possible practical consideration, since choruses were not a common feature in the cash-strapped public opera houses of Venice at the time.

Notation in this edition

This edition, which was created for Boston Baroque's productions and for its recording on Linn Records, is intended both as a practical performing edition and a critical edition based on source material. As far as possible, it reproduces the note values, meters and bar lines of the manuscript. While a growing body of musicians has become accustomed to this early notation, some may find the large note values and irregularly placed barlines unfamiliar at first. However, even musicians who have not previously been exposed to this kind of notation have tended to adapt quickly enough and have generally appreciated the seventeenth-century "flavor" of what they are reading.

Instrumentation

As was common for operas of this time, including Monteverdi's *Poppea*, the manuscript score of *Il ritorno d'Ulisse* does not specify the instruments that should be used. For the five-part *ritornelli*, one would normally use strings, although some other instruments might be added at times for color. For most of the opera, though, the score has only two staves of music, a vocal line and an instrumental bass below it, leaving it up to the performers to decide how to harmonize the bass and which instruments should play it. Typically, a production would employ a variety of continuo instruments to allow for changes of color according to the needs of the dramatic situation.

Probably the biggest difference among performing versions, however, is in the use of orchestral accompaniments. In the original score, the instruments other than continuo play very little. They are called for mostly in short *ritornelli* -- some as brief as ten seconds -- and they accompany singers only in rare moments: notably the moment when Ulysses slays the suitors and Penelope's song of joy in the final scene of the opera (although, in her song, they do not play while she is singing). All of the ensemble music therefore comes to perhaps fifteen minutes out of a full length opera. The rest of the score is written for singers without the ensemble, accompanied only by continuo.

The question then is whether the manuscript score is complete, or whether it is a "short score" with instrumental accompaniments that are not shown but that may have been copied out

only in parts. Every production must address this issue. Some modern composers (*e.g.* Dallapiccola and Henze) have orchestrated a Monteverdi opera throughout, giving it something closer to the sound of a nineteenth-century opera. Not only does that change the basic character of the work, but it also makes it impossible for the singers to be rhythmically free in declaiming their text and restricts the ability of continuo players to improvise and react to the singers, as they are meant to do in this music. At the other extreme, there are performances that limit themselves strictly to the notes that are written down in the manuscript score, so that the ensemble plays very little and almost never plays with singers. This more austere choice leaves the ensemble sitting silent for over 90% of the opera and might well have seemed as artistically and financially wasteful in the seventeenth century as it would be in the twenty-first. There are, of course, performances that fall somewhere between these two extremes.

This edition lies in a middle ground. I have composed instrumental parts to accompany singers at certain key moments of heightened drama, when a character breaks out of recitative into song. These are mostly simple accompaniments, designed not to interfere with the singers. There are plenty of hints to support this approach. In this manuscript, there are places where a few interpolated notes appear to be cues for instruments that are meant to be playing, even though there is no music written for them. The most striking of these is Melanto's little song, "Ama dunque" in Act I, Scene 10, in which fragments of an instrumental line are written on the vocal staff between the singer's phrases, thus implying that instruments are accompanying her. There are also models in some other operas of the time, where we can see written-out parts for instruments to accompany singers or occasional instructions for an aria to be played "with violins" or "with all the instruments," even though no instrumental parts are shown in the score. Instrumental accompaniments like these can heighten moments of true song.

Of course, it is possible, if one is inclined to treat this copyist's manuscript as literal and complete in every detail, to use this edition without playing *any* of its added instrumental accompaniments. (Those additions are shown in brackets.) Either way, the core of this music, the greater portion of the opera, is in the freer speech patterns of recitative accompanied by a continuo section that follows the singers with an improvised accompaniment.

Continuo

Continuo figures that are in the manuscript are enclosed within rectangles. All others are editorial. Interestingly, the relatively few original figures tend to be for obvious chords, rather than chords for which there are harmonic choices or ambiguities. In the manuscript, as well as editorially, the penultimate notes of cadences are sometimes figured in shorthand with a single sharp, even where the music could well be elaborated with a 4-3 suspension.

While bass notes may be tied or repeated as needed, they are printed here as they appear in the manuscript. Only occasionally an editorial tie is suggested with a dotted line.

Neither the manuscript score nor this edition names specific continuo instruments. A variety of instrumental colors in the continuo to reflect emotional changes or changes of scene is both historically accurate and highly desirable in an opera with as much continuo as this, but it is

left to the performers to decide whether and where to use harpsichords, organ, theorbos, or various string instruments to play the continuo.

About the Italian text

Since this edition reproduces the contents of the single surviving copy of the score, it gives priority to the Italian lyrics as they appear in that source. As a result, there are occasional small differences between the text in this edition and that in some other editions, where the text may be a mix of what is found in libretti and in the score.

Many of the older forms of Italian words and spellings have been retained where they are not likely to be confusing. These at times give slightly different verb endings (occasionally "-e" rather than "-o") or slightly different spellings. A few examples of the latter are "sovra" instead of "sopra"; "foco" instead of "fuoco"; keeping the "h" in "huom" rather than the more modern "uom"; the older "peregrin" rather than "pelegrin" (although both are found in the score); and the occasional "d" in place of a "t" (*e. g.* "ed" rather than "et," or "pietade" rather than "pietate").

For the word "ruin" at the end of Act II, the copyist writes the Italian as "ruina," but this edition has "rouina," a more common early spelling supported by, among others, John Florio in his Italian-English dictionary of 1611. Other editions use the modern "rovina," although the letters "u" and "v" were not yet normally recognized as distinct letters with different sounds.

For help with details in the seventeenth-century Italian, I am particularly indebted to Prof. Dennis Costa of Boston University, who generously assisted with several passages and also to the genuine Renaissance man John Florio, who in 1611 published his Italian-English dictionary, an invaluable resource for working with the Italian of his day.

About the English translation

My English translation printed below the Italian in this score is not poetry and is not intended as a singing translation. Rather, it is offered mainly as an aid to English-speaking musicians, especially continuo players, who might find it useful to have a line-by-line translation in the score.

It is designed as much as possible to give a phrase by phrase sense of what the Italian is saying, while still fitting the words to the notes and rhythms of the music. In doing so, it attempts to stay closer to the meaning of the original Italian than is possible in most poetic translations. Where the meaning of a word is depicted musically, that word is placed under the corresponding notes wherever possible. Repeated words or phrases in the Italian are also repeated in the translation, even if this may not be characteristic of an original English text. In occasional places where the English must add or omit a note in the score, it is done on repeated pitches, so that the contour of the vocal line is not altered.

The early Italian practice of cadencing with a weak syllable on a weak note and slurring it into the downbeat sometimes works with the English, but sometimes it does not. Where it is

awkward in English, the final syllable is placed directly under the final note (*i. e.* one note later than in the Italian).

Editorial procedures

1. Note values and the irregular placement of barlines have been reproduced from the original manuscript.
2. Occasional obvious errors in the manuscript have been corrected but noted either in footnotes or in the critical notes. Otherwise, there is no attempt to "fix" or normalize details in the score, where they can plausibly be left as is.
3. Notes are beamed together as they are in the manuscript, even when the groupings of notes may differ from modern practice, since it may suggest musical interpretation.
4. Where an occasional rhythm does not add up mathematically -- *e. g.* the wrong number of notes in a beat or 16th notes instead of 32nds -- the original notation has been retained, provided it can be made to make musical sense. Where it has had to be altered, the change is noted in a footnote or in the critical notes.
5. In the manuscript, the triple meter 3/1 is generally (although not always) preceded by the mensural sign of a circle with a vertical line through it. This edition gives only the numbers.
6. Where "C" clefs occur in the manuscript, they have been modernized to treble, bass or, for tenor parts, to the octave treble clef.
7. Editorial ties, slurs, or bar lines are printed in dotted lines. Editorial accidentals are in parentheses.
8. As discussed above, continuo figures that are original are enclosed within rectangles. Other figures are editorial.
9. Notes that were missing are enclosed in brackets.
10. Fermatas in the manuscript are reproduced here. However, they do not necessarily indicate that a note or rest should be held but often simply mark the end of a character's music. Indeed, a dialogue often needs to continue quickly, despite a fermata.
11. While the libretto is in five acts, the musical score is in three. This edition follows the numbering of acts and scenes in the manuscript score.

Some differences from other editions

Aside from various small details, here are a few significant features in this musical text that may differ from other editions:

1. Optional instrumental accompaniments in ariosos are discussed under "Instrumentation" above.
2. In Act I, a *sinfonia* is indicated before Scene 5, where the sleeping Ulysses is brought ashore. The rubric shown on page 39 of this edition instructs us that, "So as not to wake him," we should play quietly and only on one chord (i.e. one unchanging harmony), a C major chord, since a bass note "C" is shown. The editorial *sinfonia* supplied on pages 39-40 of this edition is entirely built on a C major chord, and its *ad libitum* repeat allows for more time, if needed, to bring Ulysses onstage. In its static harmony, this is reminiscent of the opening *sinfonia* of *Orfeo*, which is a fanfare on one chord.
3. In the final scene of Act II, a *sinfonia* is played three times, once before each suitor attempts to string the bow (pp. 176, 178, 180-181). The manuscript gives only the bass line for the second and third occurrence but the bass lines modulate at the endings, so that they lead to the key of the following music. While some scholars speculate that the modulations are not original and would prefer to let the music jump between unrelated keys, this edition follows the manuscript as our only contemporary source for the music and gives the *ritornelli* with their modulations. In the case of the third repetition of the *ritornello*, we have had to supply upper parts for the last few bars, in order to follow the modulating bass line. This is detailed in footnotes in the musical text.
4. At the very end of Act II, when Ulysses slays the suitors, the instrumental ensemble joins him, playing a *Sinfonia da guerra* [p. 186]. It is a rare moment where the score has the orchestra playing together with a singer. Just as the ensemble begins to build momentum in that climactic moment, most editions and performances have Ulysses interrupt the rhythmically driving music to insert a line of recitative as a prayer to Minerva. The interruption dramatically stops and weakens the forward motion before the rhythmic music can resume. In the manuscript, this extra line of music is written across the bottom of the page as a kind of footnote with an instruction for it to be inserted. That, along with the fact that its words are not found in the libretti, suggests that it is probably not original. The main text of this edition therefore omits this insert, allowing the rhythmic momentum to build uninterrupted to the end of the scene. The insert is given as a footnote.
5. In that same passage at the end of Act II, a repeat is indicated for Ulysses [p. 187]. By simply eliding the last syllable of "rouine" with the first syllable of "alle" -- a common elision for this Italian text -- one can keep the repeat as it is in the manuscript, without inserting additional notes or measures, as is sometimes done.
6. In Ericlea's scene near the end of Act III (Scene 8), a *sinfonia* is repeated three times. At its second occurrence [p. 219], the manuscript tells us to repeat it ("*Ritornello ut sopra*"), but gives only the bass line with an entirely new treble line that does not harmonize with the middle voices of the first *ritornello*. This edition keeps the new treble line but provides new middle voices to harmonize with it. Alternatively, one may decide simply to ignore the new treble and repeat the *sinfonia* as it was given the first time.

Cast of characters

In prologue:

L'humana fragilità (*alto*), Human fragility

Tempo (*bass*), Time

Fortuna (*soprano*), Fortune

Amore (*soprano*), Love

Ulisse (*low tenor / baritone*), the hero Ulysses

Penelope (*contralto / mezzo-soprano*), wife of Ulysses

Telemaco (*tenor*), son of Ulysses

Ericlea (*contralto / mezzo-soprano*), Penelope's old nurse

Melanto (*mezzo-soprano*), Penelope's young maid

Eurimaco (*tenor*), lover of Melanto, servant of Penelope's suitors

Eumete (*tenor*), a shepherd loyal to Ulysses

Three suitors of Penelope:

Pisandro (*high tenor/alto*)

Anfinomo (*tenor*)

Antinoo (*bass*)

Iro (*tenor*), a glutton, parasite of the suitors

The gods:

Nettuno (*bass*), the god Neptune

Giove (*tenor*), Jove

Minerva (*mezzo-soprano / soprano*)

Giunone (*soprano*), the goddess Juno

Coro di Feaci (*T-T-B*), chorus of Phaeacian sailors

Coro in cielo (*S-S-A-A*), choir in heaven

Coro marittimo (*A-T-T-B*), choir of the sea

Voice types

Il ritorno d'Ulisse is remarkable for its prepondance of voices in the mid-range: mezzo, contralto, alto, and a variety of different types of tenor. The clefs for the voices have here been modernized to include only treble, bass and the octave treble for tenors. In the manuscript, treble is used only for instrumental parts, while the voice parts are in "C" clefs and bass clef as follows:

Soprano clef: Amore, Fortuna, Penelope, Ericlea, Melanto, Minerva, Giunone
 Alto clef: L'Humana Fragilità, Pisandro (cf. below), 1st Phaeacian sailor
 Tenor clef: Ulisse, Telemaco, Eurimaco, Giove, Eumete (cf. below), Iro, Anfinomo (cf. below), 2nd Phaeacian sailor
 Bass clef: Tempo, Nettuno, Antinoo, 3rd Phaeacian sailor

The role of Eumete begins in tenor clef but then switches to soprano clef beginning at Act II, Scene 7. Why this is so is unclear. It may be that the copyist was working at that point from a different source, but, with the most important music for Eumete in the initial tenor clef (as well as considering his role), it seems safe to consider him a tenor and not a soprano.

Pisandro and Anfinomo, the highest and middle voices of the three suitors, also switch clefs, but this appears to be due to an error on the part of the copyist. In his first scenes (beginning at II, 5), Anfinomo's part is in alto clef, and he is assigned the highest part for the three suitors, whereas Pisandro's part is in tenor clef and is the middle voice. But then their roles are reversed in the middle of Act II, Scene 12. At that point (p. 167), Pisandro identifies himself by name, and it appears that the copyist realizes his/her mistake. From that point on, Pisandro and Anfinomo are reversed, with Pisandro singing the higher part in alto clef and Anfinomo the middle voice in tenor clef. Since the sudden switch in tessitura appears to be an error on the part of the copyist, this edition consistently puts the name of Pisandro on the higher role and that of Anfinomo on the lower, bracketing their names where they were misplaced in the manuscript.

In casting this opera, the title role of Ulisse is often given to a baritone, since it is in a low tessitura for a tenor, although that is not unusual for a Monteverdi tenor. Despite the difficulty of casting a heroic role for a low tenor, it gives the role a distinctive sound and appears to be what was intended.

Double casting

Among the smaller roles, it is common to have some singers double on more than one part. With the cast in Boston Baroque's recording, we were able to double roles as follows:

- L'Humana fragilità / Phaeacian sailor / alto in Coro Marittimo
- Tempo / Nettuno
- Fortuna / Giunone / soprano in Coro in Cielo
- Amore / soprano in Coro in Cielo
- Eurimaco / tenor in Coro in Cielo
- Eumete / tenor in Coro in Marittimo
- Anfinomo / tenor in Coro in Marittimo
- Giove / Pisandro
- Antinoo / 3rd Phaeacian sailor / bass in Coro Marittimo
- Iro / alto in Coro in Cielo

If cuts are needed

In many performances, it is necessary or desirable to shorten some passages or even to cut an occasional scene because of time limitations, casting issues, or the tastes of a producer or of an audience. Surviving Monteverdi manuscripts themselves contain indications of cuts and additions, suggesting that they are designed for particular performances and not meant as definitive versions. Speculate as we might about a hypothetical original version, operas were generally treated as works to be adapted for the needs of particular productions.

Should a producer need to take only one intermission, a dramatically effective place for it might be after Act II, Scene 3, in which Ulisse lovingly bids his son to go to his mother. Placing the intermission there rather than at the end of Act I could better balance the lengths of the two halves of a performance that has only one intermission.

The following list suggests a few cuts that have been taken in some performances, although they are by no means the only possibilities:

Act I

Scene 2 (*Melanto, Eurimaco*): This scene is sometimes shortened by cutting from m. 162 to m. 219, although one does lose some beautiful music.

Scene 10 (*Penelope, Melanto*): Measures 106 (after the first note) through 120 are sometimes cut, eliminating the extended passage about Theseus and Jason.

Act II

Scene 4 (*Melanto, Eurimaco*): Often cut.

Scene 11 (*Telemaco, Penelope*): Often cut.

Act III

Scene 3 (*Penelope, Melanto*): Sometimes cut.

Scene 8 (*Ericlea*): One verse and ritornello (mm. 34-72) are sometimes cut from Ericlea's scene.

--Martin Pearlman, 2022

Prologue

L'Humana Fragilità, Tempo, Fortuna, Amore

#1. Sinfonia

Allegro

[Vln. I
Rec. I]

[Vln. I
Rec. II]

[Vla. I]

[Vla. II]

[Basso]

6 # 4-# # 6 6 # 4-# #

7 L'HUMANA FRAGILITÀ

Mor - tal co - sa son i - o, fat - tu - ra hu - ma - -
A poor mor - tal am I, cre - a - ted hu - -

7 - 6

12

na: tut - to, tut - to mi tur - ba, un sof - fio sol m'ab - bat - te; il tem - po che mi
man; all, all things dis - turb me, a sin - gle breath o'er - pow'rs me; e'en Time him - self, who

b 6 4-3 b # b

17 [tr.]

cre - a, ——— quel, quel mi com-bat te, quel mi com-bat ——— te.
made me, ——— he, he fights a - gainst me, he fights a - gainst me.

b b 6 4-3#

22 TEMPO

Sal - vo è nien - te dal mio den - te. Ei ro - de, ei go - de, ei go - de, ei ro - de.
There is no safe - ty from my cruel tooth. It gnaws and en - joys, it en - joys and it gnaws.

7-6# # b 6 # #

29

Non fug-gi - te, non fug - gi - te, o mor-ta - li, o mor-ta - li, non ———
Do not flee, do not flee, o ye mor-tals, o ye mor - tals, flee ———

b 6b # b 6

34

fug - gi - te, non fug-gi - te, o mor-ta - li, che se ben
not, flee not, do not flee, o ye mor - tals, for though I'm

4-3 6 6 6 4-# # b 5/3

39

zop - po, se ben zop - po ho l'a - - - li, ho l'a - - - li.
limp - ing, though I'm limp - ing, I've wings, ——— I have ——— wings.

6 5/3 5/3 6 4-#

#1a. Sinfonia

Allegro

44

6 # 4-# # 6 6 # 4-# #

50 L'HUMANA FRAGILITÀ

Mor-tal co - sa son i - o, fat - tu - ra hu - ma - na; sen - za pe -
A poor mor - tal am I, cre - a - ted hu - man, in vain I

b 7 - 6 # b 6 7

55

ri - glio in - van ri - cer - co lo - co, che fra - le vi - ta è di for - tu -
fan - cy a ref - uge safe from dan - ger; this frail ex - is - tence is for - tune's play -

4 - 3 b #

59

na, è di for - tu - - - na_un gio - co.
thing, is mere - ly for - - - tune's play - thing.

(b) 4 - # #

#2.

62 Solo violin

Solo violin

FORTUNA

#

66

Mia vi - ta son vo - glie, le gio - ie, le do - glie, le gio - ie, le do - glie, le do - glie.
 My life's made of whim - sy, of plea - sures, of sor - rows, of plea - sures, of sor - rows, of sor - rows.

4 - #

71

Son cie - ca, son sor - da, non ve - do, non
 I'm sight - less, I'm deaf, I don't see, I don't

5
3

4 - # #

76

o - do, non ve - do, non
hear, I don't see, I hear

o - do.
no - thing.

5
3

81

Ric - chez - ze, gran - dez - ze di - spen - so_a mio mo - do, di - spen - so_a mio mo - do, a mio mo -
All wealth and all pow'r I dis - pense at my plea - sure, dis - pense at my plea - sure, my plea -

4 - # #

86

do, ric - chez - ze, gran - dez - ze di - spen - so_a mio mo - do, a mio mo - do, ric -
sure; all wealth and all pow'r I dis - pense at my plea - sure, my plea - sure; all

#

4 - # #

91

chez - ze, gran - dez - ze, ric - chez - ze, gran - dez - ze di - spen - so_a mio mo - do,_a mio mo - do, ric -
wealth and all po - wer, all wealth and all pow'r I dis - pense at my plea - sure, my plea - sure. all

6 6 6 4 - #

95

chez - ze, gran - dez - ze de - spen - so_a mio mo - do, di - spen - so_a mio mo - do.
wealth and all pow'r I dis - pense at my plea - sure, dis - pense at my plea - sure.

6 6 6 4 - #

98 L'HUMANA FRAGILITÀ

Mor - tal co - sa son i - o, fat - tu - ra_hu-man - na;
A poor mor - tal an I, cre - a - ted hu man;

7 - 6 #

102

al ti - ran - no, al ti - ran - no d'A - mor ser - va sen gia - ce la mia fio - ri - ta_e - tà ver -
to the ty - rant, to ty - ran - ni - cal Love is sa - cri - ficed my flo - w'ring sum - mer - time, so

6# 4 - 3 b 6 4 - # b

106

de_e fu - ga - ce, ver - d'e fu - ga - ce.
green and flee - ting, so green and flee - ting.

b 6 ♯ 4 - # #

#3. Ritornello

110

4 - # #

116 AMORE

Dio, de'Dei fe - ri - tor, mi di - ce il mon - do_A - mor. Dio, de' Dei fe - ri -
God, a wound - er of gods, called by the world Cu - pid; God, a wound - er of

6 # 6

121

tor, mi di - ce il mon - do_A - mor. Cie - co, cie - co sa - et - ta tor
gods, called by the world Cu - pid, blind, a blind ar - cher shoot - ing ar

#

126

a - la - to_i - gnu - do, a - la - to_i - gnu - do, con - tro, con -
rows, I'm winged and na - ked, I'm winged and na - ked, but a - gainst,

5 6 4 - # 6 6 4 - 3 6
 3

131

- tro, con - tro, con - tro il mio stral non val di - fe - sa, non val, non val, non val di -
a - gainst, a - gainst all my darts there's no de - fense, there is none, there's none, there's no de -

5# # # 6#
 3

136

fe - sa, non val, non val, non val di - fe -
fense, there is none, there's none, there's no de - fense

6
 3

L'HUMANA FRAGILITÀ

141

- sa_o scu - do. Mi - se - ra, mi - se - ra son ben i - o, fat - tu - ra hu - ma - na:
or ar - mor. Wretch - ed, o wretch - ed in - deed am I, cre - a - ted hu - man;

6 6 4 - # # 7 - 6 #

147

cre - der a cie - chi, cre - der a cie - chi_e zop - pi è co - sa va - na.
faith in such blind gods, faith in such blind and lame gods is but a vain thing.

4 - #

151 AMORE

FORTUNA
Per me tor - bi - do que-st'huom sa - rà,
In dis - tress through me this man will be,

TEMPO
Per me mi - se - ro
Made a wretch by me

Per me fra - gi - le
Bro - ken down by me

que-st'huom sa - rà,
this man will be,

156

Orig: C - B

que - st' huom sa - rà. A - mor che sa - et - ta, pie -
this man will be. It's Love that will pierce him and

que - st'huom sa - rà. For - tu - na ch'al - let - ta, pie -
this man will be. And For - tune en - tice him and

que - st' huom sa - rà. Il Tem - po ch'af - fret - ta, pie -
this man will be. It's Time that will press him and

160

ta - te non ha. A - mor che sa - et - ta, pie ta - te non ha.
show him no grace. It's Love that will pierce him and show him no grace.

ta - te non ha. For - tu - na ch'al - let - ta, pie ta - te non ha.
show him no grace. And For - tune en - tice him and show him no grace.

ta - te non ha. Il Tem - po ch'af - fret - ta, pie ta - te non ha.
show him no grace. It's Time who will press him and show him no grace.

164

Tor - bi-do, fra - gi - le, mi - se - ro que -
 Tor - men-ted, bro - ken down, mise - ra - ble, this

Fra - gi - le, mi - se - ro tor - bi-do que -
 Bro - ken down, mise - ra - ble, tor - men-ted this

Fra - gi - le, mi - se - ro, tor - bi-do que -
 Bro - ken down, mise - ra - ble, tor - men-ted, this

169

st'huom sa - rà. Fra - gi - le, mi - se - ro, tor - bi-do, tor - bi-do, mi - se - ro, fra - gi - le, fra - gi - le,
 man will be. Bro - ken down, mise - ra - ble, tor - men-ted, tor - men-ted, mise - ra - ble, bro - ken down, bro - ken down,

st'huom sa - rà. Fra - gi - le, mi - se - ro, tor - bi-do, tor - bi-do, mi - se - ro, fra - gi - le
 man will be. Bro - ken down, mise - ra - ble, tor - men-ted, tor - men-ted, mise - ra - ble, bro - ken down,

st'huom sa - rà. Fra - gi - le, mi - se - ro, tor - bi-do, tor - bi-do, mi - se - ro, fra - gi - le, fra - gi - le, mi - se - ro,
 man will be. Bro - ken down, mise - ra - ble, tor - men-ted, tor - men-ted, mise - ra - ble, bro - ken down, bro - ken down, mise - ra - ble,

7 - 6

174

mi - se - ro, tor - bi-do que - st'huom sa - rà, que - st'huom sa - rà.
 mise - ra - ble, tor - men-ted this man will be, this man will be.

que - st'huom sa - rà, que - st'huom sa - rà.
 this man will be, this man will be.

tor - bi-do que - st'huom sa - rà, que - st'huom sa - rà.
 tor - men - ted this man will be, this man will be.

4 - # #

#1b. Sinfonia

[Allegro]

178

6 # 4-# # 6 6 # 4-# #

Finita la presente sinfonia in tempo allegro, si incomincia la seguente mesta,
 alla bassa sin che Penelope sarà gionta in scena per dar principio al canto.

*[On finishing this sinfonia in tempo allegro, begin playing the following melancholy
 [chords] in a low register, until Penelope comes on stage to begin singing.]*

ACT I

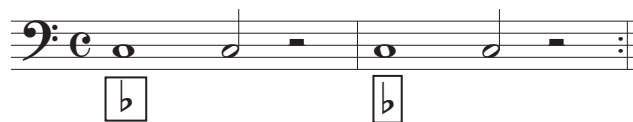
Scene 1: Reggia (The royal palace)

Penelope, Ericlea

Questa sinfonia si replica tante volte insino che Penelope arriva in scena.

Repeat this sinfonia as many times as needed, until Penelope arrives on stage.

[Sinfonia]



3 PENELOPE

Di mi - se - ra Re - gi - na non ter - mi - na - ti mai do - len - ti_af - fan - ni!
For a bro - ken-heart - ed queen there ne - ver comes an end to grief — and sor - row!

8

non ter - mi - na - ti, non ter - mi - na - ti mai, mai, mai do - len - ti_af - fan - ni!
there is no end, — there is no end — ev - er, ev - er, ever to grief and sor - row!

4 - 3

12

L'as-pet-ta - to, l'as-pet-ta - to non giun - ge, e pur fug-go - no gli_an-ni; la
I a - wait him, I a - wait but he comes not and the years fly a - way; — the

17

se - rie del pe - nar è lun - ga_ahi trop - po, a chi vi - ve_in an - go - scie il tem - po_è
sea - son of my pain is long, ah, too long, to one li - ving in a - go - ny, time is

22

zop - po. Fal - la - cis - si - ma spe - me, spe ran - ze non più ver - di ma ca -
limp - ing. O ye un - foun - ded hopes, — ye hopes — no long - er green but old and

26

nu - te, al - l'in - vec - chia - to ma - le non pro - met - te - te più — pa - ce_o sa lu - te. —
stale, — for all my old mis - for - tune you now no long - er pro - mise peace and well be - ing. —

30

Scor - se - ro quat - tro lu - stri dal me - mo - ra - bil gior - no in cui — con sue ra - pi - ne il su -
It has been twen - ty years since that day I well re - mem - ber in which, — by his ab - duc - tion, the proud,

33

per - bo Tro - ja - no chia - mò l'al - ta sua pa - tria al - le rou - i - ne. A ra - gion ar - se Tro - ja
ar - ro - gant Tro - jan con - demned his glo - rious fa - ther - land to ru - in. It was jus - tice that Troy burned,

6#

37

poi - chè l'a - mor — im - pu - ro, ch'è un de - lit - to di fo - co, si pur - ga con le fiam-me; ma
for so un - chaste — a love, one born of pas - sion - ate fire, must be purged — by the flames; but

#

40

ben con - tro ra - gio - ne per l'al-trui fal - lo con - dan - na - ta in no - cen - te, del - l'al-trui
how un - just it is that an - oth - er's sin should con - demn one who's inno - cent, that through an -

44

col-pe io so - no l'af - flit - ta, l'af - flit - ta, l'af - flit - ta pe - ni - ten - te. U - lis - se, U - lis - se, ac - cor - to e
oth - er's fault I'm af - flic - ted, af - flic - ted. a pen - i - tent af - flic - ted. U - lysses, U - lys - ses, shrewd and

6 8 7b - 6 3b 3 3# #

49

sag - gio, tu che pu - nir gli a - dul - te - ri ti van - ti, a - guz - zi l'ar - mi e su - sci - ti le fiam-me per ven - di - car gli er -
wise. you, who would boast of pun - ish - ing a - dul - ter - ers, you would whet your sword and fan the flames to a - venge the sin - ful

5 - 6#

53

ro - ri d'u-na pro-fu - ga Gre - ca, e'n tan-to la - sci la tua ca - sta con - sor - te fra ne - mi - ci ri -
 mis-deeds of a fugi - tive Greek wo - man, and at the same time leave your chaste, faith-ful wife — here a-mong hos-tile

7 - 6# # 6b

58

va - li in dub-bio de l'ho - nor in for - se a mor - te. — Og - ni par - ten - za at - ten - de de - si -
 ri - vals with her ho - nor and per - haps — her life at stake. Ev - ery de - par - ture ea - ger - ly a -

6 4 b 7 - 6# #

62

a - to ri - tor - no; tu sol — del tuo tor - nar, del tuo tor - nar, tu
 waits a re - tur - ning; but on - ly your re - turn, but your re - turn, but

4b - 3 6# b b

67

ERICLEA

sol — del tuo tor - nar per - des - ti il gior - no. In - fe - li - ce E - ri - cle - a, nu -
 on - ly your re - turn has lost its mo - ment. Un - hap - py Eu - ri - le - ia, dis -

6 6# b 4 - # # # - # #

71

tri - ce scon - so - la - ta, com - pian - gi il duol del - la Re - gi - na a - ma - ta.
 con - so - late old nurse - maid, you share the grief of your dear, be - loved queen.

6 - 5 # # 4 -

75 PENELOPE

Non è dun-que per me va-ria la sor-te? Can-giò for-se for-tu - na la vo-lu-bi-le ruo - ta in sta-bil
So fate does not ev - er change for me? — Per - haps For-tune has changed her ev - er turn - ing wheel in - to a

79

seg - gio? E la sua pron-ta ve - la ch'o-gn'hu-man ca - so por - ta frà l'in-co-stan - z'a vo - lo sol per me non rac-
still one? And her ra - pid sail that car - ries each hu-man fate fly-ing through cap - ri cious life-- for me a - lone it won't

83

co - glie un fia-to so-lo? Can-gian per al - tri pur — a - spet-to in cie-lo le stel-le er - ran-ti e fis - se.
catch one breath of wind? For oth - ers, hea-ven chan-ges its as - pect in the wan-d'ring and in the fixed stars.

7 6 5 #

#4.

89

Viol
 Viol
 Viol or cello

[PENELOPE]

Tor - na, tor - na, tor - na, deh tor-na, tor - na, U-lis - se!
Pray, re - turn now, home - ward re - turn, come, U - lys - ses!

6 #

94

Deh tor-na_U-lis - se, Pe ne - lo - pe t'as - pet - ta, la in - no - cen - te so spi - ra, pian - ge l'of - fe - sa
 Ah, come, U - lys - ses; Pe ne - lo - pe a - waits you; in - no - cent she sighs, of - fen - ded she weeps,

6
4
2b

99

e con-tro il te - na - ce of - fen sor nè pur s'a di - ra; al - l'a - ni - ma af - fan - na - ta por - to le tue di - scolpe
 but at the un - yield - ing of - fender she is not an - gry; with - in my trou - bled soul I do for - give you,

b 4 2b # # b

104

ac - ciò non re sti de cru - del tà mac - chia - to, ma fab - bro de' miei dan - ni in - col - po il fa - to. Co -
 in or - der that you not bear the stain of cruel - ty as a - gent of my trou - bles, I blame in - stead fate. So

b b # 6 3b

110

sì per tua di - fe - sa col des - ti - no, col cie - lo fo - men - to guer - re e sta - bi - li - sco ris - se.
 thus in your de - fense I de - clare that with des - ti - ny and with hea - ven I shall fight a bat - tle.

#4a.

114 Viol

Viol

Viol or cello

Tor - na, tor - na, tor - na, deh tor-na, tor - na, U-lis - se!
 Pray, re - turn now, home - ward re - turn, come, U - lys - ses!

6 4 - #

118 ERICLEA

Par - tir sen - za ri - tor - no non può stel - la in - flu - ir,
 To part with - out re - turn - ing is not caused by the stars,

#

121

non è par - tir, non è, ahi, non è par-tir, ahi, che non è par-tir.
 it is not part - ing, no, ah, it is not parting, ah, this is not a parting.

6 3 6 6 5 # #

#5.

124

Vln. I

Vln. II

Vla. I

Vla. II

PENELOPE

Tor - na_il tran-qui - lo_al ma - re, tor - na_il Ze - fi - ro_al pra - to, l'au-ro - ra men-tre_al
 Calm will re - turn to the sea; — ze - phyr re - turn to the mea - dows; when dawn, in - vites the

128

sol — fa dol - ce in - vi - to è un ri - tor - no del dì — che è pria — par - ti - to.
 sun — with gen - tle ap - peal, it's the re - turn of the day — which had ear - lier de - par - ted.

132

Tor - nan le bri-ne in ter - ra, tor - na - no_al cen - tro_i sas - si, e con lu - bri-ci pas - si tor - na_al o -
 Wa - ters re - turn to earth, rocks will re - turn to the cen - ter, and in cas - ca-ding steps ri - vers re -

b

6 5 6

137

ce - a - no il ri - vo. L'huo - mo quag-giù ch'è vi - vo lun - ge da' suoi prin-ci - pi
 turn to the o - cean. Man liv - ing here be - low far from his be - gin - nings

[PENELOPE]

6# 4-3 # #

141

por - ta un' al - ma ce - le - ste, e un cor - po fra - le; to - sto mo - re il mor - ta - le, e tor - na l'al - ma in
has a soul that's ce - les - tial but a fra - gile bod - y; soon his mor - tal part dies and his soul re - turns to

4 - 3

145

cie - lo e tor - na il cor - po in pol - ve do - po bre - ve sog - gior - no; tu sol del tuo tor -
heav - en, his bod - y turns to dust af - ter his fleet - ing so - journ; but on - ly your re -

7 - 6 # 6# b

149

nar, del tuo tor - nar, tu sol del tuo torn nar per - des - ti il gior - no. Tor - na, che men - tre
turn, just your re - return, but on - ly your re - return has no ar - ri - val. Pray, come, for while you

b b 6 6# b 4 - # # b

155

por - ti em - pie di - mo - re al mio fie - ro do - lo - re, veg - gio del mo - rir mio l'ho - re pre - fis - se.
would so cruel - ly pro - long my pain and ter - ri - ble ago - ny, I see the pre - or - dained hour of my death.

6 b b 8 3 #

#4b.

161

Viol

Viol

Viol or cello

Tor - na, tor - na, tor - na, deh tor-na, tor - na, U-lis - se!
 Pray, re - turn now, home - ward re - turn, come, U - lys - ses!

6 4 - #

Scene 2:
Melanto, Eurimaco

#6. Sinfonia

1

Vln. I

Vln. II

Vla. I

Vla. II

6 5 3 4 - 3

7

5 6 5 3 b b # 7 6 5- # #

14 MELANTO

Du - ri_e pe - no - si son gli_a - mo - ro - si fie - ri de - sir;
Cru - el and pain - ful are youth - ful lov - ers' fie - ry de - sires;

6 6

18

ma_al - fin son ca - ri, son ca - ri, se pri - ma_a - ma - ri, gli_a - spri mar - tir;
but in the end they are dear, though at first they're bit - ter; tor - ments are harsh.

6 7 - 6^b 7^b - 6 7 - 6 7 - 6 b 4 - #

22

che s'ar - de un cor è d'al - le - grez - za, è il fo - co, né mai per - de in a - mor, né mai per - de in a -
If a heart burns, it's from its joy and its fire. No one los - es in love, no one los - es in

6 6# # 6 6

26

mor chi com - pie il gio - co, né mai per - de in a - mor, mai, mai, mai,
love, who takes his chan - ces; no one los - es in love, no, no, no.

6 # 6 b # 6 6 # 6 #

30

mai, né mai per - de in a - mor chi com - pie il gio - co.
no, no one los - es in love who takes his chan - ces.

6 6 b 4 - #

[Overlap
sinfonia.]

#6a. Sinfonia*

33

b 6 5/3 b 4 3 5 6

*The repeat of this sinfonia is not written out. Instead, there is the instruction, "Sinfonia antecedente et poi la seconda stropha" [*Play the preceding sinfonia and then the second strophe.*] That is, the sinfonia is to be repeated before the second strophe but not after it. Nor is the music to the second strophe (*Chi pria s'accende*) written out. Rather, the words to that strophe have been written later below the bass line of the first strophe in a different ink.

40

5
3

b

b

#

7

6

5

#

46 MELANTO

Chi pria s'ac - cen - de pro - cel - le, at - ten - de da un bian - co sen,
 He who's en - flamed by a fair white bos - om must ex - pect storms,

6

6

50

ma cor - seg - gian - do, cor - seg - gian - do tro - va in a - man - do por to se - ren.
 but as things go, as things go, he will find in love a har - bor se - rene.

7 - 6 \flat

7 \flat - 6

7 - 6

7 - 6

\flat 4 - #

54

Si pian - ge pria ma al - fin la gio - ia ha lo - co né mai per - de in a - mor, né mai per - de in a -
 If first there's weep - ing and then joy takes its place, no one los - es in love, no one los - es in

6

6#

#

6

6

58

mor chi com - pie il gio co, né mai per - de in a - mor, mai, mai, mai,
love who takes his chan ces; no one los - es in love, no, no, no,

6 # 6 b # 6 6 # 6 #

62

mai, né mai per - de in a - mor chi com - pie il gio co.
no, no one los - es in love who takes his chan ces.

6 6 b 4 - # #

66 EURIMACO

Bel - la, bel - la Me - lan - to, bel - la, bel - la, bel - la, bel - la Me -
Love - ly, love - ly Me - lan - tho, love - ly, love - ly, love - ly, love - ly Me -

6

70

lan - to, mi - a, mi - a, gra - zi - o - sa Me - lan - to, il tuo can -
lan - tho, my dear, my rav - ish - ing, love - ly Me - lan - tho, your sweet sing -

4 - # # 6 # 6 4-3

74

to, il tuo can - to è un in - can - to,
ing, your sweet sing - ing is en - chan - ting,

6 6 6 6 # #

MELANTO

98

ciò che lac - cio non è fa tut - to pia - ga. Vez - zo - so
and when it's not a snare, it leaves men wound - ed. You charm - ing,

6 6 6# 4 - # # #

102

ga - ru - let - to, o, o,
chat - tering flatter - er, oh, oh,

106

co - me ben tu sa - i in - gem - mar le bel -
oh how well you're ab - le to ex - tol wo - men's

5 6 6 4 - 3 5 6 6
3 3

110

lez - ze, in - do - rar a tuo pro d'un vol - to i,
beau - ty and to gild for your gain the ra - diance

#

114

ra - i. Lie - to, lie - to vez - zeg - gia pur, vez - zeg - gia pur,
of a face. Bli - the - ly, bli - the - ly praise to the skies, praise to the skies,

6 # 6 6

118

lie - to, bli - the - ly. lie - to vez - zeg - gia pur, vez - zeg - gia pur con glo - rie mi -
bli - the - ly. bli - the - ly praise to the skies, praise to the skies — all my glo -

122

e le tue dol - ci, le tue dol - ci, le tue dol - ci bu - gi - e. —
ries with your ho - neyed, with your ho - neyed, with your ho - neyed lit - tle lies.

126

EURIMACO

Bu - gi - a sa - reb - be s' i - o lo - dan - do non t' a - mas - si,
A lie it would be to praise you if I did not a - dore you,

129

che il ne - gar d' a - do - rar con - fes - sa - ta de - i - tà è bu - gi - a d' am - pie - tà.
for de - ny - ing my wor - ship to an ac - know - ledged god - dess is im - pious ly - ing.

#7.

132

Vln. I

Vln. II

MELANTO

EURIMACO

De' nos-tri_a - mor con-cor - di, sia pur la fiam - - - -
 So from our mu - tual pas - sion may our love's flame

5
3

6

136

ma ac - ce - sa.
 be kin - dled.

De' no - stri_a - mor con - cor - di - - - - sia pur la fiam -
 So from our mu - tual pas - sion - - - - may our love's flame

6 5 - 3#
 4 4

139

De' nos - tri_a mor con - cor - di,
So from our mu - tual pas - sion,
ma_ac - ce
be kin

142

de' nos - tri_a mor con - cor - di sia pur la fiam
so from our mu - tual pas - sion may our love's flame
sa. De' no - stri_a mor con - cor - di sia pur la fiam
dled. So from our mu - tual pas - sion may our love's flame

145

ma_ac - ce - sa.
be kin - dled.

ma_ac - ce - sa, che_a - ma - to_il non a - man - do*_ar - re - ca_of -
be kin - dled, for a be - lov - ed not to love of -

6 # b 4 - 3# 6 6 b

149

Ch'a - ma - to_il non a - mar ar - re - ca_of - fe - - - sa, ch'a - ma - to_il non a -
For a be - lov - ed not to love of - fends us, for a be - lov - ed

fe - sa, ch'a - ma - to_il non a - mar, ch'a - ma - to_il non a -
fends us, for a be - lov - ed one, for a be - lov - ed

5 6

*The manuscript score has "amando" in meas. 148
but "amar" in subsequent measures, as given here.

153

mar, il non a-mar, il non a-mar di ven-ta_of-fe - sa.
one who does not love, who does not love of-fends the lov-er.

mar, il non a-mar, il non a-mar di - ven - ta_of-fe - sa; né con ra-gion s'of-
one who does not love, who does not love of-fends the lov-ver; for no one should of-

6 6 \flat \sharp \sharp

158

fen - de co-lui che per of - fe - se a - mor ti ren - de.
fend some-one who, though he's spurned, would still of-fer his love.

MELANTO

S'io non t'a - mo, cor
If I don't love you,

\sharp 4 - 3 \sharp \flat

163

mio, o cor mi - o, cor mi - o, che sia di ge - lo l'al - ma ch'ho in se - no_a tuoi be -
 oh, my sweet-heart, my sweet-heart, the soul with in my bos - om would turn to ice be -

6b #

167 EURIMACO

gli oc-chi a - van - te. Se in a-dor-ar - ti il cor non ho co-stan - te,
 fore your dear eyes. And if my heart's de vo - tion should be in - con - stant,

6 5 — #
4 — #

170

non mi sia stan - za il mon - do o tet - to il cie - lo.
 I won't be - long in this world or in the heav'ns a - bove.

#

a 2

173

Dol - ce, dol - ce, dol - ce mia vi - ta
 Sweet - ness, sweet - ness, sweet is my life now,

Lie - to, lie - to, lie - to mio
 Joy - ful, joy - ful, joy - ful, my

6 6 6 # 5/3 7 6#

177

lie - to mio be - ne,
joy - ful, my dear - est,

dol - ce mia vi - ta, mia
sweet is my life now, you

ben,
love,

dol - ce mia vi - ta,
sweet is my life now,

5 6 6 6# # 6

181

vi - ta se - i,
are my life; —

no - do si
this knot so

lie - to mio be - ne, mio
joy - ful, my love, you ra

ben sa - ra - i,
mine for - ev - er,

no - do si
this knot so

7 6# # 6 7 6# #

185

bel, si bel, si bel,
pure, so pure, so pure,

no - do si
this knot so

no - do si
pure, this knot so

no - do si
this knot so

5/3 6 5

189

bel non si di - sciol - ga,
pure can - not be sun - dered,

non si di - sciol -
can - not be sun -

bel non si di - sciol - ga,
pure can - not be sun - dered,

non si di - sciol -
can - not be sun -

b b

36₁₉₃

ga ma - i. Co-me, o
dered ev - er. Oh, but how

ga ma - i.
dered ev - er.

♭ 6 6 6 5 3 ♭ 4 - # #

197

Presto

Tardo

*come il desio m'invoglia, Eurimaco, mia vita, senza fren, senza morso, dar nel tuo sen, nel tuo sen, nel tuo
desire does urge me, Eurimachus, my love, without restraint or guilt to lie upon your breast, on your breast, on your

♭ 6 7 6 7 6

*The Italian lyrics in meas. 197-199 and 205-206 are placed in each measure as they are in the manuscript.

202

sen al - le mie gio - ie il cor - so!
breast to give free rein to rap - ture!

co - me, o come volentieri cangerei questa in un deserto ove occhio curi -
Oh, but how willingly I would change this place to a desert where curious

7 - 6 7 - 6 # 6 4 # ♭ 5 - 6

207

o - so a ve - der, a ve - der, a ve - der non giun - ges - se i no - stri er - ro - ri ché ad un fo - co - so
eyes that would spy, that would spy, that would spy could not look up - on our fol - lies; for an im - pas - sioned

6 4 2 ♭ 4 # 2 6 6 # 4 7 # 2

212

Ché ad un fo-co - so pet - to il ri - spet - to è di - spet - to, ché ad un fo-co - so
For an im-pas - sioned breast finds all re - straint a frus - tra - tion, for an im-pas - sioned

pet - to il ri - spet - to è di - spet - to, ché ad un fo-co - so pet - to il ri - spet - to è di -
breast finds all re - straint a frus - tra - tion, for an im-pas - sioned breast finds all re - straint a frus -

6

215

pet - to il ri - spet - to è di - spet - to, ché ad un fo-co - so pet - to il ri - spet - to è di - spet - to.
breast finds all re - straint a frus - tra - tion, for an im-pas - sioned breast finds all re - straint a frus - tra - tion.

spet - to, ché ad un fo-co - so pet - to, ché ad un fo-co - so pet - to il ri - spet - to è di - spet - to.
tra - tion, for an im-pas - sioned breast, for an im-pas - sioned breast, finds all re - straint a frus - tra - tion.

6 # 6 #

N. B. Here, between meas. 218 and 219, the libretto inserts several lines that clarify the plot but that are not in the musical score. See the appendix (p. 239) for a musical setting of those lines.

219

Tu dun - que t'af - fa ti - ca su - sci - ta in lei la fiam - me!
So use your ev - ery ef - fort to stir her up to pas - sion!

Ri - ten - te - rò quell' al - ma per - ti - na -
I'll try a - gain to change that re - so - lute,

4-

224

- ce o - sti - na - ta, ri - toc - che rò quel co - re ch'in di - a - man - ti l'ho - no - re.
stub - born spi - rit, to move her heart, where ho - nor is as hard as a dia - mond.

Dol - ce, dol - ce,
Sweet - ness, sweet - ness,

#

229

dol - ce mia vi - ta,
sweet is my life now,

dol - ce mio be - ne,
sweet is my lov - er,

Lie - to, lie - to,
Joy - ful, joy - ful,

lie - to mio ben,
joy - ful my love,

dol - ce mia vi - ta,
sweet is my life now,

6 6 # 5/3 7 6# # 5 6 6 6# #

234

dol - ce mia vi - ta, mia vi - ta se - i,
sweet is my life now, you are my life; —

no - do si
this knot so

lie - to mio be - ne, mio ben sa - ra - i,
joy - ful, my love, you are mine for - ev - er;

no - do si
this knot so

6 7 6# # 6 7 6# #

239

bel, si bel, si bel,
pure, so pure, so pure,

no - do si bel
this knot so pure

non si di - sciol - ga,
can - not be sun - dered,

bel,
pure,

no - do si bel,
this knot so pure,

no - do si bel
this knot so pure

non si di - sciol - ga,
can - not be sun - dered,

5/3 6 5 # b b

244

non si di - sciol - ga ma - i.
can - not be sun - dered ev - er.

non si di - sciol - ga ma - i.
can not be sun - dered ev - er.

b 6/5/3 b 4 - # #

Scene 3: Marittima, coro di Nereidi, coro di Sirene

[The sea, chorus of Nereids, chorus of Sirens]

In the manuscript score, the titles of Scenes 3 and 4 are squeezed into two lines at the very top of the page above the rubric, "Qui esce la Barca . . ." (see below). Although it is in libretti, there is no music in the score for Scene 3, which may well never have been set to music.

Scene 4: I Feaci in mare [The Phaeacians at sea]

The only music for Scene 4 consists of two breves of the bass note "C" with a repeat sign and the heading "Sinfonia." The description above them reads, "Qui esce la Barca de' Feaci che conduce Ulisse che dorme e perchè non si desti si fa la seguente sinfonia toccata soavemente sempre su una corda. [*Here the boat of the Phaeacians appears bearing the sleeping Ulysses, and, so as not to wake him, the following sinfonia is played softly and always on one chord.*]

The following brief sinfonia, entirely on the C major chord of the two given bass notes, is supplied here by the editor to bring the sleeping Ulysses onto the stage.

#8. Sinfonia

The musical score for #8. Sinfonia is presented in a system of six staves. The staves are labeled as follows from top to bottom: Vln. I, Vln. II, Vla. I, Vla. II, and Basso. The time signature is common time (C) and the key signature is C major. The score begins with a repeat sign and a first ending bracket. The first measure is a whole note chord of C major (C-E-G) in the bass clef, marked *p*. The second measure is a half note chord of C major (C-E-G) in the bass clef, marked *p*, followed by a half note chord of C major (C-E-G) in the bass clef, marked *p*. The strings play a simple harmonic progression in the upper staves.

7

Repeat if needed to get
Ulisse onto the stage.

NETTUNO

Su - per - bo, è
Too proud is

6

Scene 5: Nettuno sorge dal mare, e Giove

[Neptune rising from the sea, and Jove]

12

l'huom et è del suo pec - ca - to ca - gion, ben - chè lon - ta - na
man, and that has been the cause of his sin, al - though it's dis - tant,

5 6# 6 6

16

il ciel cor - te - se fa - ci - le_ahi trop - po in per - do - nar l'of - fe - se.
the grace of hea - ven, with too much le - nience, a - las, for - gives the tres - pass.

5 2

20

Fa guer - ra, fa guer - ra, fa guer - ra col des - tin, pu - gna col fa - to,
He bat - tles, he bat - tles, he bat - tles des - ti - ny and fights a - gainst fate.

5 5 5 6 5 4 - 3

3 3 3 3 3

24

tut - t'o - sa, tut - t'ar-di - sce, tut - t'o - sa, tut - to_ar - di - sce l'hu - ma - na li - ber - ta - te,
Risk - ing and rash - ly dar - ing risk - ing and dar - ing all — is hu - man lib - er - ty, —

5# 3 # 6

29

in - do - mi - ta — si ren - de, e l'ar - bi - trio del - l'huom col ciel con - ten - de, col
which ren - ders it — in - vinci - ble; the free will — of man does with the gods con - tend, does with

6 # — 5 3

35

ciel con - ten - de. Ma se Gio - ve be - ni -
the gods con - tend. But if kind - heart - ed Jove

5 3 4 - 3 # #

40

gno i tra - scor - si de l'huom trop - po per - do - na, ten - ga_e - gli_a vo - gli_a sua nel la gran de - stra
too read - i - ly would for - give man — his trans - gres - sions and still de - sire to hold in his strong right hand

#

45

il ful - mi - ne o - zio - so. ten - ga - lo_in - ven - di ca - to, ma non sof - fra Net -
the thun - der - bolts in idle - ness, he'll not a - venge the in - sult; but great Nep - tune won't

4 - # #

51

tu - no, ma non sof - fra Net - tu - no col pro - prio dis - ho - nor l'hu - man pec - ca - to.
 suf - fer, but great Nep - tune won't suf - fer to his dis - hon - or these grave hu - man trans - gres - sions.

6 6 4 - 3

#9. Sinfonia alta, à 5*

56

b 6 6 5

61

b b # 6 5 4 - # #

*Sinfonia marked "à 5," to make clear that there should be five voices, since the copyist left out a middle voice and then wrote it at the end of the page with an indication to insert it.

65 GIOVE

Gran Di - o de' sal - si flut - ti, che mor - mo-ri_e va - neg - gi
 - Great god of the bri - ny wa - ters, why do you rave and mur - mur

6

70

con - tro l'al - ta bon - tà del Dio so - vra - no? Mi sta - bi - li per Gio - ve la men - te
 at this great mer - cy of the sove - reign dei - ty? It is the mind of Jove that by na - ture

4 - 3 # 6 6

75

mia pie - to - sa più, più ch'ar - ma - ta la ma - no, più, più, più,
 loves com - pas - sion more, more than bolts in my hand, more, more, more,

#

79

più ch'ar - ma - ta la ma - no. Ques - to ful - mi - ne, ques - to,
 more than bolts in my armed hand. This feared thun - der - bolt, this bolt,

6 4 - # #

84

ques - to ful - mi - ne at - ter - ra, la pie - tà per - su -
this feared thun - der - bolt de - stroys men, but my mer - cy per -

6b
3

88

a - de, fa a - do - rar la pie - ta - de; ma non a - do - ra più che
suades them, and it in - spires a - do - ra - tion; is he can - not a - dore who

4 - # # b 6# b

93

ca - de a ter - ra. Ma qual gius - to de - sio d'a - spra ven - det - ta fu - ri -
falls down life - less. But what right - eous de - sire for harsh ven - geance does so

b 4 - # # # #

97

NETTUNO

o - so, fu - ri - o - so ti mo - ve ad ac - cu - sar l'al - ta bon - tà di Gio - ve. Han - no i Fe - a - ci - ar -
furious - ly, so fu - ri - ous - ly move you to cri - ti - cize Jove's ex - al - ted good - ness? Those in - so - lent Phae -

6

101

di - ti con - tro l'al - to vo - ler del mio de - cre - to han U - lis - se con - dot - to in I - ta - ca sua
a - cians, de - spite the clear charge of my de - cree, have con - duct - ed U - lys - ses to I - tha - ca, his

107

pa - tria, on - de ri - ma - ne da l'hu - man ar - di - men - to de l'of - fe - sa de - i -
 home - land, thus, out of sheer hu - man au - da - ci - ty, spurn - ing the in - ten - tions of a

4
2

111

ta - de in - gan - na - to l'in - ten - to. Ver - go - gna, ver - go - gna e non pie - ta - de co - man - da il per - do -
 dei - ty with scorn and de - cep - tion. It's shame - ful, it's shame - ful and not com - pas - sion to par - don such in -

6# # # # 7 - 6# # 6

115

nar fat - ti si re - i. Co - si di no - me so - lo son di vi - ni gli De -
 i - qui - tous trans - gres - sions. Like this the gods will soon be - come di vine in name on -

4 # # 6
2

119

GIOVE

i. Non fien dis - ca - re, no, non fien dis - ca - re al ciel le
 ly. You would not an - ger, no, you would not an - ger heav'n with

123

tue ven - det - te, ché co - mu - ne ra - gion ci tien - ne u - ni - ti. Puoi da te stes - so
 your ven - det - ta, for by com - mon rea - son we're u - ni - ted. You can your - self deal

5 b 5 #
3

127 NETTUNO

ca - sti - gar, ca - sti - gar, ca - sti - gar gli ar - di - ti. Hor già che non dis - sen - te il tuo di -
 pun - ish - ment, pun - ish - ment, pun - ish - ment to sin - ners. So now that your di - vine will does not dis -

4 - # #

131

vin vo - le - re, da - rò, da - rò ca - sti - go al te - me - ra - rio or go - glio: la na - ve lo - ro an -
 sent on this, — I'll give, I'll give se - vere pun - ish - ment for reck - less arro - gance: their ship that sails the

6# 6#

136 GIOVE

dan - te fa - rò im - mo - bil - le sco - glio. Fac - cia - si il tuo co - man - do,
 sea — I'll make a mo - tion - less boul - der. Let it be as you or - der;

140

veg - gan - si l'al - te pro - ve, ab - bian l'on - de il suo Gio - ve; e chi an - dan - do pec - cò pe - ra re - stan - do.
 may this be might - y proof — that the waves have their Jove, — and when men sin a - gainst him, they will pe - rish.

Scene 6: Coro di Feaci in nave, poi Nettuno

[Chorus of Phaeacians in their ship, then Neptune]

#10. Sinfonia

1

6 # 6 5-6 7-6 7-6 7 6 b 4-3

7

6 b 6 7-6 7-6# b 5 4 - # 6 #

1. 2.

13

SOLO

In que-sto bas - so mon-do l'huo-mo puol quan - to vuol, quan - to vuol l'huo - mo puol, l'huo-mo
In this our world be - low, ___ man can do what he wants, what he wants, man can do, man can

6 6 5 5 3 6 6 5 6

20

a 3 VOCI

puol ___ quan - to vuol. In que - sto bas - so mon - do l'huo - mo
do ___ what he wants. In this our world be low, ___ man can

In que - sto bas - so mon - do l'huo - mo
In this our world be low, ___ man can

In que - sto bas - so mon - do l'huo - mo
In this our world be low, ___ man can

b # #

25

puol quan - to vuol, quan - to vuol l'huo - mo puol, l'huo - mo puol ___ quan - to vuol.
do what he wants, what he wants, man can do, man can do ___ what he wants.

puol quan - to vuol, quan - to vuol l'huo - mo puol, l'huo - mo puol ___ quan - to vuol.
do what he wants, what he wants, man can do, man can do ___ what he wants.

puol quan - to vuol, quan - to vuol l'huo - mo puol, l'huo - mo puol quan - to vuol.
do what he wants, what he wants, man can do, man can do what he wants.

b 6 5 6 b 6 5 #

31

Tut - to, tut - to, tut - to fa, tut - to fa, tut - to fa, che'l ciel del vo - stro_o -
 He can do what - e'er he wants, an - y - thing, an - y - thing, for hea - ven has no

6 b 6 6 6 b #

37

prar pen - sier non ha, pen - sier non ha, pen - sier non ha, pen - sier non ha. Tut - to,
 thought for what you do, it has no thought, it has no thought, it has no thought. He can

6 5 4 # # # 6b

43

tut - to, tut - to fa, tut - to fa, tut - to fa, che'l ciel del no - stro_o - prar pen - sier non
 do what - e're he wants, an - y - thing, an - y - thing, for hea - ven has no thought for what you

tut - to, tut - to fa, tut - to fa, tut - to fa, che'l ciel del no - stro_o - prar pen - sier non
 do what - e'er he wants, an - y - thing, an - y - thing, for hea - ven has no thought for what you

tut - to, tut - to fa, tut - to fa, tut - to fa, che'l ciel del no - stro_o - prar pen - sier non
 do what - e'er he wants, an - y - thing, an - y - thing, for hea - ven has no thought for what you

6 6 b 6 4 3 6 # b

49

ha, pen - sier non ha, pen - sier non ha, pen - sier non ha.
do, it has no thought, it has no thought, it has no thought.

ha, pen - sier non ha, pen - sier non ha, pen - sier non ha.
do, it has no thought, it has no thought, it has no thought.

ha, pen - sier non ha, pen - sier non ha, pen - sier non ha.
do, it has no thought, it has no thought, it has no thought.

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

Dopo mutata
la nave segue:
[After transforming
the ship, he continues]

52

NETTUNO

Ric - che d'un nuo - vo sco - glio sien que - st'on - de fu - ga - ci. Im - pa - ri - no, i Fe - a - ci in ques - to
Rich - er by one new boul - der be these fast roll - ing waves. This day may these Phae - a - cians learn this great

#

57

gior - no: che l'hu - ma - no vi - ag - gio quan - d'ha con - tra - rio, il ciel non ha ri - tor - no.
les - son: that from a hu - man voy - age that is op - posed by heav'n there's no re - turn - ing.

6 # 5/3 6 4 - #

Scene 7: Ulisse si risveglia

[Ulysses awakening]

1 ULISSE

Dor-mo_an-co-ra, dor-mo_an-co-ra, o son de-sto? Che con-tra-de ri-mi-ro? Qual a-ria_ohi-mè re-
Am I sleep-ing, am I sleep-ing, or a-wake? What's this land that I see here? Ah, what air am I

7

spi-ro? E che ter-ren cal-pes-to? Dor-mo_an-co-ra, dor-mo_an-co-ra, dor-mo_an-co-ra o son des-to?
breath-ing? What ground is this I tread on? Am I sleep-ing, am I sleep-ing, am I sleeping or a-wake?

12

Chi fe-ce_in me, chi fe-ce il sem-pre dol-ce e lu-sin-ghè vol son-no mi-ni-stro de' tor-
What changed in me, what changed my ev-er sooth-ing and be-gui-ling sleep to an a-gent of

17

men-ti? Chi can-gio_il mio ri-po-so_in ria_sven-tu-ra? Qual de-i-tà de' dor-mi-en-ti_ha cu-ra?
tor-ments? What has turned my re-pose to dread mis-for-tune? Which of the gods watch-es ov-er sleep-ers?

22

O son-no, o mor-tal son-no! Fra-tel-lo del-la mor-te_al-tri ti chia-ma. So-
Oh slum-ber, oh fa-tal slum-ber! Some have called you the bro-ther of death. A-

27

lin - go, tras - por - ta - to, de lu - so et in - gan - na - to, ti co - no - sco, ti co no - sco ben i - o,
 lone — and i - so - la - ted, de lu - ded and de - ceived, I know — you, I know you too well,

5
2

31

pad - re d'er - ro - ri, pur de - gli er ro - ri miei son i - o la col - pa! Ché se
 fa - ther of er - rors, yet I'm the one to blame for my — own err - rors! For if

6 7 - 6

36

l'om - bra è del son - no so - rel - la o pur com - pa - gna, chi si con - fi - da al l'om - bra per - du - to al - fin con - tro ra -
 dark - ness is the sis - ter of sleep or is its com - pa - nion, he who would trust the dark - ness is lost and has no rea - son

41

gion si la - gna. O, o Dei sem - pre sde - gna - ti, Nu - mi non mai pla - ca - ti,
 for com - plain - ing. Oh, oh gods con - stant - ly wrath - ful, gods who are nev - er ap - peased,

6 Bb 4 - # F# 6 G F# F#

47

con - tro U - lis - se che dor - me an - co se - ver - ri, vos - tri di - vi - ni im - pe - ri con - tro l'hu - man vo -
 ev - en sleep - ing U - lys - ses is treat - ed harsh - ly; let your di - vine de - crees be harsh and — strong a -

F# F#

51

ler sian fer-mi_e for - ti, ma non tol - ga - no, ohi - mè, la pa - ce ai mor-ti. Fe -
gainst the hu - man will, — but don't ban - ish, a - las, peace from the dead. You

Figured bass notation: ♭ 7 6 [♯] 4 - ♯ ♯

57

a - ci_in-gan-na-to - ri! Voi, voi, voi pur mi pro-met tes - te di ri-con-dur - mi sal - vo in I - ta-ca mia
tre - che - rous Phae - a - cians! You, you, you pro-mised that you would — con-duct me back to safe - ty in I - tha-ca, my

Figured bass notation: 6

61

pa - tria con le ric-chez - ze miei, co' miei te-so - ri. Fe a - ci man-ca-to - ri! Hor — non so co-m'in-gra - ti
home-land, with all my rich - es and with all my trea-sures. You broke your word, Phae - a - cians! How — were you so un - grate - ful

Figured bass notation: 6 6 7 6

66

mi la - scia - ste in ques - ta ri - va_a-per - ta, su spiag - gia_er - ma_e de-ser - ta, mi - se - ro, ab - ban - do -
as to leave — me on this wind - swept shore, this de-ser - ted, lone - ly sea - coast, pit - ia - ble, and ab -

Figured bass notation: 6 6♭ 7 6

70

na - to, e vi por - ta fa - sto - si_e per l'au - re_e per l'on - de co-si_e_nor - me pec ca - to!
ban - doned, and then car - ry on blithe - ly through wind — and through waves bear-ing your mon - strous sin! —

Figured bass notation: ♯

74

Se pu-ni - ti non son si gra - vi er-ro - ri, la - scia, Gio - ve, deh la - scia de' ful - mi - ni la cu - ra, ché la
 If such griev - ous mis - deeds can go un - pun - ished, cast off, oh Jove, cast off the thun - der-bolts you wield, for the

6 7 - 6# # # \square 6 #

78

leg - ge del ca - so è più si - cu - ra. Sia del - le vo - stre ve - le, fal -
 law of chance would be more cer - tain. As for the sails of your ship, you

6 4 - # # \square

82

sis - si-mi Fe-a - ci, sem - pre Bo - rea in - i - mi - co; e sian qual piu - me al ven - to o sco - glio in
 cun - ning, sly Phae - a - cians, may the north wind be hos - tile, and like a feath - er in the wind or

6 6

85

ma - re le vo - stre in - fi - de na - vi leg - gie - re a - gli a - qui lo - ni, al - l'au - re gra - vi.
 rock in the sea, your faith-less ship should be light - ly tossed a - bout by fur - ious north winds.

\square 6 6 6

Scene 8: Minerva, Ulisse

Minerva in abito du pastorello esce con passi ordinati al suono della presente sinfonia.
 [Minerva, dressed as a young shepherd, enters with measured steps to the sound of this sinfonia.]

#11. Sinfonia

6 MINERVA

Ca - ra, ca - ra_e lie - ta, ca - ra_e lie - ta, ca - ra_e lie - ta__ gio - ven - tù che di sprez - za_em - pio de -
 Dear - est, dear and hap - py, dear and hap - py, dear and hap - py__ time of youth that dis - dains pro - fane de -

11

sir, non dà_a lei no - ia_o mar - tir__ ciò che vie - ne_e ciò che fu, __ ciò che
 sire, feels no tor - ment or un - rest__ for the fu - ture or the past, __ for the

16

vie - ne_e ciò che fu. Ca - ra, ca - ra_e lie - ta, ca - ra_e lie - ta, ca - ra_e lie - ta__ gio - ven -
 fu - ture or the past. Dear - est, dear and hap - py, dear and hap - py, dear and hap - py__ time of

#11a. Ritornello

20

tù.
youth.

6 6 5 6 5 b 6 \sharp 6 \flat \sharp \sharp

25 ULISSE fra sè parla e dice [*speaking to himself*]

Sem-pre l'hu-man bi - so-gno il ciel soc - cor - re. — Quel gio-vi-net - to te - ne-ro ne-gli_an-ni, mal
Hea - ven will al - ways aid man in his mis - for - tune. This youth-ful shep - herd that I see be - fore me, not

\flat 4 - 3

30

pra-ti-co d'in-ganni, for-se che'l mio pen - sier fa - rà con-ten - to: ché non ha fro-de in se-no chi non ha pe-lo, al men-
prac-ticed in de - ceit, may set my mind at rest and ease my trou-bles; there's no guile in the breast when there's no hair on the smooth

b # \flat 4## \flat \sharp

#11b. Ritornello

36

MINERVA

to.
cheek.

Gio - vi -
The bloom of

6 6 5 b 6 5 b 6# 6 6# 6

41

nez - za, gio - vi - nez - za, gio - vi nez - za è un bel te - sor che fa ric - co in gio - ia un
youth, the bloom of youth, the bloom of youth is a treas - ured prize that en - rich - es hearts with

6 b 6#

45

sen, per lei zop - po il tem - po vien, per lei vo - la a - la - to A -
joy, for a youth, time limps a - long, and for him Love flies on

6# 6 6 6

49

mor, per lei vo - la a - la - to A - mor. Gio - vi - nez - za, gio - vi - nez - za, gio - vi -
wings, and for him Love flies on wings. The bloom of youth, the bloom of youth, the bloom of

b 4 - # 6 6 6 6

53 **ULISSE**

nez - za_è bel te - sor. Vez - zo - so, vez - zo - so, vez - zo - so pa - sto - rel -
 youth is a treas - ured prize. You charm - ing, you charm - ing, you charm - ing young shep - herd

6 6 6 # # 5/3 6 4 - 3

57

lo, deh, deh sov - vie - ni_un per - du - to, sov - vie - ni_un per - du - to di con - si - glio_e d'a -
 boy, pray, pray, — as - sist a lost trave - ler, as - sist a lost trave - ler with ad - vice and with

#

62

iu - to e dim - mi, dim - mi pria di ques - ta spiag - gia e ques - to por - to_il no - me. —
 guid - ance and tell me, tell me first — what this strange shore is and what you call this har - bor. —

5 - 6 # 6 #

67 **MINERVA** *[rhythm and meter sic]*

I - ta - ca è que - sta in sen di que - sto ma - re, por - to fa - mo - so e spiag - gia fe -
 This is I - tha - ca in the heart of this great sea, — our fa - mous har - bor the most hap - py

6

73

li - ce av - ven - tu - ra - ta. Fac - cia gio - con - da_e gra - ta a si bel no -
 and pros - per - ous of sea - shores. Glad do you look and grate - ful at this fair name, —

6 6

78

me fa - i. Ma tu co - me ve -
 this fair - name. But you, whence came you

6 # # #

82

(C) ULISSE

ni - sti e do - ve va - i? lo gre - co so - no et hor di Cre - ta jo ven - go per fug -
 here and where are you go - ing? I am a Greek and now I come from Crete, flee - ing

b b

86

gir il ca - sti - go d'ho - mi ci - dio, e - se - gui - to; m'ac - col - se - ro, i Fe - a - ci e m'han pro - mes - so in
 pun - ish - ment af - ter I com - mit - ted a mur - der; the wel - com - ing Phae - a - cians made me a pro - mise that

7 6# #

91

E - li - de con - dur - mi, ma, ma dal cruc - cio - so mar, dal ven - to in -
 they'd take me to E - lis, but, but then the rag - ing sea, the wind's ca -

#

94

fi - do fum - mo, a for - za, a for - za cac - cia - ti, a for - za cac - cia - ti, cac - cia - ti in que - sto li - do.
 pri - ces were wild for - ces, wild for - ces that drove us, strong for - ces that drove us, that drove us to this far shore.

5# 3 #

98

Sin qui, pas - tor, heb - bi - ne - mi - co, heb - bi - ne - mi - co, ne - mi -
Till now, shep - herd, I've had an ene - my, I've had a cru - el ene - my

5/3

105

- co il ca - so. Ma sbar - ca - to al ri - po - so, per ve - der quie - to il mar se - con - di
in for - tune. But on land - ing I rest - ed, see - ing calm in the sea and in the

5 - 6 b - 6 6

109

ven - ti, co - là m'ad - dor - men - ta - i si dol - ce -
winds, and fell in - to a sleep so sweet and

b b # b

113

men - te ch'io non u - dii né vi - di de' Fe - a - ci cru - de - li la fur - ti - va par - ten - za,
peace - ful that I heard not and did not see the cru - el Phae - a - cians take their stealth - y de - par - ture;

#

117

on - d'i - o ri - ma - si con le mie spo - glie in su l'a - re - na i - gnu - da, i - sco - no - sciu - to e so - lo,
thus I was a - ban - doned with my trea - sures on these de - sert - ed sands, un - known and all a - lone,

b b

122

MINERVA

e'l son - no che par - ti la - sciom - mi il duo - lo. Ben lun - ga - men - te ad - dor - men - ta - to
and then when I a - woke, I was left griev - ing. It was so long — that you lay sound a -

6^b 6 4[#] # 6 4 — 5 — #

127

fo - sti ch'an - cor om - bre rac - con - ti e so - gni nar - ri. È ben ac - cor - to U - lis - se,
sleep — that you still talk of shades and re - call your dreams. — Quite cun - ning is U - lys - ses,

#

132

ma più sag - gia è Mi - ner - va. Tu dun - que, U - lis - se, i miei pre - cet - ti os - ser - va.
but Mi - ner - va is wis - er. — There - fore, U - lys - ses, you need to let me in - struct you.

6 4 - #

#12.

138

Vln. I
Vln. II
Vla. I
Vla. II

ULISSE

Chi cre - de - reb - be, chi cre - de - reb - be ma - i! le De - i tà ve -
Who would be - lieve it, who ev - er would be - lieve it! the god - dess dressed in

#

143

sti - te in hu - man ve - lo! Chi cre - de - reb - be, chi cre - de - reb - be ma - i!
 cloth - ing of a hu - man! Who would be - lieve it, who ev - er would be - lieve it!

6 4 - # # ♩ #

150 [ULISSE]

Si fan - no que - ste mas - che ra - te in cie - lo? Gra - zie ti ren - do, o pro - tet - tri - ce
 Do they put on such mas - que - rades in hea - ven? Thanks be to you, o my pro - tect - ing

♩ # #

154

De - a; ben so che per tuo a mo - re fu - ron sen - za pe ri - glio i miei pen - sie -
 god - dess; I know that, through your love, my thoughts have al - ways been guid - ed a - way from dan -

4 -

158

ri. Hor con - so la - to, con - so la - to, hor con - so la - to, con - so
 ger. You've now con soled me, you've con - soled me, you've now con soled me, you've con -

6

162

la - to, hor con - so - la _____ to se - guo i tuoi sag - gi con - si - gli. _____
 soled me, you've now con - soled _____ me, and I'll fol - low your pru - dent coun - sel. _____

4 - # #

165 MINERVA

In - co - gni - to sa - ra - i, non co - no - sciu - to an - dra - i sin - ché tu veg - ga dei pro - ci tuoi ri - va - li
 You shall re - main un - known; — you'll go un - re - cog - nized, — so that you see the sheer in - so - lence and bold - ness

ULISSE

170 a 2

la sfac - cia - ta bal - dan - za,
 of your ri - vals, the sui - tors,

Oh for - tu - na - to, oh for - tu - na - to U - lis -
 Oh bless - ed for - tune, oh for - tu - nate U - lys -

6 4 - # # #

174

di Pe - ne - lo - pe ca - sta l'im - mu - ta - bil co - stan za.
 and Pe - ne - lo - pe's pure, chaste and un - wav'r - ing con - stan cy.

se!
 ses!

Oh for - tu -
 Oh bless - ed

179

na - to, oh for - tu na - to U - lis - se!
for - tune, oh for - tu nate U - lys - ses!

Hor t'a - dac - qua la fron - te nel - la vi - ci - na
Now you must rinse your brow in the near - by

184

fon - te, ch'an - de - rai sco - no - sciu - to in sem - bian - te ca - nu - to.
foun - tain, so that you will ap - pear ag - ed and no one will know you.

Ad ub - be - dir - ti, ad ub - be -
I will o - bey, I will o -

7 - 6# 6 6#

188

dir - ti, ad ub - be - dir - ti va - do, in - di ri - tor - no.
bey, I go now to o - bey you and will re - turn here.

Io vi -
I saw

MINERVA

192

- di per ven - det - ta, vi - di, vi - di per ven - det - ta in - ce - ne - rir - si Tro - ja;
in my re - venge, I saw, I saw in my re - venge that Troy was burned to ash - es;

196

ho - ra, ho - ra, ho - ra mi re - sta U - lis - se ri - con - dur in pa - tria in re -
 now, and now, and now I have on - ly to give U - lys - ses back his home and pa -

6 #

#13.

200

Vln. I
 Vln. II
 Vla. I
 Vla. II

gno. D'un ol - trag - gia - ta de - a, d'un ol - trag - gia - ta de - a,
 lace. From a god - dess who's out - raged, from a god - dess who's out - raged,

5 # 6

204

d'un ol - trag - gia - ta de - a que - sto, que - sto, que - sto, que - sto. è lo sde - gno,
 from a god - dess who's out - raged this is, this is, this is my scorn and an - ger,

6

207

que - sto, que - sto, que - sto, que - sto. è lo sde - gno.
 this is, this is, this is, my scorn and an - ger.

6 #

210 [MINERVA] [The extra quarter note in this measure is original in MS.] *tr*

Quin - ci - im - pa - ra - te voi stol - ti mor - ta - li.
 There - fore may you be warned, ye fool ish mor - tal.

4 - 3

213 [rhythm orig.] [tr.]

li, al li - ti - gio di - vin non po - - - - - .
 In the quar - rels of gods don't op - - - - - .

217 *tr*

ner - boc - ca: il giu - di - cio del ciel a
 pen - your mouth; the jus - tice of heav'n does

6

222 [rhythm sic (accel.)]

voi non toc - ca, che son di ter - ra i vo - stri
 not con - cern you; on earth a - lone are all your

227 ULISSE

tri - bu - na - li. Ec - co - mi, ec - co - mi, sag - gia De - a,
 courts of jus - tice. Here I am, here I am, thou wise god - dess,

4 - # - #

231

ec - co - mi, ec - co - mi, ec - co - mi. Que - sti pe - li che guar - di
 here I am, here I am, here I am. These gray hairs that you see here

235

MINERVA

so - no di mia vec - chia - ia tes - ti - mo - ni bu - giar - di, bu - giar - di. Hor po - nia - mo in si - cu - ro que - ste tue
 are the dis - sem - bling, ly - ing tes - ti - mo - ni - al that I'm an old man. Stow a - way now in safe - ty these trea - sured

6 6

239

spo - glie a - ma - te en - tro quel - l'an - tro o - scu - ro del - le Na - ja - di, nin - fe al ciel sa - cra - te.
 spoils of yours in - side this dark, gloom - y cav - ern of the Nai - ads, these nymphs that heav'n holds sac - red.

6 6 6 5 #

#14.

244 Vln. I

244 Vln. II

Vla. I

Vla. II

MINERVA

Nin - fe ser - ba - te le gem-me_e gl'o-ri, nin - fe ser - ba - te le gem-me_e gl'o-ri, spo-glie_e te-so - ri
 Nymphs, be our guard-ians o'er gold and jew - els, nymphs be our guard-ians o'er gold and jew - els, plun - der and treas-ure

ULISSE

Nin - fe ser - ba - te le gem-me_e gl'o-ri,
 Nymphs be our guard-ians oe'r gold and jew - els,

6 6

249

249

tut - to ser - ba - te, spo-glie_e te-so - ri tut - to ser - ba - te, tut - to ser - ba - te, nin - fe sa + cra - te.
 must all be guard-ed, plun - der and treas-ure must all be guard-ed, must all be guard-ed, o sac - red Nai - ads.

spo-glie_e te-so - ri tut - to ser - ba - te, tut - to ser - ba - te, nin - fe sa cra te.
 plun - der and treas-ure must all be guard-ed, must all be guard-ed, o sac - red Nai - ads.

6 5 7 4-#

Scene 9: Coro di Najadi*, Minerva, Ulysses.

Najadi a 2 mentre l'altre ninfe portano nell'antro il bagaglio.

[Duet of naiads, while other nymphs carry their belongings into a cave]

*Words for a duet of naiads are in libretti, but the music, if it was ever written, is lacking in the score.

1 MINERVA

Tu d'A-re - tu - sa al fon - te in - tan - to van - ne o - ve il pa - stor, Eu - me - te, tuo fi - do an - ti - co
 Go mean - while to the foun - tain of A - re - thu - sa where the shep - herd Eu - mae - us, your old and faith - ful

6

ser - vo, cu - sto di - sce la greg - ge. I - vi m'at - ten - di in sin che pri - a di Spar - - - ta
 ser - vant, ___ looks af - ter his flock. ___ Wait for me there, for as a first step, from Spar - - - ta

12

io ti con - du - ca Te le - ma - co, tuo fi - glio; poi d'e - se - guir t'ap - pre - sta il mio con - si - glio.
 I must es - cort ___ Te le - ma - chus, your dear son; then ___ pre - pare to fol - low all my di - rec - tions.

4 - # # 4 - # #

#15.

18 Vln. I

Vln. II

Vla. I

Vla. II

ULISSE

O for - tu - na - to, o, o, o, o for - tu - na to U - lis -
 O bless - ed for - tune, o, o, o, o for - tu - nate U - lys -

6 # 4 - 3#

22

se! Fug - - gi del tuo do - lor l'an - ti - co er -ror. La - scia, la - scia il
 ses! Fly a - way, all des - pair from old mis - takes. Cease, oh cease la -

4 - #

26

pian-to, dol-ce, dol - ce can - to del tuo cor lie - -
 ment-ing; let your heart sing sweet, sweet songs of your hap - -

6 6 # 6 6# # 6 6#

30 **Presto**

to di - ser - ra. Non si dis - pe - ri più,
 pi - ness and joy. Be in des - pair no more,

6# 6 4 - 3#

35 **Presto**

non si dis - pe - ri più, non si dis - pe - ri più mor - ta - le in ter -
 be in des - pair no more, be in des - pair no more, o earth - ly mor -

6 6 6 7 6 7 6 6# 6 4 - 3#

[The treble line of this ritornello is given in the manuscript, until the voice reenters.]

40 **Ritornello**

*ra.
tal.*

Ritornello

[f] # # # #

45

[p]

[p]

[p]

[p]

O for - tu - na - to, o, o, o, o for - tu - na - to U - lis -
 O bless - ed for - tune, o, o, o, o for - tu - nate U - lys -

[p] 6 # # 4-3#

50

se! Ca - ra vi - cen - da, si può sof - frir, si può sof - frir, hor di -
 ses! Dear is a for - tune that lets us bear, that lets us bear now de -

#

54

let - to, hor mar - tir, hor mar - tir, hor pa - ce, hor guer -
 lights and now or - deals, now or - deals, now peace, now bat -

6 6 # 6 6# # 6 6#

58

Presto

ra, hor guer - ra. Non si dis-pe-ri più, non si dis-pe-ri
 tles, now bat - tles. Be in des-pair no more, be in des-pair no

6# 6 4 - 3# 6

64

più, non si dis-pe-ri più mor - ta - le in ter - ra!
 more, be in des-pair no more, o earth - ly mor - tal!

6 7 6 7 6# 6 4 - 3#

Scene 10: Reggia [The palace]

Penelope, Melanto

1 PENELOPE

Do - na - te, do - na - te, un gior - no, o De - i, con - ten - to, a' de - sir mie - i.
Pray give me, give me a day, o gods, — when my de - sires are grant - ed.

b 4 - # #

6 MELANTO

Ca - ra_a - ma - ta Re gi - na, Re gi - na av - ve - du - ta_e pru - den - te, pru - den - te per tuo sol dan - no
Dear be - lov - ed queen, — most pru - dent and ju - di - cious — queen, — your pru - dence can on - ly do you

11

se - i: men sag - gia_ io ti vor - re - i. — A che spre - zi gli_ ar - do - ri de' vi - ven - ti_a - ma - to - ri per at - ten - der con -
harm: — I'd like you to be less con - strained. Why would you shun the ar - dor — of your liv - ing lov - ers and ex - pect to find

6 5 4 # 3

16

for - ti dal ce - ne - re de' mor - ti? Non fa tor - to chi go - de a chi_ è se - pol - to.
com - fort from ash - es of the dead? — It does not wrong the dead to en - joy your self. —

6 7 - 6# # #

21

L'os - sa del tuo ma - ri - to es - tin - to, in - ce - ne - ri - to, del tuo do - lor, del tuo do - lor,
The bones of your dear hus - band, now dead and turned to ash - es, can't know your grief, can't know your grief,

6 6#

26

del tuo do - lor non san po - co né mol - to; e chi at - ten - de pie - tà da' mor - ti è stol - to.
can't know your grief, wheth - er lit - tle or much; — to ex - pect pi - ty from the dead — is fool - ish.

31

La fe - de e la co - stan - za son pre cla - re vir tù; le sti - ma_a - man - te
To be faith - ful and be con - stant can be vir - tues sub - lime; es - teemed by liv - ing

37

vi - vo e non l'ap - prez - za, per - chè de' sen - si pri - vo, un huom che fu. D'u - na me - mo - ria
lov - ers, they are not val - ued by one who has no feel - ing, who is no more. Grate - ful me - mo - rials

42

gra - ta s'ap - pa - ga - no_i de fun - ti, stan - no_i vi - vi coi vi - vi in un con - giun - ti.
ve - ne - rate those who are de - ceased; — let the liv - ing with liv - ing be joined to - ge - ther.

tasto solo

48

Un bel vi - so, un bel vi - so, un bel vi - so fa guer - ra, fa guer - ra,
A fair face, a fair face, a fair face caus - es war, caus - es war - fare,

51

il guer-rie-ro co - stu - me,
but the war-rior's be - ha - vior,

il guer-rie-ro co - stu - me al
but the war-rior's be - ha - vior dis -

mor-to spia -
pleas-es the

6

56

ce, ché non cer-can gli_e-stin-ti al - tro che pa - ce.
dead, for the dead wish for no-thing oth - er than qui - et.

Lan - gue, lan - gue, lan - gue sot-to_i ri-go-
Pin - ing, pin - ing, pin - ing un - der the tyr-

5 6 *tasto solo* 7 6

62

ri de' tuoi scia-pi-ti_a - mo - ri la più fio - ri - ta, più fio - ri - ta_e tà, la più fio -
ra-ny of your pal-lid love is the fine flow - er - ing of your best years, is the fine

6 5 6 6 # 6 6

4 3 3b

66

ri - ta, più fio - rio - ta_e - tà; ma ve - do - va bel - tà di te si duo - le, ché
flow - er - ing of your best years; for with your wid - owed beau - ty veiled in mourn - ing, you're

5 4 - # # 6 # #

3

71

den - tro ai lun - ghi pian - ti mo - stri sem-pre_in ac - qua-rio un si bel so - le.
trapped in end - less weep - ing, e'er ap - pear - ing in tears that hide your beau - ty.

b 6 #

*The manuscript inserts notes for instruments into all the rests in the vocal staff of this little aria. This realization incorporates all those notes in their original octaves into the first violin part. The notes written in the manuscript are marked with asterisks over them.

#16*.

76

Solo violin

Solo violin

Solo viola

[MELANTO]

A - ma dun - que ché d'A - mo - re dol - ce a -
 So try lov - ing, since it's Beau - ty that is

6 4 2 6 6

79

mi - ca_è la bel - tà. A - ma dun - que Dal pia - cer il
 Cu - pid's sweet - est friend. So try lov - ing, Meet - ing pleas - ure,

6 6 6 6 6 6 6 4#

83

tuo do - lo - re sa - et - ta - to ca - de - rà.
all your sor - rows will give way to Cu - pid's darts.

4
2

6

6 6 6#

6

4 - 3

87

Dal pia - cer il
Meet - ing pleas - ure,

6 6 6

9
7

7

6 6

4#

91 PENELOPE

A - mor, A - mor è un i - dol va - no; A - mor, A - mor è un va - ga - bon - do nu - me; A - mor, A - mor
But Love, but Love is an emp - ty i - dol; this Love, this Love is but a va - grant dei - ty; for Love, for Love

96

al-l'in-co-stan-ze sue non man-can piu - me, del suo dol - ce se re - no è mi su - ra il ba - le - no.
is fick - le and does flit a - bout on feath - ers, and his sweet se - re - ni ty can be gone in a flash. —

101

Un gior-no solo can - gia il pia - cer, il pia - cer, can - gia il pia - cer, il pia -
In just one day pleas - ure chan - ges, pleas - ure, our pleas - ure chan - ges, pleas - ure,

6 6 #

104

cer, il pia - cer, il pia - cer in duo - lo. So - no i ca - si a - mo - ro - si di Te sei — e di Gia - so - ni, ohi -
pleas - ure, pleas - ure chan - ges in - to sor - row. Those ro - man - ces of old, the tales of The - se - us and Ja - son, a -

5# - 6# #
3 4

108

- mè, son pie - ni: in - co - stan - za, in - co - stan - za e ri - go - re, pe - ne e mor - te
- las, are full — of in - con - stan - cy, in - con - stan - cy and cru - el - ty: sor - rows and death —

5# # # # 6 6
3

114

e do-lo-re.
and of an-guish.

Del-l'a-mo-ro-so
The glo-ri-ous stars of

ciel, del-l'a-mo-ro-so
am-'rous hea-ven, stars of

ciel, del-l'a-mo-ro-so
am-'rous hea-ven, glo-ri-ous

ciel splen-do-ri fis -
stars of am-'rous hea -

8
3

#

#

6 6

#

#

6 #

119

MELANTO

si san can-giar in Gia
ven could change ev-en U

-so-ni an-che gli U-lis-si.
-lys-ses to a Ja-son.

Per-chè A-qui-lo-ne in fi-do
Be-cause the treach-erous north wind

#

#

6 4-# #

123

tur-bi_u-na vol-ta il mar,
some-times will roil the sea,

di-stac-car-si dal
should the strong, har-dy

li-do a-ni-mo-so, a-ni-mo-so
helms-man, should the har-dy helms-man

noc-chier non dèe la-
ne-ver dare to leave the

#

#

#

#

127

sciar? Sem-pre non guar-da in
shore? Stars in the hea-vens

ciel tor-va_u-na stel-la;
do not al-ways threat-en;

ha cal-ma o-gni pro-cel-la.
a still-ness comes af-ter each storm.

6

6 6

5
3

4-3

*Cf. note for #16 on page 79 above.

#16a*.

132

Solo violin

Solo violin

Solo viola

[MELANTO]

A - ma dun - que ché d'A - mo - re dol - ce_a -
 So try lov - ing, since it's Beau - ty that is

6 4/2 6 6

135

1. 2.

1. 2.

1. 2.

1. 2.

mi - ca_è la bel - tà. A - ma dun - que Dal pia - cer il
 Cu - pid's sweet - est friend. So try lov - ing, Meet - ing pleas - ure,

6 6 6 6 6 6# 6
 4

139

tuo do - lo - re
all your sor - rows

sa - et - ta - to
will give way to

ca - de - rà.
Cu - pid's darts.

4/2 6 6 6 6 6 4 - 3

143

1. 2.

1. 2.

1. 2.

1. 2.

Dal pia - cer il
Meet - ing pleas - ure,

1. 2.

6 6 6 9/7 7 6#4 6

147 PENELOPE

Non dè - e di nuo - vo_a - mar chi mi - se - ra pe - nò: tor - na stol - ta_a pe -
One dares not — love a - gain who's suf - fered such des - pair: one who still suf - fers

7 - 6 # 5/2

151

nar, tor-na stol-ta_a pe - nar, a pe-nar, a pe nar, a pe-nar — chi pri - ma_er-rò.
 pain, one who still suf-fers pain, — suf-fers pain, — suf-fers pain, — is twice a fool.

6 [b] 8 5 #

Scene 11: Eumete solo

1 EUMETE

Co - me, oh — co-me mal si sal - va_un re - gio_am man-te da sven-tu - ra_e da ma - li!
 Poor - ly, oh — ver - y poor - ly can a roy - al man - tle save a king from mis - for - tune!

#

5

Me-glio_i scet-tri re - ga - li che_i dar - di de' pa stor — im-per-la_il pian - to. Se-ta, se-ta ve-sto-no_ed
 Roy - al scep-ters are bead - ed with more — bit - ter tears — than staffs of shep - herds. Silk-en fi - ne-ry — and

#

9

o - ri i tra-va - gli mag-gio - ri. È vi - ta più si - cu - ra, più si - cu - ra, è vi - ta più si -
 gold dis-guise the most bit - ter tor - ment. For more se-cure than rich ex - alt - ed lives, for more se-cure than

6 # # # 6 6 6# # 6 6#

13

cu-ra del-la ric - ca_et il - lu - stre la po - ve-ra_et o - scu - ra.
 lives — that are rich and ex - alt - ed are low - ly and ob - scure ones.

6 # # # 5 2 6 #

#17.

17

Vln. I

Vln. II

Vla. I

Vla. II

Col - li, col - li, cam - pa - gne e bos - chi, se sta - to hu -
 Hill - sides, hill - sides and fields and wood - lands, if hap - pi -

4 6
2

20

tr

man fe - li - ci - tà con - tie - ne, in voi, in voi s'an - ni - da il sos - pi - ra -
 ness is in our hu - man fate, then in you, in you it nests, for you I'm ev -

6 5 # 6 6 6 6

24

to be ne. Her - bo si pra - ti, in voi na - sce il
 er sigh ing. You grass - y mead - ows, in you are born

#

27

fior, il fior del di - let - to; frut - to di li - ber - ta - de in voi si co -
 flow'rs, the flow'rs that de - light us; in you the fruit of li - ber - ty is gath -

tr

6 6 6 4 - 3

30

glic; son de - li - zie, de - li - zie, del - l'huom, son de - li - zie del -
 ered; so de - light - ful, de - light - ful to man, so de - light - ful to

6 6

33

l'huom le vo - stre fo - glic.
 man is all your fo - liage.

5

Scene 12: [Iro, Eumete]

1 IRO

Pa - stor d'ar - men - ti può pra - ti_e bo -
A coun - try shep - herd may praise the mead -

6# 6

6

schi lo - dar, av - vez - zo nel - le man - dre_a con - ver - sar. Que - st'her - be
ows and woods, for he is used to talk - ing to his flock. Those grass - es

6 7 - 6#

11

che tu no - mi - ni so - no ci - bo di be..., di be... pa - stor, di be..., di be... pa - stor, di
you have talked a - bout are mere fod - der for an..., for an..., shep - herd, for an..., for an..., shep - herd, for

16

be - stie e non de - gli_huo - mi - ni. Co - là tra Regi io sto,
a - ni - mals, not for hu - mans. Up there with kings I live;

21

tu fra gli ar-men - ti qui. Tu go-di_e tu con-
 you're here a - mong your herds. You spend your days en -

7 6 # #

25

ver-si tut-to il di a-mi-ci - zi e sel-va - ti-che, io man - gio i tuoi com - pa - gni, pa - stor, i
 joy - ing and con - ver - sing with all your wild, bu - co - lic friends; I like to eat your com-rades, oh shep - herd,

7 - 6# # # # 6
4

30

EUMETE

tuoi com - pa - gni, pa - stor, e le tue pra - ti - che. I - ro, gran man-gia-to-re,
 eat your com-rades, oh shep - herd, and feed on your work. I - ro, you boor - ish eat - er,

7# 6 7# 6 # #
5 4 5 4
2 2

[Bass line in this measure *sic*. The dissonances might suit the character, or it could be considered an error to be corrected by shifting the bass notes back one whole note.]

34

I - ro, di - vo-ra - to-re, I - ro, lo - qua-ce! Mia pa-ce, mia pa-ce, mia pa-ce non per-tur-bar.
 I - ro, you dis-gust-ing glut-ton, I - ro, you blow-hard! Just leave me, just leave me, just leave me, leave me in peace.

7 6 6 6 # 6 5 #
4 #

#18.

40 Vln. I [+ Sop. rec. I]
 Vln. II [+ Sop. rec. II]
 Vla. I
 Vla. II

[EUMETE]
 Cor - ri, cor - ri a man - giar!
Hur - ry, hur - ry off to eat!

Cor - ri, cor - ri a man - giar!
Hur - ry, hur - ry off to eat!

6 5 3

44

Cor - ri, cor - ri, cor - ri, cor - ri, cor - ri, cor - ri a man - giar! a cre - par!
Hur - ry, hur - ry, hur - ry, hur - ry, hur - ry, hur - ry off to eat! and to burst!

6 6 6 5 3 6 4 - # #

Scene 13: Eumete poi Ulisse in sembianza di vecchio

[Eumete, then Ulisse disguised as an old man]

1 EUMETE

U - lis - se, U - lis - se ge-ne-ro - so! Fu no - bi-le in-tra-pre - sa lo spo-po-lar, l'in-ce-ne -
 U - lys - ses, o ge - ne-rous U - lys - ses! De - pop - u - lat - ing cit - ies and burn-ing them to ash - es

#

5

rir cit-ta - di; ma, ma, ma for-se il ciel i - ra - to, il ciel i - ra - to nel-la ca - du - ta de Tro -
 was most no - ble; but, but, but may - be heav - en out - raged, heav - en out - raged at the de - mise of the old

6 # 5# #

10 ULISSE

ja - no re-gno vol-le, vol - le la vi-ta tu - a per vit - ti-ma al suo sde-gno. Se del no -
 Tro - jan king-dom or-dered, or-dered that you then pay with your life for its an-ger. If you would

#

15

ma - to U - lis - se tu veg-ga in que - sto gior - no de - si - a - to, il ri - tor - no, ac - co - gli que - sto vec - chio
 like to see the re - turn of said U - lys - ses on this ve - ry day, then wel - come this poor old

6b 6 # b

19

po - ve-ro ch'ha per - du - ta o - gni mor - tal a - iu - to nel-la ca - den - te e tà, nel - l'a - spra
 wan-der-er who, a - las, has lost the help of men in his de - clin - ing age and in his

#

24 EUMETE

sor - te; — le sia — la tua pie - tà scor-ta al-la mor - te. Ho-spi-te mio sa - ra - i, cor -
bit - ter fate; and may — your mer - cy be with him till his death. You — will be my guest, and

4 - # # 6 4, 2b 4 - # #

29

te - se al-ber-go ha-vra - i. So-no i men - di - ci fa - vo - ri - ti del ciel, di Gio-ve a-mi - ci.
you will have safe shel - ter. Beg-gars are fav-ored and be-lov - ed by heav'n, and they are Jove's friends.

6 # # b b b 4 - # #

33 ULISSE

U - lis - se, U - lis - se è vi - vo, vi - vo! La pa - tria lo ve -
U - lys - ses, U - lys - ses lives, he's liv - ing! His land will see him

#

36

drà, Pe - ne - lo - pe l'ha - vrà; ché il fa - to non fu mai d'af - fet - to
home; Pe - ne - lo - pe will have him; for fate — nev - er was with - out its

7 - 6 b

40

pri - vo, ma - tu - ra-no il de - stin — le sue di - mo - re; cre - di - lo a me, pa - sto - re.
feel - ings, and des - ti - ny is ripe — for his re - turn; — you must be - lieve me, shep - herd.

6b b 4 - # #

#19.

45

Vln. I

Vln. II

Vla. I

Vla. II

EUMETE

Co - me lie - to, lie - to t'ac - co - glio, men - di - ca de - i - tà!
Oh how glad - ly, glad - ly I greet you, men - di - cant de - i - ty!

6# 6 6 5

49

Il mio lun-go, il mio lun - go cor - do - glio da te vin - to, vin - to ca - drà.
My long sor - row, my ag - es long sor - row has been van - quished, van - quished by you.

6# 6 6 5

53

Se - gui-mi, se - gui-mi_a mi - co pur; ri - po - so_ha - vrai si - cur.
 Fol - low me, fol - low me now, my friend; in safe - ty you shall rest.

6# 6 ♯ # # 6 6# 4 - # #

57

Se - gui-mi, se - gui-mi_a mi - co pur; ri - po - so_ha - vrai si - cur.
 Fol - low me, fol - low me now, my friend; in safe - ty you shall rest.

♯ 6 # 6 5 6 # 4 - #

End of Act I

Act II

Scene 1: Telemaco e Minerva su'l carro [Telemaco and Minerva in a chariot]

#20. Sinfonia

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A sharp sign (#) is placed below the fifth measure of the bottom staff.

The second system of the musical score consists of five staves, continuing from the first system. It includes various musical notations such as slurs, ties, and accidentals. A box containing a sharp sign (#) is located below the fourth measure of the bottom staff. Below the staves, there are numerical figures: 6-5, 4-#, a boxed sharp sign (#), 6, 5#, 7-6#, and 4-3.

9 **TELEMACO**

Lie - to, lie-to, lie - to cam-mi-no, dol - ce, dol - ce, dol - ce, dol - ce, dol - ce vi - ag - gio;
 Joy - ful, joy-ful, joy - ful our jour-ney, tran - quil, tran - quil, tran - quil, tran - quil our voy - age;

6 8 5 6 6 6-7^b 6 4-3

15

pas - sa il car - ro, il car - ro di - vi - no co - me che fos-se un rag - gio, pas - sa il car - ro, il
 glid - ing char - iot, the char - iot div - ine dart - ing like a beam of sun - light, glid - ing char - iot, the

6

19

car - ro di - vi - no co - me che fos-se un rag - gio. Lie - to, lie - to cam -
 char - iot div - ine dart - ing like a beam of sun - light. Joy - ful, joy - ful our

6 4 - # 6 5 3 6 4 - 3

23

mi - no, dol - ce, dol - ce, dol - ce, dol - ce, dol - ce viag - gio. —
 jour - ney, tran - quil, tran - quil, tran - quil, tran - quil voy - age. —

6 6 6 6 4 - 3

#21.

28 Vln. I

Vln. II

Vla. I

Vla. II

MINERVA

Gli Dei pos - sen - ti na - vi - gan, na - vi - gan l'au - - - -
The might - y gods go sail - ing, sail - ing on breez - - - -

TELEMACO

33

re, sol - ca - no_i ven - ti.
es. plough - ing the winds.

Gli Dei pos - sen - ti na - vi - gan, na - vi - gan l'au - - - -
The might - y gods go sail - ing, sail - ing on breez - - - -

6

38

Gli Dei pos - sen - ti na - vi - gan l'au - re, sol - ca - no_i ven - ti.
The might - y gods go sail - ing on breez - es, plough - ing the winds. —

- re, sol - ca - no_i ven - ti, na - vi - gan l'au - re, sol - ca - no_i ven - ti. Gli Dei pos -
- es, plough - ing the winds, — sail - ing on breez - es, plough - ing the winds. — The might - y

#

42

Gli Dei pos - sen - ti na - vi - gan, na - vi - gan
The might - y gods go sail - ling, sail - ing on

sen - ti, gli Dei pos - sen - ti na - vi - gan, na - vi - gan, na - vi - gan, na - vi - gan
gods go, the might - y gods go sail - ling, sail - ling, sail - ling, sail - ling on

5 6 #

46

l'au - re, sol - ca - no_i ven - ti.
breez - es, plough - ing the winds.

47

l'au - re, sol - ca - no_i ven - ti.
breez - es, plough - ing the winds.

48

l'au - re, sol - ca - no_i ven - ti.
breez - es, plough - ing the winds.

49

l'au - re, sol - ca - no_i ven - ti.
breez - es, plough - ing the winds.

6

50

MINERVA

Ec - co - ti giun - to al - le pa - ter - ne vil - le, Te - le - ma - co pru - den - te. Non ti scor - dar già
Lo you've ar - rived and are in your fa - ther's coun - try, o wise Te - le - ma - chus. — Do not for - get to

6

54

mai de' miei con - si - gli, ché se dal buon sen - tier tra - via la men - te in - con - tre - rai pe - ri - gli.
fol - low my in - struc - tions, for if your thoughts should wan - der from the right path, you'll sure - ly meet with dan - gers.

6

6

6

60

TELEMACO

Pe - ri - glio in - van mi sgri - da se tua bon - tà m'af - fi - da.
In vain will dan - gers threat - en if your good will sup - ports me.

6

6

Scene 2: Eumete, Ulisse, Telemaco

#22.

1

Vln. I

Vln. II

Vla. I

Vla. II

EUMETE

O gran fi - glio, gran fi - glio d'U - lis - se!
 O great son, o great son of U - lys - ses!

4 - 3

piano [cresc.]

piano [cresc.]

piano [cresc.]

piano [cresc.]

piano [cresc.]

piano [cresc.]

piano [cresc.]

4

forte [cresc.]

forte [cresc.]

forte [cresc.]

forte [cresc.]

forte [cresc.]

forte [cresc.]

forte [cresc.]

più forte

più forte

più forte

più forte

più forte

più forte

forte [cresc.]

forte [cresc.]

forte [cresc.]

più forte

più forte

6

6

7

o gran fi - glio d'U - lis - se! É pur ver che tu
 o great son of U - lys - ses! Then it's true you're re -

6 7 4 - 3 7 6#

11

tor - ni, è pur ver che tu tor - ni a se - re - nar, a se - re - nar del - la tua
 turn - ing, then it's true you're re - turn - ing to make se - re - ne, to make se - re - ne the days your

6 6

15

ma - dre i gior - ni, o, o,
 mo - ther must en - dure, o, o,

6 4 - 3

18

o, o gran
 o, o great

6 6

21

fi - glio d'U - lis - se!
son of U - lys - ses!

E pur sei giun - to, sei
And you're re - turn - ing at

giun - to al fi - ne, al
last, re - turn - ing at

fi - ne di tua
last, come to re -

4 - 3

6#

25

ca - sa ca - den - te
pair your old home, which

a ri - pa - rar l'al - tis - si - me,
crum - bles and suf - fers

l'al - tis - si - me,
such tre - men - dous,

l'al - tis - si -
such tre -

5

6#

6

6

29

[Alto recorder]

me rou - i - ne.
men - dous dam - age.

Fug - ga, fug - ga il cor - do - glio,
Fly, oh fly all ye sor - rows, fug - - -

6 4 - 3 6 #

33

ga il cor - do - glio, fug - ga e ces - si il pian - to. Fac -
all ye sor - rows, fly and now cease your weep - ing. But

4 - 3# 6 6 4 - # #

39

Vln. I + Sop. rec. *tr*

Vln. II + Sop. rec.

ciam, o pe-re gri no, al - l'al - le - grez - ze no - stre ho - nor col can - to, al - l'al - le - grez - ze
let us ho-nor and glo - ri - fy, o wan - der - er, our joy with sing - ing, ho - nor our joy with

4 - # 6

44

no - stre, al - l'al - le - grez - ze no - stre ho - nor col can - to.
song, ho - nor our hap - pi - ness with joy - ous sing - ing.

5/3 5/3 6 5 6 6 4 - 3

#23.

49

Vla. I

Vla. II

Cello

EUMETE

Ver - di piag - ge, al lie - to gior - no ra - bel -
 Ver - dant mea - dows on this hap - py day will a -

ULISSE

[Violone,
 Continuo]

6# 6 6 #

54

li - te. ra - bel - li - te, her - bet - te, e fio - ri,
 gain look fresh and re - new their herbs and flow - ers;

ra - bel - li - te, her - bet - te, e fio - ri,
 and re - new their herbs and flow - ers;

6 6# 4 - 3#

60

6

66

4 - 3

72

ri - de, il ciel, ri - de, ri - de, - de, al
Heav'n will smile, heav'n will smile at their

ri - de, il ciel, ri - de, ri - de, - de, al
heav'n will smile, heav'n will smile at their

6 6 5 6 6

78

bel ri - tor - no, ri - de, al ciel al bel ri - tor - no.
sweet re - vi - val, heav'n will smile at their sweet re - vi - val.

bel ri - tor - no, ri - de, al ciel al bel ri - tor - no.
sweet re - vi - val, heav'n will smile at their sweet re - vi - val.

4 - 3# 6 5 3 6 4 - # #

85 TELEMACO

Vos - tri cor - te - si, aus pi - ci a me son gra - ti. Man - che - vo - le pia - cer pe - rò m'al - let - ta,
For all your gra - cious wish - es I am most grate - ful. Yet joy is in - com - plete for me, though charm - ing.

90

EUMETE

ch'es-ser pa - ga non puo - te al - ma ch'as - pet - ta. Que - sto, que - sto che tu qui mi - ri sov - ra gli ho - me - ri
for a soul that is wait - ing finds no con - tent - ment. This man, this man that you see here bear - ing the full weight of

94

stan - chi por - tar gran pe - so d'an - ni e mal in - vol - to da ben la - ce - ri pan - ni,
his years up - on his wea - ry shoul - ders and poor - ly cov - ered in his torn, rag - ged gar - ments,

98

e - gli, e - gli m'ac - cer - ta, m'ac - cer - ta che d'U - lis - se il ri - tor - no fia di po - co lon -
this man, this man as - sures me, as - sures me that U - lys - ses' re - turn will hap - pen soon, — not

102

ULISSE

tan da que - sto gior - no. Pas - tor, se non fia ver, ch'al
long from this most hap - py day. And shep - herd, if it's not true, may

106

tar - do pas-so
an - y stone

si tra - sfor - mi in se - pol - cro il pri - mo
that my fal - ter - ing steps strike be - come my

sas - so, e la mor - te che me -
tomb, and may death, which is flirt -

6

111

co a - mo - reg - gia d'in - tor - no, ho - ra por - ti ai miei di l'ul - ti - mo gior - no.
ing all a - bout here with me, bring me now to the last day of my wear - y life.

b 6 #

#24.

115

Solo violin

Solo violin

EUMETE

ULISSE

Dol - ce spe - me i cor lu - sin - ga,
Now my heart by sweet hopes is flat - tered,

Lie - to an - nun - zio o - gni al - ma al - let - ta,
Hap - py ti - dings en - tice our ve - ry

b 6# # 6# #

119

lie - to_an - nun - zio o - gni_al - ma_al - let - ta. _____
hap - py ti - dings en - tice our ve - ry _____ *soul.*

_____ *soul,* _____
 lie - to_an - nun - zio o - gni_al - ma_al - let - ta. _____
hap - py ti - dings en - tice our ve - ry _____

7 - 6#  5 6# 

123

Dol - ce spe - me i cor lu - sin - ga, _____ s'es - ser pa - ga non
Now my heart by sweet hopes is flat - tered, _____ though a soul that is

_____ Dol - ce spe - me i cor lu - sin - ga, _____ s'es - ser pa - ga non
soul. Now my heart by sweet hopes is flat - tered, _____ though a soul that is

6b 5 #

127

puo - te wait - ing al - ma is not con - tent - ed, ch'a spet - ta, al - ma is not con - tent - ed, ch'a spet - ta.

5 6# 6 6 5 6# #

132 TELEMACO

Van - ne pur tu ve - lo - ce, Hur - ry, go with all speed, — van - ne, van - ne, van - ne, Eu - me - te, al - la hur - ry, go Eu - me - te, go to the

6#

135

reg - gia; van - ne, e del mio ar - ri - vo fa ch'av - vi - sa - ta si - a la ge - ni - tri - ce mi - a. pal - ace; go and an - nounce to them that I have re - turned in safe - ty, so that my mo - ther shall know.

6 #

Scene 3: Telemaco, Ulisse

Scende dal Cielo un raggio di fuoco sopra il capo d'Ulisse, s'apre la terra e Ulisse si profonda.
 [A beam of fire comes down from the sky onto the head of Ulysses, the earth opens, and Ulysses is swallowed up.]

1 TELEMACO

Che veg-gio, che veg-gio, ohi - mè, che mi-ro? Que-sta ter-ra vo-ra-ce, i vi-vi in-ghiot-te, a-pre boc-che e ca-
 What is this, what's this, ye — gods, what happened? This vo-ra-cious earth de-vours the liv-ing, o-pen-ing mouths and

6 6 5 - 6# # #

6

ver - ne d'hu-ma-no san - gue in - gor - de, e più non sof - fre del vi - a - tor il pas - so, ma la car - ne del-
 cav - erns and crav-ing blood of hu - mans, no long - er suf - f'ring the fee - ble steps of wan - d'ers, — but stone swal-lows

#

10

l'huom tran-ghiot-te il sas - so. Che pro-di - gi son que-sti? Dun - que, pa - tria, ap-pren-de - sti a di - vo-
 up the flesh of man. — Oh what won-ders are these? So, my home - land, did you learn how to de-

#

14

rar le gen - ti? Ri-spon-do-no an-co ai vi - vi i mo-nu-men - ti? Co-sì dun-que Mi ner - va al-la pa - tria mi
 your your peo - ple? Like this your mo - nu - ments now treat the liv - ing? So for this does Mi ner - va give me back to my

6 #

19

do - ni? Que-sta è pa - tria co - mu - ne se di que-sto ra - gio - ni. — Ma se pre-sta ho la lin-gua
 home-land? This place, our com-mon home-land, is it for such a pur - pose? But my tongue may be quick, while

#

24

ho la me-mo-ria pi-gra. Quel pel-le-grin, quel pel-le-grin ch'or ho-ra per dar fe-de_a men-
 my me-mo-ry is la-zy. — This wan-der-er, this wan-der-er who just now sup-port-ed his de-

6 7 - 6
 b

29

zo-gne, chia-mò se-pol-cri et in-vi-tò la mor-te dal giu-sto ciel pu-ni-to re - stò qui sep-pel-li-to.
 ceit by in-vok-ing sep-ul-chers and in-vit-ing death, has now seen heav-en's pun-ish-ment and lies bur-ied here.

4 - # #

35

Ah, ca-ro pa-dre! Dun-que in mo-do si stra-no m'av-vi-sa il tuo mo-ri-re il ciel, il
 Ah, my dear fa-ther! Thus in so strange a man-ner does heav-en in-form me of your death, of

6

40

ciel — di pro-pria ma-no? Ahi, che per far-mi guer-ra fa stu-po-ri_e mi-ra-co-li la ter-ra!
 death — by its own hand? Ah, wag-ing war on me — earth per-forms such mir-a-cles and won-ders!

6

Qui risorge Ulisse
 in sua propria forma.
 [Here Ulysses rises
 again in his true form.]

45

Ma, ma, ma — che nuo-vi por-ten-ti, ohi - mè, ri-mi-ro? Fa cam-bio, fa per-mu-ta con la mor-te la
 But, but, but — what mar-vel is this, ah, — that I see now? Some-how it chan-ges, it trans-forms the dead to the

6 4 6

50

vi - ta?
liv - ing!

Non sia più chi più chia - mi, non sia più, non sia
Now no long - er shall this loss, now no long - er, no

53

più que - sta ca - du - ta a - ma - ra,
long - er shall this loss be bit - ter,

se col mo - rir rin - gio - va - nir, se col mo - rir rin - gio - va -
if from our death we can re - turn, if from our death we can re -

6# # 6 6#

57

ULISSE

nir, rin - gio - va - nir s'im - pa - ra.
turn, re - turn to life in full bloom.

Te - le - ma - co, Te - le - ma - co, Te - le - ma - co, con - vien - ti can -
Te - le - ma - chus, Te - le - ma - chus, Te - le - ma - chus, you must change your

#

62

giar le me - ra - vi - glie in al - le - grez - ze, in al - le - grez - ze, in al - le - grez - ze, ché se
state of shock and won - der to one that's joy - ful, to one that's joy - ful, one that's joy - ful, for in

5
3

66

per - di il men - di - co, il pa dre ac - qui - sti, il pa - dre, il pa - dre, il pa -
los - ing the beg - gar, you've gained a fa - ther, a fa - ther, a fa - ther, you've gained

5 6
2

70 **TELEMACO**

dre_ac-qui - sti. Ben-chè_U-lis-se si van-ti di pro - sa - pia ce-le - ste, tra-sfor-mar - si non puo - te
 a fa - ther. Though U - lys-ses takes pride in his ce - les - tial lin - eage, mor - tal man can - not bring him -

6 4 - # #

76

huo-mo mor-ta - le; tan-to_U-lis-se non va - le. O scher - za-no, o scher - za-no gli
 self back to life; that U - lys-ses can not per-form. It's play - ful jest - ing, jest - ing by the

5 - 6# 6 # # 6 #

81 **ULISSE**

de - i, o pur ma-go tu se - i. U - lis - se, U - lis - se so - no! Te - sti - mo - nio è Mi - ner - va,
 gods or else you are a ma - gi - cian. U - lys - ses, I am U - lys - ses! Mi - ner - va is wit - ness,

6 # 6 6

86

quel - la, quel - la, quel - la che te por - tò per l'a - ria a vo -
 she her - self, her - self, who did bear you through the air as you

#

90

lo. La for - ma can - giò_a me co - me le_ag-gra - da per-chè si cu-ro e sco-no - sciu - to va - da.
 flew. She chan - ges my ap - pearance just as she pleas - es that I may trav - el un - known and go in safe - ty.

6 #

#25.

96

Vla. I

Vla. II

Cello

TELEMACO

ULISSE

O pad-re sos-pi - ra - to!
O fa - ther I have longed for!

Ge-ni - tor glo-ri - o - so!
O thou glo - ri - ous par - ent!

O fi - glio de - si - a - to!
O son that I have wished for!

101

T'in - chi - no!
I re - vere you!

T'in - chi - no!
I re - vere you!

O
O

Pe - gno dol - ce a - mo - ro - so!
O my sweet - ly be - lov - ed!

Ti strin - go!
I em - brace you!

Ti strin - go!
I em - brace you!

107

mio di - let - to, O mio di - let - to,
 my be - lov - ed, O my be - lov - ed,
 Ti - strin - go! Ti - strin -
 I em - brace you! I em - brace

6 #

113

O mio di - let - to. Fi-gli - a - le dol - cez - za a
 O my be - lov - ed. Fil - ial love and af - fec - tion now
 go! you! Pa - ter - na te - ne - rez - za
 A fa - ther's warm em - bra - ces,

7 6 # 6 3# 7 6

VLN. 1

VLN. 2

VLN. 1

Viola 1

Viola 2

la - gri-mar mi sfor - za. Mor - tal, Mor - tal tut-to con-
make me feel like weep - ing. Ye men, ye men, be al-ways

il pian-to in me rin - for - za. Mor - tal tut-to con-
my eyes are wet with weep - ing. Ye men, be al-ways

6 4 # 6 # #

127

fi - da.e tut-to, tut-to spe - ra, Mor-tal tut-to, tut-to spe-ra, ché
trust - ing, al-ways, al-ways hope - ful; ye men, al-ways, al-ways hope, for

fi - da.e tut-to, tut-to spe - ra, ché quan-do il ciel pro-teg-ge, na - tu - ra non ha leg - ge;
trust - ing, al-ways, al-ways hope - ful, for when the gods pro-TECT you, — na - ture has no pow - er;

6 4 - 3 # 6# #

132

quando il ciel pro-teg - ge, na - tu - ra non ha leg - ge; ————— ché quan-do il ciel pro-
 when the gods pro-*te*-ct you, na - *tu* - *re* has no pow - *er*; ————— for when the gods pro-

— — — — — Mor - tal tut - to, tut - to spe - ra, ché quan-do il ciel pro - teg - ge, ché quan-do il ciel pro-
 — — — — — Ye men, al - ways be ye hope - ful, for when the gods pro - *te*-ct you, for when the gods pro-

6# 4 - 3#

137

teg - ge, ché quan-do il ciel pro teg - ge, na - tu - ra non ha leg - ge;
 tect you, for when the gods pro tect you, — na - *tu* - *re* has no pow - *er*;

teg - ge, ché quan-do il ciel pro teg - ge, na - tu - ra non ha leg - ge; l'im - pos - si - bi - le an -
 tect you, for when the gods pro tect you, — na - *tu* - *re* has no pow - *er*; and im - pos - si - ble

6 6# 4 - 3#

141

l'im - pos - si - bi - le an - cor spes - so s'av - ver - ra.
and im - pos - si - ble things will of - ten hap - pen.

cor, l'im - pos - si - bi - le an - cor spes - so s'av - ver - ra.
things, and im - pos - si - ble things will of - ten hap - pen.

6 — 4 - 3#

#26.

145

Solo violin

Solo violin

ULISSE

Van - ne, van-ne_al - la ma - dre va! Por - ta, por-ta_al - la Reg - gia, il piè. Sa - rò to - sto con
Go now, go to your mo - ther, go! Turn your steps to the pal - ace now. I'll be with you a -

7 6 6 6 6 5

150

te, sa - rò to - sto con te, ma pria ca - nu - to il piè ri - tor - ne - rà. Van - ne, van - ne, al - la
 non, I'll be with you a - non, but I must first be - come — old a - gain. Go now, go to your

6 5 6 4 - 3 7 6

154

ma - dre va; van - ne, van - ne, al - la ma - dre va!
 mo - ther, go; go now, go to your mo - ther, go!

6 9 - 8 4 - 3

Scene 4: Reggia [The royal palace]

Melanto, Eurimaco

1 MELANTO

Eu - ri - ma co, la don - na in - som - ma ha un cor di sas - so. Pa - ro - la non la
Eu - ri - ma - chus, that wo - man must have a heart of stone. No words _____ seem to

6
3

6 Orig.: *Both score and libretti have "mar," although "mal" might seem more likely.

muo - ve; prie - go in - van la com - bat - te; den - tro del mar* d'a - mo - re sem - pre te - na - ce ha l'al - ma.
move her; I im - plored her in vain; — love - sick - ness in her heart has made an un - yield - ing soul. —

6

11

O di fe - de o d'or - go - glio in o - gni mo - do è sco - glio. Ne - mi - ca o pur a - man - te non
Wheth - er faith - ful or proud, she's in ev' - ry way a rock. — As en - e - my or lov - er, her

6 6#

15 EURIMACO

ha di ce - ra il cor ma di dia - man - te. E pur — u - dii so - ven - te la po - e - ti - ca
heart is not of wax but — ra - ther dia - mond. And yet, — I of - ten hear le - gions of po - ets

6 # 6 # # #

19 MELANTO

schie - ra can - tar don - na vo - lu - bi - le e leg - ge - ra. Ho spe - so in - van pa - ro - le, in - dar - no
sing a - bout how wo - men are fick - le and are flight - y. In vain I've wast - ed words and for nought en -

6 4 - 3 6 5 3

23

prie - ghi — per con - dur la re - gi - na a nuo - vi a - mo - ri. L'Im - pre - sa è di - spe - ra - ta; o - dia non
treat - ed — that I might lead the queen to ac - cept new lov The en - ter - prise is hope - less; she hates being

7 - 6 # 6 6 6

28

EURIMACO

ché l'a - mar l'es - ser a - ma - ta. Pe - ni chi bra - ma, sten - ti chi vuol, go -
loved as much as she hates lov - ing. Love makes one suf - fer and can be harsh; en -

6 4 - # #

33

- da fra l'om - bre chi ha in o - dio il sol, go - da fra l'om - bre chi ha in o - dio il sol.
- joy the shad - ows if you hate the sun, en - joy the shad - ows if you hate the sun.

6 6 5 # 5 3 6 4 # #

38

MELANTO

Pe - ne - lo - pe tri - on - fa nel - la do - glia e nel pian - to, fra *pia -
Pe - ne - lo - pe feels tri - umph in her pain and in her weep - ing, while 'twixt

6 #

43

ce - ri e con - ten - ti vi - ve lie - ta Me - lan - to. El - la in pe - ne si
joy and con - tent - ment lives the hap - py Me - lan - tho. For the pain seems to

6 b 6 6 7 4 - 3 6

*The MS score has "martiri," but libretti have "piaceri," which makes more sense here.

47

nu - tre, in pe - ne si nu - tre. Io fra di - let - ti a - man - do mi gio -
 feed her, the pain seems to feed her. But I would ra - ther a - muse my - self in

7 6 7 - 6 7 - 6 # 6 6

51

con - do, mi gio - con - do; fra sì va - rii pen - sier più bel - lo_è il mon - do.
 love, take joy in lov - ing; Such va - ri - e - ty makes more beau - ty in the world.

5 5 3 3 6 4 - # #

55 MELANTO

EURIMACO

Go - den - do, go - den - do, ri - den - do, ri - den - do si la - ce - ra, la - ce - ra il
 En - joy - ment, en - joy - ment, and laugh - ter, and laugh - ter will o - ver - pow'r, o - ver - pow'r

5 3 b # 5 3 5 - 6 3

59

A - mia - mo, a - mia - mo, go - dia - mo, go - dia - mo e di - ca chi vuol.
 Let's love then, let's love then, take plea - sure, take plea - sure what - ev - er they say.

5 - 6 6 4 - #

*In taking this repeat, one could overlap Melanto's last note with the first bass note of the repeat.

Scene 5: Antinoo, Anfinomo, Pisandro, Eurimaco, Penelope

ANTINOO

So - no l'al - tre re - gi - ne co - ro - na - te de' ser - vi_e tu d'a-man - ti.
O - ther queens are sur - round - ed by their ser - vants at court, but you by lov - ers.

6 6

6

Tri - bu - tan que - sti re - gi al mar di tua bel - lez - za un mar di pian - ti.
The tri - bute of these kings to the sea of your beau - ty is a sea of their tears.

6 6 7 - 6 4 - # #

#27.

10

Viola I

Viola II

[PISANDRO]*

[ANFINOMO]*

ANTINOO

A - ma dunque, sì, sì, dunque ri - a - ma un di, un di! A - ma dunque, sì, sì, dunque ri - a - ma un di!
Grant your love then, yes, yes, feel love a - gain one day! Grant your love then, yes, yes, feel love a - gain one day!

6 — 6 6 6 6

3

*As discussed in the preface under "Voice types," the manuscript mistakenly reverses the parts of Pisandro and Anfinomo until measure 131 of Act II, Scene 12. Here they are restored to their correct order, but their names are bracketed until that point.

16

8 *dun - que ri - a - ma_un di, dun - que ri - a - ma, dun - que ri - a - ma un di, un di!*
feel love a - gain one day, feel love a - gain, feel love a - gain, feel love one day, one day!

8 *a - ma_un di, un di! dun - que ri - a - ma, dun - que ri - a - ma un di, un di!*
gain one day, one day! feel love a - gain, feel love a - gain, feel love one day, one day!

dun - que, sì, sì, dun - que ri - a - ma, dun - que ri - a - ma_un di!
love then, yes, yes, feel love a - gain, feel love a - gain, love one day!

5 5 - 6 6 5 6 4 - 3
 3

21

PENELOPE

Non vo-glio_a-mar, no, no, ch'a-man-do pe-ne rò, non vo-glio_a-mar, no, no, ch'a-man-do pe-ne rò, no, no,
I will not love, no, no; I'll suf-fer if I love; I will not love, no, no; I'll suf-fer if I love, no, no,

6 6 #

26

no, no, no, no, ch'a-man-do pe-ne rò, non vo-glio, non vo-glio_a-mar, no, no, ch'a-man-do pe-ne-rò.
no, no, no, no, I'll suf-fer if I love; I will not, I will not love, no, no; I'll suf-fer if I'

6 6 5 6 6 6 4 - 3
 3

#27a.

31

Viola I

Viola II

[PISANDRO]

[ANFINOMO]

ANTINOO

A - ma dun-que, sì, sì, dun-que ri - a - ma_un di, un di! A - ma dun-que, sì, sì,
Grant your love then, yes, yes; feel love a - gain one day, one day! Grant your love then, yes, yes,

A - ma dun-que, sì, sì, dun-que ri - a - ma_un di, un di! A - ma dun-que, sì, sì, dun-que ri -
Grant your love then, yes, yes; feel love a - gain one day, one day! Grant your love then, yes, yes; feel love a -

A - ma dun-que, sì, sì, dun - que ri - a - ma_un di! A - ma dun-que, sì, sì, A - ma
Grant your love then, yes, yes; feel love a - gain one day! Grant your love then, yes, yes. Grant your

6 6 6 6

37

dun - que ri - a - ma_un di, dun - que ri - a - ma, dun - que ri - a - ma un di, un di!
feel love a - gain one day, feel love a - gain, feel love a - gain, feel love one day, one day!

a - ma_un di, un di! dun - que ri - a - ma, dun - que ri - a - ma un di, un di!
gain one day, one day, feel love a - gain, feel love a - gain, feel love one day, one day!

dun - que, sì, sì, dun - que ri - a - ma, dun - que ri - a - ma_un di!
love then, yes, yes; feel love a - gain, feel love a - gain, love one day!

5/3 5 - 6 6 5/3 6 4 - 3

42 PENELOPE

Ca - ri tan - to mi sie - te quan - to più arden - ti, ar den - ti
You are dear - er to me the more that your ar - dor, your ar - dor

5 6 6 5 6 6 5 - 6

47

ar - de - te; ma non m'ap - pres - so, non m'ap - pres - so, ma non m'ap - pres - so al - l'a - mo
in - flames you; but I'll not yield, I'll not yield, but I'll not yield to such an

6 6

51

ro - so gio - co, chè lun - ge è bel più che vi - ci - no il fo - co, chè lun - ge è
am - o - rous a - muse - ment; from far a - way, a fire has more charm than close up, from far a -

6 6 8 5 2

55

bel, è bel, è bel più chè vi - ci - no il fo - co. Non vo - gli - o a - mar, no, no, ch'a - man - do pe - ne
way, it has more charm, the fire has more charm than close up. I will not love, no, no; I'll suf - fer if I

b # 6 # b # # 6

59

rò, ch'a - man - do pe - ne rò, non vo - gli - o a - mar, no, no, no, no, no, no, no, ch'a - man - do pe - ne
love, I'll suf - fer if I love; I will not love, no, no, no, no, no, no, no; I'll suf - fer if I

6 6 6 5/3

63 [ANFINOMO]

rò, non vo-glio, non vo-glio_a-mar, no, no, ch'a-man-do pe - ne - rò.
love; I will not, I will not love, no, no; I'll suf-fer if I love.

La pam-pi - no - sa
The leaf - y, wind - ing

6 6 6 4 - 3

66

vi - te, se non s'ab-brac - cia_al fag - gio, l'au-tun non
vine, when not em-bra - cing birch trees, will bear no

4/2 4/2 4/2 6

71

frut-ta_e non fio-ri - sce, e non fio-ri - sce il mag - gio, e se fio - rir non re - sta,
frùit in the au-tumn and have no flow - ers in spring - time, and if it does not flow - er,

6 6 4 - #

76

o - gni ma - no la co - glie, o - gni piè la cal - pe - sta, la cal - pe - sta, o - gni ma -
ev' - ry hand will then pick it, ev' - ry foot will tram - ple it, will tram - ple it, ev' - ry hand

6 6 6

82

no la co - glie o - gni piè, o - gni piè la cal - pe - sta.
will then pick it, ev' - ry foot, ev' - ry foot will de - stroy it.

6 6 6 3b

87 [PISANDRO]

Il bel ce-dro_o - do ro - so_o - do ro - so, il bel ce - dro_o - do - ro - so_o - do - ro-sovi-ve,
The fine ce - dar so fra - grant, so fra - grant, the ce - dar so fra - grant, so fragrantmustve

6 6 6 4 - 3 6

92

se non s'in-cal - ma, sen - za frut - to spi - no - so; ma se s'in - ne - sta po - i fi - gia - no frut - ti,
if it's not graft - ed, with - out fruit but with prick - les; but if it's graft - ed, then it brings forth its fruit, —

6 6

96

fi - gia - no frut - ti_e fior gli spi - ni suo - i, fi - gia - no frut - ti, fi - gia - no frut - ti_e fior gli spi - ni suo - i.
brings forth its fruit and flow - ers from its bris - tles, brings forth its fruit, — brings forth its fruit and flow - ers from its bris - tles.

b 4 - # # 6 # 6 4 - # #

100 ANTINOO

L'e - de-ra che ver - deg - gia ad on - ta, ad on - ta an - co del ver - no
Ev - en the i - vy, ver - dant in spite of, in spite of win - ter's cold wea - ther,

6 5 - 6 # 5 3 6 6 6

105

d'un bel sme-ral-do, un bel sme ral - do_e - ter no, se non s'ap - pog - gia, per - de fra l'her-bo-se rou -
with em - er - ald beau - ty, e ter - nal beau ty, if un - sup - port - ed, will lose a - mong the grass - y

6 6 5 2 # # 6

111

i - ne, per - de, per - de fra l'her - bo - se rou - i - ne il suo bel ver - de.
 ru - ins, will lose, will lose a - mong the grass - y ru - ins its ver - dant beau - ty.

6 6# 4 - # 6 # 5/3 6 4 - #

#27b.

116

Alto recorder

Alto recorder

Viola I

Viola II

[PISANDRO]

[ANFINOMO]

ANTINOO

A - ma dun - que, si, si, dun - que ri - a - ma_un di, un di! A - ma
 Grant your love then, yes, yes; feel love a - gain one day, one day! Grant your

A - ma dun - que, si, si, dun - que ri - a - ma_un di, un di! A - ma dun - que, si,
 Grant your love then, yes, yes; feel love a - gain one day, one day! Grant your love then, yes,

A - ma dun - que, si, si, dun - que ri - a - ma_un di! A - ma dun - que, si, si,
 Grant your love then, yes, yes; feel love a - gain one day! Grant your love then, yes, yes.

7 6 6 6 6

121

dun-que, sì, sì, dun - que ri - a - ma_un di, dun-que ri a - ma, dun-que ri a - ma un di, un di!
love then, yes, yes, feel love a - gain one day, feel love a - gain, feel love a - gain, feel love one day, one day!

sì, dun-que ri a - ma_un di, un di! dun-que ri a - ma, dun-que ri a - ma un di, un di!
yes, feel love a - gain one day, one day, feel love a - gain, feel love a - gain, feel love one day, one day!

A - ma dun-que, sì, sì, dun - que ri - a - ma, dun-que ri - a - ma_un di!
Grant your love then, yes, yes, feel love a - gain, feel love a - gain, love one day!

5 6 5 6 6 5 3 6 4 - 3

127 PENELOPE

Non vo - glio_a - mar, non vo - glio, non vo - glio! Co-me sta_in dub-bio_un fer-ro se
I will not love, I will not, I will not! Just as a piece of i - ron knows

6 6

131

fra due ca - la - mi - te da due par - ti di - ver - se e - gli_é chia - ma - to, co - sì sta_in for - se.il co - re nel tri - par -
not which way to go when it is pulled by two mag - nets in two di - rec - tions, so is my heart un - a - ble to choose a -

6 # #

136

ti - to_a - mo - re. Ma non può_a - mar, non può_a - mar chi non sa, chi non può che pian -
 mong three lov - ers. But one can't love, one can't love who on - ly, who on - ly knows weep -

7 - 6 # ♯ 6#

141

- ger e pe - nar. Me - sti - zia_e do - lor son cru - de - li ne mi - ci d'a - mor.
 - ing and woe. Such sad - ness and grief are the cruel en - e - mies of her -

6# # ♯ 7 6 # #

[PISANDRO]

146

All'allegrezze, all'allegrezze, all'allegrezze dun - que, al bal - lo, al can - to! Ral - le - gria, ral - le -
 Now to pleasures, now to pleasures, now to pleasures, now to danc - ing, sing - ing! Let's cheer up, let's cheer

[ANFINOMO]

ANTINOO

All'allegrezze, all'allegrezze dun - que, al bal - lo, al can - to! Ral - le - gria, ral - le -
 Now to pleasures, now to pleasures, now to pleasures, now to danc - ing, sing - ing! Let's cheer up, let's cheer

#28.
Ritornello*
Vln. I, Sop. rec.

166

The musical score is arranged in a system of staves. From top to bottom, the staves are: Violin II, Viola I, Viola II, Soprano (Sop.), Alto (Alto), Tenor (Tenor), and Bass (Bass). The key signature is one sharp (F#) and the time signature is 8/8. The score is divided into four measures. The first measure contains rests for all instruments. The second measure contains rests for Violin II, Viola I, and Viola II, and the beginning of the vocal line. The third measure continues the vocal line. The fourth measure concludes the vocal line and features a 'Ritornello' section in the bass line, indicated by a repeat sign and the word 'Ritornello*'.

Violin II

Viola I

Viola II

Sop.
Alto
Tenor
Bass

All' allegrezza, all' allegrezza, all' allegrezza dun - que, al bal - lo, al can - to!
Now to pleasures, now to pleasures, now to pleasures, now to danc - ing, sing - ing!

All' allegrezza, all' allegrezza dun - que, al bal - lo, al can - to!
Now to pleasures, now to pleasures, now to danc - ing, sing - ing!

All' allegrezza dun - que, al bal - lo, al can - to!
Now to pleasures, now to danc - ing, sing - ing!

Ritornello*

*At the end of this trio, the manuscript score has 7 bass notes with a repeat sign and the indication "Ritornello." Above are the words, "Qui escono 8 Mori che fanno un ballo greco" ("Here enter 8 Moors who perform a Greek dance"), but no further music is given. In this edition, the 7 notes are played four times in the bass, and upper parts are added.

170

4 - 3

4 - 3

176

4 - 3

4 - 3

Scene 6

This scene is not indicated in the manuscript. The score jumps from Scene 5 to Scene 7. Perhaps the copyist considered the preceding ritornello with its repeated bass line for a Greek dance to be Scene 6.

Two stanzas of text for a ballo are in the libretti at this point, but the score has no music setting that text, and it is possible that Monteverdi may not have written it for the opera, preferring instead to move the drama forward. This edition does not supply music for it beyond the ritornello at the end of the trio above, since it follows the scheme in the manuscript score, which is the only source for the music.

Scene 8: Antinoo, Anfinomo, Pisandro, Eurimaco

1 ANTINOO

Com - pa - gni, u - di - ste: il no - stro vi - cin ri - schio mor - ta - le vi chia - ma a gran - di, a gran -
My com - rades, now lis - ten: we face an im - pend ing mor - tal dan - ger that calls for am - bi - tious, am - bi -

5 - 6 #

7

- di e ri - so - lu - te im pre - se. Te - le - ma co ri - tor - na, e for - se U - lis - se. Que - sta reg - gia da
- tious and de - ter - mined ac - tion. Te - le - ma chus re - turns and per - haps U - lys - ses. Now this pal - ace that

— b # #

13

vo - i vi - o - la - ta, et of - fe - sa dal suo si - gnor as - pet - ta tar - da ben - si, ma
you have dis - re - spect - ed and ru - ined a - waits its lord, and it a - waits his de - layed but

6 5 6
2

19

pros - si - ma ven - det - ta, pros - si - ma ven - det - ta, ma pros - si - ma ven - det - ta. Chi d'ol - trag - giar fu - ar
fast ap - proach - ing ven - geance, fast ap - proach - ing ven - geance, his fast ap - proach - ing ven - geance. Who dares com - mit such

6 6 6 6 #

23

di - to ne - ghit - to - so non re - sti in com - pir, in com - pir il de - lit - to. In sin ad ho - ra
fool - ish pro - vo - ca - tions should not wait to com - plete, to com - plete his of - fens - es. Un - til this mo - ment,

6 # # #

27

fu il pec - ca - to dol - cez - za; ho - ra, ho - ra, ho - ra il vo - stro pec - car — fia si - cu - rez - za
all of these sins were pleas - ant; now though, now though, now you see that your crime — is such that sure - ly

6 6 7 6 6 6 4 #

32

ché lo spe - rar fa - vo - ri è gran paz - zi - a da chi s'of - fe - se pri - a.
it is but ut - ter mad - ness to hope for mer - cy from him who is of - fend - ed.

6 4 #

a 2

36

[PISANDRO]

N'han fat - to l'o - pre no - stre i - ni - mi - ci, i - ni - mi - ci d'U - lis - se.
What we have done has turned us in - to en - e - mies, foes of U - lys - ses.

[ANFINOMO]
 N'han fat - to l'o - pre no - stre i - ni - mi - ci, i - ni - mi - ci, i - ni - mi - ci d'U - lis - se.
What we have done has turned us in - to en - e - mies, en - e - mies, foes of U - lys - ses.

6

40

Han fat - to l'o - pre no - stre i - ni - mi - ci, i - ni - mi - ci d'U - lis - se.
What we have done has turned us in - to en - e - mies, en - e - mies, foes of U - lys - ses.

Han fat - to l'o - pre no - stre i - ni - mi - ci, i - ni - mi - ci, i - ni - mi - ci d'U - lis - se.
What we have done has turned us in - to en - e - mies, en - e - mies, foes of U - lys - ses.

6 b #

44

L'ol - trag - giar l'i - ni - mi - co un - qua di - sdis - se.
All our hos - tile trans - gres - sions can - not be un - done.

L'ol - trag - giar l'i - ni - mi - co un - qua di - sdis - se. —
All our hos - tile trans - gres - sions can - not be un - done.

ANTINOO
 Dun - que l'ar - dir s'ac - cre - sca, l'ar - dir, l'ar -
There - fore, be e - ven bold - er, be e - ven

♭ # 6 6# 4 - # #

47

dir s'ac - cre - sca, e pria ch'U - lis - se, ar ri - vi Te - le - ma - co vi - cin to - gliam dai vi - vi.
bold - er, bold - er, and ere U - lys - ses comes, Te - le - ma - chus must be no long - er liv - ing.

#29.

51

Viola I

Viola II

[PISANDRO]
 Sì, sì, sì, sì, sì, sì, de' gran - di_a - mo ri so - no fi - gli_i gran
Yes, yes, yes, yes, yes, yes, from pas - sion - ate loves are en - gen - dered great

[ANFINOMO]
 Sì, sì, sì, sì, de' gran - di_a - mo ri so - no fi - gli_i gran sde - gni_i gran sde - gni;
Yes, yes, yes, yes, from pas - sion - ate loves are en - gen - dered great ha - treds great ha - treds;

ANTINOO
 Sì, sì, de' gran - di_a - mo ri so - no fi - gli_i gran sde - gni_i gran
Yes, yes, from pas - sion - ate loves are en - gen - dered great ha - treds, great

♭

5
3

56

Adagio Presto

sde - gni, so - no fi - gli_i gran sde - gni, i gran sde - gni; e quest' ab - bat - te_i
 ha - treds, are en - gen - dered great ha - treds, great ha - treds; the oth - er shat - ters

so - no fi - gli_i gran sde - gni, i gran sde - gni, i gran sde - gni; quel fe - re_i co - ri,
 are en - gen - dered great ha - treds, great ha - treds, great ha - treds; the one will wound the heart,

sde - gni, so - no fi - gli_i gran sde - gni;
 ha - treds, are en - gen - dered great ha - treds;

5 2

61

Adagio Presto Adagio

re - gni; quel fe - re_i co - ri e quest' ab - bat - te_i re - gni,
 king - doms; the one will wound hearts, the oth - er shat - ters king - doms,

quel fe - re_i co - ri e quest' ab - bat - te_i re - gni,
 the one will wound the heart, the oth - er shat - ters king - doms,

e quest' ab - bat - te_i re - gni. Quel fe - re_i
 the oth - er shat - ters king - doms. The one will

5 2

66 [Presto] [Adagio]

[Presto] [Adagio]

[Presto] [Adagio]

e quest' ab-bat-te_i re - gni, e quest' ab-bat-te_i re - gni.
 the oth - er shat - ters king - doms, the oth - er shat - ters king - doms.

e quest' ab-bat-te_i re-gni, e quest' ab-bat-te_i re - gni.
 the oth - er shat - ters king-doms, oth - er shat - ters king - doms.

co - ri e quest' ab-bat-te_i re-gni, e quest' ab-bat-te_i re - gni.
 wound the heart, the oth - er shat - ters king-doms, oth - er shat - ters king - doms.

[Presto] [Adagio]

6 # 4 - 3# #

Qui vola sopra il capo dei Proci un' aquila.
 [Here an eagle flies over the heads of the suitors.]

70 EURIMACO

Chi dal-l'al - to n'a - scol-ta hor ne ri - spon - de, a - mi - ci! Mu - te lin - gue del
 He who hears us on high now an-swears us, my friends! O - mens serve as the

b

75

ciel so - no gli au - spi - ci. Mi - ra - te, mi - ra - te, ohi - mè, mi - ra - te, mi - ra - te del gran
 mute language of heav - en. Be - hold, ah, be - hold, a - las, be - hold this, be - hold that the great

b b # 6

80

Gio - ve l'au - gel - lo, ne pre - di - ce rou - i - ne, ne pro - met - te fla - gel - lo.
Jove sends an ea - gle that's fore - tell - ing our ru - in, that pre - dicts our chas - tise - ment.

b b [b] [b] #

84

Muo - va, muo - va al de - lit - to, muo - va al de - lit - to il pie - de chi giu - sto il ciel non cre - de. —
It is al - most a crime, it's al - most a crime, if you don't be - lieve in heav - en's jus - tice. —

5 6 6^b 6 7 - 6 7 - 6 7 - 6 7 - 6 4 - # ♯

#30. a 3

87

Viola I

Viola II

[PISANDRO]

Cre - diam, cre - diam al mi - nac - ciar del ciel i - ra - to, cre - diam,
Be - lieve, be - lieve the threat of heav - en when it's an - gry, be - lieve,

[ANFINOMO]

Cre - diam, cre - diam al mi - nac - ciar del ciel i - ra - to, cre - diam al mi - nac - ciar del ciel i - ra - to, cre -
Be - lieve, be - lieve the threat of heav - en when it's an - gry, be - lieve the threat of heav - en when it's an - gry, be -

ANTINOO

Cre - diam, cre - diam al mi - nac - ciar del ciel i - ra - to, cre -
Be - lieve, be - lieve the threat of heav - en when it's an - gry, be -

90

cre - diam al mi - nac - ciar del ciel i - ra - to, ché chi non te - me il
 be - lieve the threat of heav - en when it's an - gry, for he who fears not

diam, cre - diam al mi - nac - ciar del ciel i - ra - to, ché chi non te - me il
 lieve, be - lieve the threat of heav - en when it's an - gry, for he who fears not

diam, cre - diam al mi - nac - ciar del ciel i - ra - to, ché chi non te - me il
 lieve, be - lieve the threat of heav - en when it's an - gry, for he who fears not

6 6
 4 3

93

cie - lo rad - dop - pia il suo pec - ca - to.
 heav - en re - dou - bles his of - fen - ses.

cie - lo rad - dop - pia il suo pec - ca - to.
 heav - en re - dou - bles his of - fen - ses.

cie - lo rad - dop - pia il suo pec - ca - to.
 heav - en re - dou - bles his of - fen - ses.

[ANTINOO]
 Dun - que pri - ma che giun - ga il fi - li - al soc -
 There - fore let us, be fore her son ar - rives to

6 6# 5 6 5 —
 3 4 — 3 #

99

cor - so, per ab - bat - ter, per ab - bat - ter quel co - re, fac - ciam ai do - ni - al - men gra - to ri - cor -
help her, try to con - quer, try to con - quer her heart and at least give gifts and make pleas - ing pro - po -

6 3 6 #

103

so, per - ché ha la pun - ta d'or lo
sals, since there are tips of gold on the

6 6 6 3b 6# # 5 3

107

stral d'A-mo - re. L'o-ro sol, l'o-ro si - a l'a-mo-ro-sa ma -
darts of Cu - pid. Gold a - lone, gold a lone cre-ates the mag-ic of

b 4 - # # #

EURIMACO

110

gi - a. L'o-ro sol, l'o-ro sol, l'o-ro si - a l'a-mo - ro - sa ma-gi - a. O - gni cor, o - gni cor, o - gni cor - fe - mi -
love. Gold a - lone, gold a lone, it is gold that is the mag - ic of love. Ev' - ry heart, ev' - ry heart, ev' - ry heart of wo - man,

6 5 4

115

nil se fos - se pie - tra, toc - co dal - l'or si spe - tra.
be it made of stone, when touched by gold will soft - en.

6 6 # # # 6 4 - #

#31. a 3

119

Viola I

Viola II

Cello

[PISANDRO]

A - mor è u - n'ar - mo ni - a, so - no can - ti i so - spi - ri,
 Love is har - mo - nious mus - ic, and its a - rias are its sigh - ing.

[ANFINOMO]

A - mor è u - n'ar - mo - ni - a, so - no can - ti i so - spi - ri,
 Love is har - mo - nious mus - ic, and its a - rias are its sigh - ing.

ANTINOO

A - mor è u - n'ar - mo - ni - a, so - no can - ti i so - spi - ri,
 Love is har - mo - nious mus - ic, and its a - rias are its sigh - ing.

6

#

125

ma non si can - ta, non si can - ta ben, se l'or non suo -
 but one can't sing, but one can't sing a - right, if gold's not jing -

ma non si can - ta, non si can - ta ben, se l'or non suo -
 but one can't sing, but one can't sing a - right, if gold's not jing -

ma non si can - ta, non si can - ta ben,
 but one can't sing, but one can't sing a - right, non si can - ta, non si
 one can't sing, but one can't

6 6 6 # 6 6# 6

6 3b

130

na, non si can - ta, non si can - ta ben, se l'or non
 ling, one can't sing, but one can't sing a - right, if gold's not

na, se l'or non suo - na, se l'or non
 ling, if gold's not jing - ling, if gold's not

can - ta ben, se l'or non suo - na,
 sing a - right, if gold's not jing - ling, if gold's not

6 5 # 6# 7 6# #

134

suo - na. Non a - ma chi non do - na.
 jing - ling. He loves not who gives no gifts.

suo - na. Non a - ma chi non do - na.
 jing - ling. He loves not who gives no gifts.

se l'or non suo - na, se l'or non suo - na. Non a - ma chi non do - na.
 if gold's not jing - ling, if gold's not jing - ling. He loves not who gives no gifts.

6 b 4 - # 8 5 6# 8 5 #

Scene 9: Boschereccia [Woodlands]

Ulisse, poi Minerva in abito maestro
 [Ulysses, then Minerva in a magnificent costume]

1 **ULISSE**

Pe - rir non può — chi tien per scor - ta il cie - lo, chi ha per com - pa - gno un di - o.
 He can - not die — whom heav - en is es - cort - ing, a god be - ing his com - pan - ion.

6

5

A grand' im - pre - se, è ver, vol - to son i - o. Ma fa pec - ca - to gra - ve chi di -
 For glo - rious deeds, it is true, I now am des - tined. But it's a se - rious er - ror when de -

5/3 4 - # 6

9 **MINERVA**

fe - so dal ciel, chi di fe - so dal ciel il mon - do pa - ve. O co - rag -
 fend - ed by heav'n, when de fend - ed by heav'n, to fear — this world. O thou cou -

6 4 - 3

13

gio - so, co - rag gio - so U - lis - se, io fa - rò che pro - pon - ga la tua ca - sta con sor - te gio -
 ra - geous, re - so - lute U - lys - ses, I'll ar - range that your chaste con - sort pro - pos - es to hold a con -

#

38

te - co e con ce - le - ste lam - po at - ter - re - rò — l'hu - ma - ni tà sog - get - to; ca - dran vit - ti - me
 you — and with ce - les - tial light - ning, I shall strike down the low - ly mor - tal crea - tures; they all will fall as

43

tut - ti al - la ven - det - ta, ché i fla - gel - li del ciel non han - - -
 vic - tims to your ven - geance; from the an - ger of heav'n there's no - - -

6

47

- no — scam - po, ché i fla - gel - li del ciel non han - - - no
 - es - cap - ing, from the an - ger of heav'n there's no, - - - no

6#

51

ULISSE

scam - po. Sem - pre è cie - co il mor - ta - le, ma al l'or — si dèe più cie - co
 es - cap - ing. Mor - tals al - ways are blind, — but one must — be blind - er still —

4 - # #

55

ch'il pre - cet - to di - vin de - vo - to os - ser - va. Io ti se - guo, Mi - ner - va.
 and de - vout - ly ob - serve a god's in - struc - tions. I will fol - low, Mi - ner - va.

5 - 6 4 - #

Scene 10: Eumete, Ulisse

1 EUMETE

Io vi - di, o pe - re - grin, de' pro - ci a - man - ti l'ar - dir in - fer - mar - si, l'ar -
I saw now, o wan - der - er, the am - o - rous ri - vals lose their cour - age, their

5 - 6# #

6

do - re ge - lar ne - gli oc - chi tre - man - ti, il cor pal - pi - tar; il
ar - dor grown cold, with fear in their eyes, — and trem - or - ous hearts; just

5 - 6# #

11

no - me, il no - me, il no - me sol d'U - lis - se quel - l'al - me ree tra - fis - se.
nam - ing, just nam - ing the name of great U - lys - ses to guil - ty souls trans - fixed them.

5 2 4 -

#32.

14

Violin I
Violin II
Viola I
Viola II

ULISSE

Go - do an - ch' i - o né so co - me ri - do, ri - do né
I re - joice, but how I know not; I am laugh - ing but

6# 6 # #

20

Qui ride da vero in sin a qua.
[Here he laughs through the melisma.]

so per - ché, ri - do, ri - do, ri - do,
don't know why, I am laugh - ing, laugh - ing, laugh - ing.

6 5 6 6 #
3

27

ri - do né so per - ché. Tut - to gio - i - sco rin - gio - va - ni - sco, ben
laugh - ing but don't know why. I'm joy - ful and feel re - ju - ve - na - ted; I'm

6 6 5 4 - # 6 6 #
3

34

lie - to, ben
hap - py, I'm

lie - to, _____
o - ver _____

lie - to, af fè.
joyed, in faith.

Tut - to gio i - sco rin gio - va - ni - sco, ben
I'm joy - ful and feel re - ju - ve - na - ted; I'm

4 - #

#

6 4 - 3#
5

42

lie - to, ben
hap - py, I'm

lie - - - - -
o - ver - - - - -

- - - - - joyed, in faith.

lie - to, af fè.

6

5
3

4 - #

48 EUMETE

To - sto ch'av-rem con po - ve-ra so - stan - za i cor - pi in-vi - go - ri - ti, an - drem ve - lo - ci.
 Now as soon as we've strength-ened and re-freshed our tired frames with fru-gal meals, — we must go quick - ly.

♯ ♯

52

Ve - drai — di quei fe ro - ci fie - ri, i co stu - mi, i ge - sti, im - pu den - ti, i - no - ne - sti.
 Then you — will see the im - pu-dence, the mis con - duct and dis - hon - est y — of — these wild beasts.

♯ 6 7 - 6 6 6♯ ♯

57

ULISSE

Non vi - ve_e ter - na l'ar - ro gan - za in ter - ra; la su - per - bia mor -
 Such ar - ro - gance will not live long in this world; haugh - ty hu - bris in

61

tal to - sto s'ab - bat - te ché il ful - mi - ne del ciel gli O lim - pi at - ter - ra.
 men will soon be brought low, for thun - der - bolts from gods in heav - en will strike them.

♯

Scene 11: Telemaco, Penelope

TELEMACO

Del mio lun - go vi - ag - gio i tor - ti_er ro - ri già vi nar rai, re - gi - na. Ho - ra ta - cer non
Of my long voy - age and be - ing blown off course, I've al - read - y told you, o queen. Now I must tell you

pos - so del - la ve - du - ta Gre - ca la bel - lez - za di - vi - na. M'ac - col - se He - le - na
that I have seen that Gre - cian wo - man of such heav - en - ly beau - ty. The beau - teous Hel - en re -

6 4 - #

bel - la; i - o mi - ran - do stu pii, den - tro a quei rag - gi im mer - so, che di Pa - ri - di pie - no non
ceived me; and I, I won - dered in awe, be - ing im - mersed in those eyes, why the whole u - ni - verse is not

6

fos - se l'u - ni - ver - so. Al - la fi - glia di Le - da un sol Pa - ri - de, dis - si, è po - ca pre -
full of men like Par - is. For the daugh - ter of Le - da, on - ly one Par - is, I said, is a small con -

4 - 3 # b b 6 4 - #

da. Po - ve - re fur le stra - gi, fu - ron lie - vi gli_in - cen - di a tan - to fo - co,
quest. Mea - ger was all that slaugh - ter, con - fla - gra - tions were no - thing com - pared to that fire;

6 5 - 6

27

ché se non ar - de un mon - do il re - sto. è po - co. Io vi - di in que' be - gl'oc - chi,
 should the whole world burn up, it would be too lit - tle. I saw in those beau - teous eyes, ____

6# 4 - # #

31

vi - di, vi - di in que' be - gl'oc - chi del - l'in - cen - dio Tro - ja - no le na - scen - ti scin - til - le, le bam - bi - ne fa -
 I saw, I saw in those eyes signs of the flick - er - ing first sparks, signs of the kind - ling flame that set off Troy's con - fla -

b 6 b

35

vil - le; e ben pri - ma po - te - a, a - stro - lo - go a - mo - ro - so da quei gi - ri di fo - co pro - fe - tar
 gra - tion; al - read - y a ro - man - tic as - tro - lo - ger who gazed in - to those eyes ____ of fire could pro - phe - sy

b

40

fiam - me e in - do - vi - nar ar - do - ri da in - ce - ne - rir cit - tà non men che co - ri. ____ Pa - ri - de, è
 flames and could have seen the ar - dor that would have en - flamed the ci - ty and the hearts there - in. Pa - ris, it's

4 - # # # #

44

ver, mo - ri; Pa - ri - de, Pa - ri - de, Pa - ri - de an - cor gio - i. Con la vi - ta pa -
 true, is dead; Pa - ris though, Pa - ris though, Pa - ris though still had his bliss. With his life did he

4 - #

49

gar con-ven-ne l'on - ta, ma, ma, ma co-si gran pia ce - re u-na mor-te, u-na mor-te non scon - ta.
 pay for the dis hon - or, but, but, but such a great de - light is not re - dressed with just one death, just one death.

7 6 # ♯ 5 - 6 6 9 6 # #

54

Si per-do-ni_a quel-l'al - ma, si per-do-ni, si per do-ni_a quel - l'al - ma il gra - ve fal - lo;
 Let that soul be for - giv - en, be for - giv - en, let that soul be for - giv - en his grave er - ror;

♭ # # # ♭ # 6 6 6 4 - #

59

la bel - la Gre - ca por-ta nel suo vol-to be - a - to tut - te le scu - se del Tro -
 the glo - rious Gre - cian car-ries in her beau-ti-ful fea - tures ev' - ry ex - cuse for the Tro - jan's

♯ # # 6 6 #

65

PENELOPE

jan pec - ca - to. Bel - tà trop-po fu - ne - sta ar - dor i - ni - quo di ri - mem-bran-za in -
 great trans - gres - sion. A beau - ty that is fa - tal, in - i - qui - tous pas-sion so un - fit to re -

4 - # # 5 3 # 4 2 6 # #

69

de - gno, dis-se-mi - nò lo sde - gno non tra_i fio - ri d'un vol - to, ma fra_i stri - sci d'un an - gue;
 mem - ber, that sowed the seeds of ha - tred not through bloom of a face, but through wiles of a ser - pent;

6 # 6

73

ché mo - stro_è quel-l'a - mor che nuo - ta in san - gue. Me mo - ria co - sì tri - sta di -
 it's mon - strous to have love that swims in blood. — Such tra - gic mem - o - ries should be

6 5 - 6# # 5# 3

77

sper - da pur l'ob - li - o; va - neg - gia la tua men - te, fol - leg - gia il tuo de - si - o.
 bur - ied in ob - liv - ion; your mind is sim - ply rav - ing, and your de - sire is mad - ness.

6# # 4 2 6 # # #

80 TELEMACO

Non per va - na fol - li - a He - le - na ti no - ma - i; ma per - ch'è es - sen - do nel - la fa - mo - sa Spar - ta cir - con -
 It is not out of fol - ly that I did tell of Hel - en; but it's be - cause, while I was in fa - mous Spar - ta, — an

b

85

da - to im - pro - vi - so dal vo - lo d'un au - gel de - stro_e fe - li - ce, He - le - na, ch'è ma - e - stra del - l'in - do -
 a - gile and live - ly small bird did sud - den - ly cir - cle a - bove us; Hel - en, who is skilled in the science of

b b b

89

vi - ne scien - ze e de - gl'au - gu - ri, tut - ta al - le - gra, tut - ta al - le - gra mi dis - se ch'e - ra vi - ci - no U -
 di - vi - na - tion and au - gu - ries, — grew most joy - ful, grew most joy - ful and told me we would soon see U -

b b b 5 4 # 6 6

94

lis - se — e che do - ve - a dar mor - te ai pro - ci e sta - bi - lir - si il re - gno.
lys - ses — and that he would soon bring death to the sui - tors and would re - store his king - dom.

4 - # # # 6 5 - 6 # 4 - #

Scena 12: Antinoo, Eumete, Iro, Ulisse, Penelope, Telemaco, Anfinomo, Pisandro

1 ANTINOO

Sem - pre vil - la - no Eu - me - te, sem - pre, sem - pre t'in - ge - gni di per - tur - bar la pa - ce, di per - tur -
Al - ways a boor, Eu - mae - us, al - ways, al - ways a tal - ent — for dis - turb - ing our peace, for dis -

6 6

4

bar la pa - ce, d'in - tor - bi - dar la gio - ia, og - get - to di do - lo - re, ri - tro - va - tor di no - ia. Hai qui con -
turb - ing our peace and for cloud - ing our joys, you mis - e - ra - ble thing, you be - get - ter of all trou - bles! Now you have

7 - 6 # # 6

9

dot - to un in - fe - sto men - di - co, un no - io - so im - por - tu - no che con sue vo - glie in - gor - de non fa - rà che gua -
brought us an in - fest - ed beg - gar, an an - noy - ing in - tru - der, who with his glut - ton - ous ap - pe - tite will on - ly

5 6 5 6 7 - 6 # # 6

13

EUMETE

star le men - se lie - te. L'ha con - dot - to for - tu - na al - le ca - se d'U -
ruin our hap - py feast - ing. For - tune brings this poor beg - gar to the house of U -

6 # #

17 ANTINOO

lis - se o - ve pie - tà s'a - du - na. Ri - man - ga ei te - co a cu - sto dir la greg - ge
 lys - ses, where he can find com - pas - sion. With you he should stay and help to tend your flocks —

b # # # 6 6#

22 EUMETE

e qui non ven - ga do - ve ci - vi - le no - bil - tà co - man - da e reg - ge. Ci - vi - le no - bil -
 and not come here, where court - ly no - bi - li - ty holds sway and is ex - pect - ed. Gen - teel no - bi - li -

6 # 4 - # # #

26

tà non è cru - de - le; nè puo - te a - ni - ma gran - de sde - gnar pie - tà che na - sce de' re -
 ty does not mean cruel ty; nor can mer - cy be scorned by pa - tri - cian souls, since kings are en - dowed

6 # # 6

31 ANTINOO

gi tra le fa - sce. Ar - ro - gan - te ple - be - o! In - se - gnar o - pre - ec - cel - se a te, vil
 with mer - cy from birth. Ar - ro - gant - ple - be - ian! Teach - ing you lof - ty con - duct, you o - dious

6

35

huom, non toc - ca, né dèe par - lar di re vil - la - na boc - ca. E tu, pi - ca - ro in - de - gno,
 man, is point - less; you must not speak of kings with such a vile mouth. And you, you shame - ful rogue,

6 # # 6 #

40

IRO

fug - gi da que - sto re - gno!
get out of this — king - dom!

Par - ti - ti, par - ti - ti, mo - vi il piè!
Out of here, out of here, move your feet!

Se sei qui...
If you're here...

qui per...
here to...

6

44

ULISSE

per man...
to eat...

per man - giar son pria di te.
to eat food, I was here first.

Huo - mo di gros - so ta - glio, di lar - ga pro - spet -
O man of mas - sive size, of bulk - y, wide di -

b # #

50

ti - va, ben - chè ca - nu - to et in vec - chia - to si - a — non è vi - le pe - rò, non è vi - le pe -
men - sions, al - though I have white hair and am in my old — age, yet I am not a - fraid, yet I am not a -

6 7 - 6

b

55

rò, non è, non è vi - le pe - rò l'a - ni - ma mi - a. Se tan - to mi con - ce - de
fraid, I'm not, I am not — a - fraid; I am no cow - ard. If I — am now al - lowed per -

6 #

4

60

l'al - ta bon - tà — re - ga - le, trar - rò il cor - pac - cio tuo sot - to il mio pic - de, mo - stru - o - so,
mis - sion by roy - al grace, — I'll tram - ple your fat body un - der my feet, — you a - tro - cious,

6

IRO

65

mo-stru-o - so_a - ni - ma - le!
you a - tro - cious crea - ture!

E che si, e che si, rim-bam bi - to guer-rie - ro,
As for you, as for you, oh you se - nile old war - rior,

6 6 5
4 3

68

vec-chio_im-por-tu - no, e che si, che ti strap-po_i pe - li del - la bar - ba ad u - no, ad u - no
tire - some old fo - gy, as for you, I'll tear out the hairs of your white beard one by one, one by one, —

5
3

ULISSE

72

ad un, ad un, ad un, ad un, ad un, ad u - no!
one by one, one by one, one by one, tear them one by one!

Vo - glio per - der la vi - ta se di
I would hope then to die, — if by

6 6 6 # #

ANTINOO

76

for - za_e di va - glia io non ti vin-co_or, or, sac-co di pa - glia!
strength and by val - or I can-not beat you, o you bag of straw!

Ve - diam, re - gi - na, in
Let's watch, o queen, let's see

#

81

que - sta bel - la cop - pia d'u - na lot - ta di brac - cia stra - va - gan - te du - el - lo.
this at - trac - tive cou - ple wrest - ling, flail - ing with both arms in their most gro - tesque du - el.

6 5 - 6

87 TELEMACO

Il cam - po io t'as - si - cu - ro, pe - le - grin, pe - le - grin sco - no - sciu - to.
 I leave — the field to you, o wan - der - er, wan - der - er, un - known pil - grim.

IRO

90 Orig:

An - ch'i-o ti do fran - chi - gia, com - bat - ti - tor lo - lo - lo - lor, com - bat - ti - tor, com - bat - ti -
 I will al - so give you leave, you old com - ba - tant, la - la - la - lant, old com - ba - tant, old com - ba -

ULISSE

94

tor no - no - no - no - no - nor bar - bu - to. La gran dis - fi - da ac - cet - to, ac - cet - to, ac - cet - to, ca - va -
 tant, an - an - an - an - ant with your white beard. This glo - rious chal - lenge I do ac - cept, I ac - cept it, o thou

IRO che fa alla lotta
 [who prepares to wrestle]

98

lie - ro pan - ciu - to! — Su, su, dun - que, su, su! Al - la ciuf - fa, al - la
 knight of the bel - ly! — Up, up then, up, up, up! To the fight, to the

102

lot - ta, al - la ciuf - fa, al - la lot - ta, al - la ciuf - fa, al - la lot - ta, su, su!
 match, to the fight, to the match, to the fight, to the match, up, up, up!

#33. Segue la lotta [*The wrestling match follows*]

105

Violin I

Violin II

Viola I

Viola II

[IRO]

110

Son vin - to, son vin - to, son
 I'm van - quished, I'm van - quished, I've

114 ANTINOO

vin - to, ohi - mè, ohi - mè, ohi - mè, ohi - mè!
 lost, ah me, ah me, a las, a - las!
 Tu vin - ci - tor, per - do -
 You who have won should par -

119

na a chi si chia - ma vin - to. I - ro puoi ben man - giar ma non lot - tar, ma non lot - tar.
 don him who ad - mits he's van - quished. I - rus can sure - ly eat but can - not fight but can - not fight.

123 PENELOPE

Va - lo - ro - so, va - lo - ro - so men - di - co, in cor - te re - sta ho - no - ra - to e si - cu - ro.
 Thou cou - ra - geous, thou cou - ra - geous old beg - gar, you may re - main here where you're safe and re - spect - ed.

127

Ché non è sem - pre vi - le chi ve - ste man - to po - ve - ro et o - scu - ro.
 To wear such tat - tered cloth - ing and be a stran - ger does not mean one's a cow - ard.

131 PISANDRO*

Ge - ne - ro - sa re gi - na, Pi - san - dro a te s'in - chi - na, e ciò che die - de
 O be - ne - vo - lent queen, — Pi - san - der now bows be - fore you, and what's been giv - en

*From this point, Pisandro and Anfinomo are in their correct order, with Pisandro being the higher voice. His part was previously in the tenor clef in the manuscript but is now in the alto clef and is in a somewhat higher tessitura. Anfinomo moves from alto to tenor clef beginning here. See the footnote on page 127.)

136

lar - ga e pro - di - ga sor - te do - no_a te per te ad u - na sua no - vel - la for - tu -
me thanks to pros - per - ous for - tune I give thee that you may join a large new for - tune with

6 # # b #

141

na. Que - sta re - gal co - ro - na che di co - man - do è se - gno ti la - scia in te - sti - mon di ciò che do -
yours. This bril - liant roy - al crown, a sym - bol of your pow - er, can be to you a pledge of all that I'll give

6

146

PENELOPE

na. Do - po il do - no del co - re non ha, non ha do - no mag - gio - re. A - ni - ma ge - ne - ro - sa,
you. Af - ter giv - ing one's heart, one can give, can give no great - er pre - sent. O char - i - ta - ble soul, —

6 6 #

150

pro - di - go ca - va - lie - re, ben sei d'im pe - ro de - gno, ché non me - ri - ta men chi do - na un re - gno.
thou, most lav - ish cour - tier, art worth - y of an em - pire, for you'd me - rit no less for giv - ing a king - dom.

6 # 6 #

156

ANFINOMO

Se t'in - vo - glia il de - si - o d'ac - cet - tar re - gni in do - no, ben so do nar an - ch'i - o et an - ch'io re - ge
If in - deed you're dis - posed to ac - cept gifts of king - doms, then I as well can give one, for I too am a

6

161

so - no. Que - ste pom - po - se spo - glie, que - sti re - ga - li am - man - ti con - fes - sa - no su - per - bi i miei os - se - qui
 sov' - reign. This el - e - gant ap - par - el and this most re - gal man - tile do proud - ly test - i - fy to my ad - o - ra - tion

6

167

PENELOPE

i tuoi van - ti. No - bil con - te - sa e ge - ne - ro - sa ga - ra o - ve - a - ma - tor di - scre - to
 of your vir - tues. A no - ble con - test, a match so ge - ne - rous, in which a taste - ful suit - or

5 4 - # # 3

172

ANTINOO

l'ar - te del ben a - mar do - nan - do im - pa - ra. Il mio cor - che t'a - do - ra non ti
 mas - ters the art of show - ing love through pre - sents. My whole heart - that a - dores you does not

6 # # 5 - 6 #

177

vuol sua re - gi - na. L'a - ni - ma, l'a - ni - ma che s'in - chi - na ad a - do - rar - ti de - i -
 want you as its queen. But this soul, but this soul that would bow to wor - ship you - wants to

6 # 6

182

tà vuol chia - mar - ti; e co - me de - a t'in - cen - sa coi so - spi - ri, fa vit - ti - me i de - si - ri,
 call you a dei - ty; and as a god - dess, your in - cense is my sighs, de - sires my sac - ri - fi - ces,

6 4 - # # 6 5 - 6 6 5 - 6 5 3 6#

187

PENELOPE

e con que-st'o - ri t'of-fre vo - ti et ho - no - ri. Non an - dran sen - za
and with this gold I of - fer vows and pay ho - mage. All of these price-less

b 6 6# # b #

192

pre-mio o - pre co tan - to ec - cel - se, ché don-na quan - do do-na se non è pri-ma ac-ce - sa al - lor s'ac-
tri - butes will not go un - re - ward ed, for when a wo - man gives, if she is not al - read - y a - flame, she

5-6# #

197

cen - - de, e don-na quan-do to-glie se non è pri-ma re - sa al -
kin - - dles, and when she would re - ceive, if not al - read - y yield - ing, she

6 #

Orig: dotted 8ths and
16ths, instead of 32nds.

203

lor s'ar-ren - de. Hor t'af - fret - ta, Me - lan - to, e qui m'ar re - ca l'ar - co del for - te U -
then sur - ren - ders. Now go quick - ly, Me - lan - tho, and fetch the bow of might - y U - lys - ses,

b # #

206

lis - se e la fa - re - tra; e chi sa - rà di vo - i con l'ar - co po - de - ro so sa - et - ta - tor più
and go fetch his quiv - er; which - ev - er man a - mongst you can shoot the fierc - est ar - row from this mas - sive

#

212 TELEMACO

fie - ro hav - rà d'U - lis - se e la mo - glie e l'im - pe - ro. U - lis - se, e do - ve se - i?
bow — will have the wife — and the king - dom of U - lys - ses. U - lys - ses, a - las, where are you?

#

217 PENELOPE

Che fai che non ri - pa - ri le tue per - di - te e in un gli - af - fan - ni mie - i? Ma che,
What are you do - ing; why do you not now pre - vent your loss and end my an - guish? But why,

222

ma che pro - mi - se boc - ca fa - ci - le a - hi trop - po dis - cor - dan - te dal co - re?
why did my mouth make reck - less pro - mis - es that, a - las, do not a - gree with my heart?

$\frac{5b}{3}$ $\frac{7b}{6}$

227

Nu - mi, Nu - mi del Cie - lo! s'io'l dis - si, s'io'l dis - si sno - da - ste voi la
O gods, o gods in heav - en! if I spoke, if I spoke, it's you who loosed my

b #

230

lin - gua, a - pri - ste i det - ti; sa - ran tut - ti del cie - lo e del - le stel - le pro - di - gi - o - si ef - fet - ti.
tongue, who formed my words; this must all be the work - ings of the gods and come from stars and heav - en.

b #

#34. a 3

234

Viola I

Viola II

PISANDRO

Lie - ta, lie - ta,
Ha - py, hap - py.

ANFINOMO

Lie - ta, lie - ta,
Hap - py, hap - py.

ANTINOO

Lie - ta, lie - ta,
Hap - py, hap - py.

lie - ta, lie - ta, so - a - ve glo - ria,
hap - py, hap - py, de - light - ful glo - ry.

239

- ta,
- py.

lie - ta, lie - ta, so - a - ve glo - ria,
hap - py, hap - py, de - light - ful glo - ry.

- ta,
- py.

lie - ta, lie - ta, so - a - ve glo - ria,
hap - py, hap - py, de - light - ful glo - ry.

lie - ta, lie - ta, so - a - ve glo - ria,
hap - py, hap - py, de - light - ful glo - ry.

lie - ta, lie - ta, so - a - ve glo - ria,
hap - py, hap - py, de - light - ful glo - ry.

lie - ta, lie - ta, so - a - ve glo - ria,
hap - py, hap - py, de - light - ful glo - ry.

lie - ta, lie - ta, so - a - ve glo - ria,
hap - py, hap - py, de - light - ful glo - ry.

lie - ta, lie - ta, so - a - ve glo - ria,
hap - py, hap - py, de - light - ful glo - ry.

5 3

9 7
7

255

pian - ti de - gli_a - man - ti,
tears, the tears of lov - ers,

ca - ri pian - ti de - gli_a - man - ti,
charm - ing tears, tears, tears of lov -

Ca - ri pian - ti de - gli_a - man - ti,
Charm - ing tears, the tears of lov - ers,

man - ti,
lov - ers,

ca - ri pian - ti de - gli_a - man - ti,
charm - ing tears, the tears of lov -

man - ti,
lov - ers,

6# 6# 6 6 6# 3#

260

ti cor fe - de - le co - stan - te sen
ers and a faith - ful and con - stant heart

can - gia_il tor - bi - do_in se - ren.
will change trou - bles in - to peace.

ti, cor fe - de - le co - stan - te sen
ers and a faith - ful and con - stant heart

can - gia_il tor - bi - do_in se - ren.
will change trou - bles in - to peace.

cor fe - de - le co - stan - te sen can - gia_il tor - bi - do, il tor - bi - do_in se - ren.
and a faith - ful and con - stant heart will change trou - bles, will change trou - bles in - to peace.

6 5 5 # 6 6 5 4 - 3
3 3

265 PENELOPE

Ec - co l'ar - co d'U - lis - se, an - zi l'ar - co d'A - mor che dèe pas - sar - mi il cor.
Here's the bow of U - lys - ses, rath - er the bow of Love that must trans - fix my heart.

5
3

Pi - san - dro, a te lo por - go; chi fu il pri - mo a do - nar sia il pri - mo a sa - et - tar.
Pi - san - der, to you I hand it; He who was first to give shall be the first to shoot.

6

V. S.

#35. Sinfonia

275

Musical score for measures 275-278. The score is written for five staves: two treble clefs (Violins I and II), two alto clefs (Violas and Cellos), and one bass clef (Double Bass). The music consists of quarter and eighth notes. Measure 275 starts with a treble clef and a key signature of one flat. Measure 276 has a key signature change to two flats. Measure 277 has a key signature change to one flat. Measure 278 has a key signature change to two sharps. Fingering numbers (6, 5, 4, #) are indicated below the bass staff.

279

Musical score for measures 279-282. The score is written for five staves: two treble clefs (Violins I and II), two alto clefs (Violas and Cellos), and one bass clef (Double Bass). The music consists of quarter and eighth notes. Measure 279 has a key signature of two sharps. Measure 280 has a key signature change to one sharp. Measure 281 has a key signature change to two sharps. Measure 282 has a key signature change to three sharps. Fingering numbers (6, 3b, 4, #) are indicated below the bass staff.

PISANDRO

283

A - mor, se fos - ti ar - cie - ro in sa - et - tar - mi, hor da' for - za, da'
 O Love, if you're the arch - er whose ar - rows _____ pierced me, give me strength now, give

288

for - za que - st'ar - mi ché vin - cen - do, vin - cen - do di - rò: s'un ar - co mi fe -
 strength now to this arm so that I may say, so I may say: if one bow caused my _____

293

ri, _____ s'un ar - co mi fe - ri _____ un ar - co mi sa - nò,
 wound, _____ if one bow caused my _____ wound, _____ an o - ther made me whole,

Pisandro s'apparecchia di caricar l'arco e non può.
 [Pisandro prepares to string the bow but cannot.]

298

un ar - co mi sa - nò.
 an - o - ther made me whole.

Il brac - cio non vi giun - ge, il pol - so
 My arm, though, can - not do it, my wrist can

303

non v'ar - ri - va. Ce - da la vin - ta for - za; col non po ter an - co'l de - sio s'am - mor - za.
 not quite reach it. Now all my strength is van - quished; and with - out pow'r, e'en my de - sire a - bates. —

#35a. Sinfonia

306

6 6 6 6 6 5 4-#

310

For this sinfonia, the manuscript gives only the bass line and the direction "*Sinfonia ut sopra.*" But for the last two measures, the bass varies from the previous sinfonia, in order to lead into the key of the following music. The upper parts are messily written in above that ending and are reproduced here.

313 ANFINOMO

A - mor, pic - co - lo nu - me, non sa di sa - et - tar, non sa, non
 Poor Cu - pid, lit - tle dei - ty, does not know how to shoot, does not, does

6 6 6

316

sa, non sa di sa - et - tar, non sa, non sa, non sa di sa - et - tar: se tra fig - ge i mor - ta - li, son
not, does not know how to shoot, does not, does not, does not know how to shoot: if he pierc - es us mor - tals, his

4 - # 6 6 5 — 3 — 6

320

le sa - et - te sue, son le sa - et - te sue sguar - - - di non stra - li;
ti - ny darts are mere, his ti - ny darts are mere brush - - - es, not ar - rows;

6# 5 — 3 — 6 6 4 - 3

324

ch'a nu - me par - go let - to ne ga - no d'ob - be dir l'ar - me di Mar - te. Tu, tu, tu, fie - ro
the pow'r - ful arms of Mars re - fuse ev - er to o bey a lit - tle child god. You, you, you, fear - some

6# # 6 6 4 - # #

328

di - o, le mie vit - to - rie, le mie vit - to - rie, le mie vit - to - rie af - fret - ta;
dei - ty, now bring my vic - tory, now bring my vic - tory, now swift - ly bring my vic - tory;

332

il tri - on - fo di Mar - te, il tri - on - fo di Mar - te a te s'a - spet - ta.
then to Mars goes the tri - umph, then to Mars goes the tri - umph; it a - waits you.

6 4 -

348

For this sinfonia, the manuscript gives only the bass line and the direction, "*Sinfonia ut sopra.*" The upper parts supplied here are from the earlier sinfonia, but adapted in the last measures to follow the bass line, which modulates.

352 ANTINOO

Ce - dan Mar - te et A - mo - re o - ve im pe - ra bel - tà.
 Mars and Cu - pid sur - ren - der to the reign of beau - ty.

356

Chi non vin - ce in ho nor non vin - ce rà, chi non vin - ce in ho nor non vin - ce -
 He who wins with - out hon - or does not win, he who wins with - out hon - or does not

361

rà, chi non vin - ce in ho nor non vin - ce - rà. Pe - ne - lo - pe, Pe -
 win, he who wins with - out hon - or does not win. Pe - ne - lo - pe, Pe -

365

ne - lo - pe, m'ac - cin - go, m'ac - cin - go, m'ac - cin - go in vir - tù del tuo
ne - lo - pe, I'm read - y, I'm read - y, I'm read - y in the light of your

*Sic-- Two syllables on this note.

**S'affatica caricare l'arco e non può.
[He tries to string the bow, but cannot.]

368

bello* al - l'al - ta pro - va. Vir - tù, va - lor non gio - va. For - se for - za d'in - can - to con -
beauty for this su - preme test. My strength and courage a - vail not. May - be ma - gi - cal pow - ers op -

374

ten - de il dol - ce van - to. Ah, ch'e - gli è ve - ro ch'o - gni co - sa fe - de - le ad U - lis - se si ren - de,
pose my gen - tle boast - ing. Ah, it is true: ev' - ry - thing here re - mains faith - ful and true to U - lys - ses;

379

PENELOPE

e sin l'ar - co d'U - lis - se U - lis - se at - ten - de. Son va - ni, o - scu - ri pre - gi i
e'en the bow of U - lys - ses a - waits U - lys - ses. The ti - tles of kings are vain, — and

383

ti - to - li de' re - gi; sen - za va - lor il san - gue or - na - men - to re - ga - le, il -
they have lit - tle val - ue; with - out real valor, one's blood and all the trap - pings of royal - ty are

**The manuscript places this rubric between meas. 370 and 371, but it doubtless belongs after meas. 368, as given here.

388

lu - stri scet - tri a so - ste - ner non va - le. — Chi si - mi - le ad U - lis - se vir - tu - te non pos -
 not e - nough to sus - tain our bril - liant scep - ters. He who has not the strength of U - lys - ses is un -

4 - #

393

ULISSE

sie - de de' te so - ri d'U - lis - se è in - de - gno, e - re - de. Gio - ven - tu - te su - per - ba sem - pre va -
 wor - thy to be heir to the trea - sures of brave U - lys - ses. Youth - ful ar - ro - gance is not al - ways a

6 4 - # #

398

lor non ser - ba, co - me vec - chiez - za hu - mi - le ad o - gnor, ad o - gnor non è vi -
 sign of val - or, just as a hum - ble old age is no sign, is no sign of a cow -

6 # # 6 #

403

le. Re - gi - na, in que - ste mem - bra ten - go un' al - ma si ar - di - ta ch' al - la pro - va m' in - vi - ta.
 ard. O queen, in these old limbs I have a soul that's so dar - ing it com - pels me to try this.

408

Il giu - sto non ec - ce - do: ri - nun - zio il pre - mio e la fa ti - ca io chie - do.
 I'll not o'er - step the bounds: I will re - nounce the re - ward but ask for the chal - lenge.

6 6 6 6 4 - #

PENELOPE

*Orig.: B

412

Con - ce - da - si al men - di - co la pro - va fa - ti - co - sa! — Con - te - sa, con - te - sa, con - te - sa
 We should al - low the beg - gar to take the stren - uous chal - lenge! The con - test, the con - test, the glo - rious

7 - 6 # 6# # # # # # 6 --

*These three notes are a 3rd too low in the MS (G-A-B), creating parallel octaves.

417

glo - ri - o - sa con - tro pet - ti vi - ri - li un fian - co an - ti - co ché tra ros - so - ri,
 con - test now will be a - gainst vi - rile breasts by an a - ged bod - y, and it will red - den.

5 4 - # 6# # 6 # #

421

ché tra ros - so - ri in - vol - ti da - rà il fo - co d'a - mor ver - go - gna ai
 and it will red - den their fac - es when the fires of their love ap - pear as

6 6 6 6 6 6 6

426

vol - ti, da - rà il fo - co d'a - mor ver - go - gna ai vol - ti. —
 blush - es, when the fires of their love ap - pear as blush - es. —

6 6 5 2 6 6 6 4 - # #

430

ULISSE

Que - sta mia de - stra hu - mi - le s'ar - ma, s'ar - ma, s'ar - ma a tuo con - to, o cie - lo! Le vit - to - rie ap - pre -
 Now this, my hum - ble right hand, arms it - self, takes arms for your cause, o heav - en! Now my tri - umph pre -

5 - 6# # #

434

sta - te, o som-mi de - i, s'a voi son ca - ri i sa - cri - fi - zi mie - i.
pare, o gods in heav - en, if you hold dear all my sac - ri - fic - es.

b # # 5 - 6# 6 # 6 4 -

438

PISANDRO
Mera - viglie stu - pori, pro - digi e - stre - mi! —
Wonder - ment as - tonishment mi - raculous mar - vel! —

ANFINOMO
Mera - viglie stu - pori, pro - digi e - stre - mi!
Wonder - ment as - tonishment mi - raculous mar - vel!

ANTINOO *
Mera - viglie stu - pori, pro - digi e - stre - mi!
Wonder - ment as - tonishment mi - raculous mar - vel!

ULISSE
Gio - ve nel suo tuo - nar gri - da ven -
Ju - pi - ter's thun - der - bolts cry out for

4 - #

*The octave in Antinoo's part is original, presumably to allow a choice.

441

det - ta, ven - det - ta, ven - det - ta! Co - sì l'ar - co sa - et - ta, co - sì l'ar - co sa - et - ta.
ven - geance, for ven - geance, for ven - geance! Thus the bow shoots its ar - rows, thus the bow shoots its ar - rows.

6 6 6# 6 6 #

Qui va un tocco di guerra da tutti gl'istrumenti.
[Here begins a warlike toccata played by all the instruments.]

#36. Sinfonia da guerra

445

[ULISSE]

This musical score block covers measures 445 to 450. It features six staves: two treble clefs, two bass clefs, and a vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line, labeled [ULISSE], contains rests for all six measures. The instrumental parts consist of rhythmic patterns of eighth and sixteenth notes, with some melodic lines in the upper staves.

450

This musical score block covers measures 450 to 455. It continues the six-staff arrangement from the previous block. The instrumental parts show more complex rhythmic and melodic development, including sixteenth-note runs and rests. The vocal line remains silent with rests.

454

Al - le mor - ti, al - le stra - gi, al - le mor - ti, al - le stra - gi, al - le rou -
 [-ne, al - le]
 All to death, all to slaugh - ter, to death, all to slaugh - ter, to your
 [-in, to]

4 - #

459

i - ne, al - le rou - i - ne, al - le rou - i - ne, al - le rou - i - ne!
 ru - in, to your ru - in, to your ru - in to your ru - in!

4 - #

The manuscript indicates the repeat at measure 460 but does not indicate where to go back to. Here the suggested repeat to meas. 454 is done with a bracketed elision in the text to allow Ulisse to continue without inserting extra notes or extra beats.

This repeat of the introductory sinfonia is *ad libitum* and not indicated in the manuscript.

463

469

End of Act II

The following six measures, which adapt Ulysses' music from measures 438-443 preceding the sinfonia, are written across the bottom of two manuscript pages, below measures 455-460. They are not part of the main text but an insert, at the end of which are the words, "Ulisse - *Alle morti alle stragi con tutti gli strumenti.*" That is, they are to be inserted between the end of the instrumental introduction and the beginning of Ulysses' "*Alle morti.*" The words are not in the libretto sources. This edition does not insert these measures into the main musical text, because it seems likely that they are not original and because they break the rhythmic momentum of the climactic music that ends Act II.

Mi - ner - va al - tri rin - co - ra, al - tri av - vi - li - sce! Co - si l'ar - co fe - ri - sce, co - si l'ar - co fe - ri - sce.
 Mi - ner - va, some are em - bold - ened, oth - ers dis - hon - ored! Thus the bow strikes with ven - geance, thus the bow strikes with ven - geance.

Act III

Scene 1: Iro, parte ridicolo [*burlesque role*]

IRO

do - lor, o mar-tir che l'al - ma_at -
de - spair, o such pain as dash - es

tri - sta! spi - rits! O me - sta ri - mem - bran - za di do - lo ro - sa vi - sta! Io vi - di i pro - ci_e -
spi - rits! O me - lan - chol - y mem - o - ries of a pain - ful scene! I saw the suit - ors

stin - ti, e - stin - ti, e - stin - ti, i pro - ci, i pro - ci fu - ro_uc ci - si, i *por - ci, i
mur - dered, all mur - dered, the suit - ors mur - dered, the suit - ors' lives ex - tin - guished, the swine, the

*por - ci fu - ro_uc - ci - si. Ah, ah, ah, ah, ah, ch'io per - de - i le de - li - zie del
swine went to the slaugh - ter. Ah, ah, ah, ah, ah, I have lost all the de - lights of the

*Sic: "porci" (pigs), instead of "proci" (suitors) in these two bars.
This play on words is in the MS score but not in libretti.

26

ven-tre e del-la go-la! Chi soc-cor-re il di-giun, chi, chi lo con-so-la,
 bel-ly and of the gul-let! Who will now help a starved man, who, who will con-sole him,

♭

32

lo con-so la, chi lo con-so la, chi lo con-so la, chi, chi, chi, chi, chi, chi lo con-so -
 will con-sole him, who will con-sole him, who will con-sole him, who, who, who, who, who, who will con-sole

6 6 4-# # # #

37

la? O fle-bi-le pa-ro-la! I pro-ci, I-ro, per de-sti, i pro-ci i pa-dri tuo-i.
 him? O me-lan-chol-y words! The suit-ors, I-rus, the suit-ors, the suit-ors, they were your fa-thers.

♭ ♭ 6♭ ♭

44

Sgor-ga pur quan-to vuo-i la-gri-me a-ma-re.e me-ste, ché pa-dre, ché pa-dre è chi ti
 So let your sad and bit-ter tears pour forth long and hard: your fa-ther, your fa-ther is he who

6 # # #

49

ci-ba e chi ti ve-ste. Chi più del-la tua fa-me sa-tol-le-rà le bra-me?
 feeds you and he who clothes you. Now who will ev-er sa-tis-fy your pangs of hun-ger?

#

79

chi lo con - so - la? In - fau - sto gior - no a mie rou - i - ne_ar - ma - to; po - co dian - zi mi - vin - se un vecchio_ar - ear - li - er I was thrashed by a dar - ing

who will con - sole him? Un - hap - py day that's ap - point - ed for my ru - in; ear - li - er I was thrashed by a dar - ing

6 4 - # b

83 **Presto**

di - to. old man. Hor m'ab - bat - te, m'ab - bat - te la fa - me, m'ab - bat - te, m'ab - bat - te la fa - me dal ci - hun - ger, a - ban -

old man. I'm now laid low, laid low now by hun - ger, laid low now, laid low now by hun - ger, a - ban -

6 \flat / 4

88

bo ab - ban - do - na - to. L'heb - bi già per ne - mi - ca, l'heb - bi già per ne - mi - ca, l'ho di - strut - ta, doned with - out a mor - sel. That was al - ways my ene - my, that was al - ways my ene - my; I de - stroyed it,

6 5 - 6 #

93

l'ho di - strut - ta, l'ho di - strut - ta, l'ho di - strut - ta, l'ho di - strut - ta, l'ho di - strut - ta, l'ho di - strut - ta, l'ho di - strut - ta, l'ho di - strut - ta, I de - stroyed it, I de - stroyed it, I de - stroyed it, I de - stroyed it, I de - stroyed it, I de - stroyed it, I de - stroyed it, I de - stroyed it,

6 6 6 6 # 6 6 6 # 6

97

l'ho di - strut - ta, l'ho di - strut - ta, l'ho vin - ta, l'ho vin - ta; hor trop - po fo - ra ve - der - la I de - stroyed it, I de - stroyed it, o'er - pow' red it, o'er - pow' red it; now it's to pain - ful to see it

6 6 # # # 6

102

vin - ci - tri - ce. Vo - glio uc - ci - der me stes - so, voglio uc - ci - der me stes - so e non vo' ma - i, ma - i,
win the bat - tle. I'd com - mit su - i - cide, I'd com - mit su - i - cide and not al - low it ev - er

4 - 3 6

106

ma - i, ma - i, ma - i, ma - i, ma - i ch'el - la por - ti di me tri - on - fo_e glo - ri - a! Che si to - glie al ne -
ev - er, ev - er, ev - er ev - er, ev - er to claim glo - ry and to tri - umph ov - er me! For to cast off an

#

110

mi - co, che si to - glie al ne - mi - co è gran vit - to - ria. Co - rag - gio - so mio co - re, mio
ene - my for to cast off an ene - my is a great tri - umph. Now take cour - age my heart, my

6 4 - #

115

co - re, co - rag - gio - so, co - rag - gio - so mio co - re; vin - ci, vin - ci il do - lo - re. E
heart, may you take cour - age, now take cour - age, my heart; ban - ish, ban - ish your sor - row. And

b 6b b

119

pri - a ch'al - la fa - me ne - mi - ca e - gli soc - com - ba va - da il mio cor - po, va - da, va - da,
e'er you suc - cumb to your mor - tal en - e - my, hun - ger, may my poor bod - y, may my bod - y,

7 - 6 # #

124

va - da il mio cor - po a di - sfa - mar la tom - ba!
 may my poor bod - y go down to feed the tomb!

Scene 2: La si lascia fuori per esser maninconica

[This is omitted because it is melancholy]

This desolate scene, with the shades of the suitors and Mercury, is in libretti but is indicated in the score only by the above heading, having been either lost, withdrawn or never set to music.

Scene 3: Reggia [Royal palace]

Melanto, Penelope

1 MELANTO

E quai nuo - vi ru - mo - ri, e che in - so - li - te stra - gi, e che tra - gi - ci a mo - ri! Chi
 What an un - com - mon up - roar, and then what shock - ing slaugh - ter, and what pi - ti - ful lov - ers! Who

6

fu, — chi fu l'ar - di - to che o - sò — con nuo - va guer - ra la pa - ce in - tor - bi - dar ch'hai tu ne - gli oc - chi e
 was, — who was the bold man who dared to trou - ble your eyes and your — tran - quil - li - ty with this new fight - ing and

10

trar di-sfat-ti a ter - ra quei tem - pi che ad a - mor fu - ron e - ret - ti in quei fo-co - si pet - ti?
tear down to the ground those fine tem - ples that were e - rect - ed by the pas - sion-ate fires in those breasts?

13 PENELOPE

Ve - do - va a - ma - ta, ve - do - va re gi - na, nuo - ve la - gri-me ap - pre - sto in - som - ma al - l'in - fe -
O be - loved wid - ow, o thou widowed queen, now pre - pare for new tears; in truth, with the un -

18 MELANTO

li - ce o - gni a - mor è fu - ne - sto. Co - si al - l'om - bra de' scet - tri an - co pur so - no mal - si -
hap - py ev' - ry love spells dis - as - ter. Ev - en shad - ows of scep - ters do not pro - tect; e'en there is

23

cu - re le vi - te; vi - ci - ne al - le co - ro - ne son le de - stre e - se - cran - de an - co più ar - di - te.
life in - se - cure; — for clos - est to the throne cor - rupt and dan - ge - rous hands are ev - en bold - er.

27 PENELOPE

Mo - ri - ro i pro - ci, e que - ste da lor chia - ma - te stel - le fu - ron di quel - le mor - ti
Dead are the suit - ors, and those stars that they in - voked to aid them were, when they faced their deaths,

32 MELANTO

as-si-sten-ti fa-cel-le. Pe-ne-lo-pe, Pe-ne-lo-pe! Il ca-sti-go del-l'im-por-tan-te
 mere-ly weak fee-ble can-dles. Pe-ne-lo-pe, Pe-ne-lo-pe! The pun-ish-ment for such ser-ious

6 3_b # # #

36

fat-to non con-si-gliar che con lo sde-gno e l'i-ra, ché ma-e-sta-te of fe-sa es-ser
 crimes should not be oth-er than your scorn and an-ger, for ma-jes-ty of-fend-ed can-not

#

40 PENELOPE

giu-sta non può se non s'a-di-ra. Del-l'oc-chio la pie-ta-te si ri-sen-te al-l'ec-
 ev-er be just un-less its an-gry. The pas-sion in my eyes may well show great re-

6 6 # ♮ 6 6

45

ces-so, ma con-ci-tar il co-re a sde-gno et a do-lo-re non m'è con-ces-so.
 sent-ment, but to ex-cite my heart to an-ger and to grief I've not the spi-rit.

♮ ♮ 6# # 6 5 — #
 4 — #

Scene 4: Eumete, Penelope

1 EUMETE

For-za d'oc-cul-to af-fet-to rad-dol-ci-sce il tuo pet-to. Chi, chi con un ar-co so-lo i-sco-no-sciu-to
 May the pow'r of deep af-fec-tion give your breast con-so-la-tion. He who, with a sin-gle bow, who was un-known, did

6 ♮ 3 ♮

6

die-de a cen-to mor-ti il duo-lo, quel for-te e quel ro-bu-sto che do-mò l'ar-co e fe' vo-lar gli stra-li,
 dare to kill a hun-dred men, this strong and ro-bust man who tamed the bow and who let the ar-rows fly.

11

co-lui che i pro-ci in-si-di-o-si e fel-li va-lo-ro-so, va-lo-ro-so traf-fis-se, ral-le-gra-ti, ral-le-gra-ti,
 the one by whom the in-sid-i-ous, base suit-ors were so val-or-ous-ly, bold-ly im-paled, be ju-bi-lant, be ju-bi-lant.

15

PENELOPE

le-gra-ti, ral-le-gra-ti, re-gi-na, e-gli, e-gli, e-gli e-ra U-lis-se! Sei buon pa-stor, Eu-ju-bi-lant, be ju-bi-lant, o queen: that man, that man, he was U-lis-ses! You're a good shepherd, Eu-ju-bi-lant.

6 #

20

EUMETE

me-te, se per-su-a-so cre-di con-tro quel-lo che ve-di. Il ca-nu-to, l'an-mae-us, but have blind faith a-gainst all that your own eyes have wit-nessed. This old man with white hair.

6 5/3 6# # # #

25

ti-co, il po-ve-ro, il men-di-co che coi pro-ci su-per-bi co-rag-gio-so, co-rag-gio-so at-tac-suit-ors so cou-ra-geous-ly, cou-ra-geous-ly hair, this im-po-ver-ish-ed an-cient beg-gar who at-tacked those proud.

#

28

cò mor-ta - li ris - se, ral - le - gra - ti, ral - le - gra - ti, ral - le - gra - ti, re gi - na, e - gli_e - ra_U - lis - se!
 in a mor - tal com - bat, be ju - bi - lant, be ju - bi - lant, be ju - bi - lant, o queen: — he was U - lys - ses!

6 # # 6 # 6 4 #

32

PENELOPE

Cre-du-lo_il vol-go_e scioc-co, è la trom-ba men-da-ce del-la fa-ma fal-la-ce. U - lis - se, U - lis - se io
 Cre - du - lous com - mon fools — are the trum - pet of lies for a de - cep - tive ru - mor. U - lys - ses, U - lys - ses, I

6 # # #

EUMETE

37

PENELOPE

vi - di, sì, sì! U - lis - se, U - lis - se, è vi - vo, è qui, è qui, qui, qui! Re - la - tor im - por -
 saw him, yes, yes! U - lys - ses, U - lys - ses is liv - ing; he's here, he's here, here, here! Ah, thou both - er - some

#

42

EUMETE

tu - no! Con-so - la - tor no - ci - vo! Di-co che_U - lis - se_è qui, qui! Io stes-so_il vi - di_e'l so.
 messen - ger! Ah, thou no - xious comfort - er! I say U - lys - ses is here! I saw him; that I know.

5 # 6 # #

47

Non con-ten-da_il tuo 'no' con il mio 'sì': U - lis - se, U - lis - se_è vi - vo, è vi - vo_è
 Your "no" can - not con - tend a - gainst my "yes": U - lys - ses, U - lys - ses lives, — he lives, he's

5 6 # #

51 PENELOPE

qui, è qui! *here, he's here!* Io non con-ten - do *With you I will not* te - co per - ché sic *ar - gue: since you are* stol - to_e cie - co. *blind and fool - ish.*

Scene 5: Telemaco, Penelope

1 TELEMACO

È sag - gio Eu - me - te, è sag - gio. È ver quel ch'ei rac - con - ta: U - lis - se, a te con - sor - te et a me *He's wise, Eu - mae - us, and he's right. They're true, these things he tells you: U - lys - ses, your dear hus - band and my dear*

8

pa - dre, ha tut - te uc - ci - se le ne - mi - che squa - dre. Il com - pa - rir sot - to men - ti - to as - pet - to, *fa - ther, has killed off all the forc - es of our foes. — And his ap - pear - ance in a strange dis - guise,*

12 PENELOPE

sot - to vec - chia sem - bian - za, ar - te fu di Mi - ner - va e fu suo do - no. Trop - po e - gli è ver *as a white - haired old man — was the work of Mi - ner - va, and it was her gift. It's of - ten true*

6 6# #

17

che gli_uo - mi - ni qui_in ter - ra ser - von di gio - co a - gli_im - mor - ta - li de - i. Se ciò
that men down here on earth — serve as mere play — things of the im - mor - tal gods. — If you

6b b

22

TELEMACO

cre - di_an - cor tu, lor gio - co se - i. Vuo - le co - sì Mi - ner - va per in - gan -
think this, then you're their play — thing, as well. It was Mi - ner - va's will thus to use that

b b 6 6b 6 6 b # b 4 # # #

26

Orig:

PENELOPE

nar con le sem - bian - ze fin - te gl'i - ni - mi - ci d'U - lis - se. Se d'in - gan - nar gli dei pren - don di - let - to,
false ap - pear - ance to de - ceive the en - e - mies of U - lys - ses. If trick - er - y gives the gods such great plea - sure,

#

30

chi far fe - de mi puo - te che non sia mio l'in - gan - no se fu mio tut - to, il dan - no? —
who can make me be - lieve that I'm not the one de - ceived, since I've had on - ly suf - f'ring?

34

TELEMACO

Pro - tet - tri - ce de' Gre - ci_è, co - me sai, Mi - ner - va, e più che gli_al - tri U - lis - se a
The pro - tect - or of Greeks — is, as you know, Mi - ner - va, and more than o - thers, U - lys - ses is

b

39 PENELOPE

lei fu ca - ro. — Non han tan - to pen - sie - ro gli dei las - sù nel cie -
most be-loved by her. Up there high in the heav - ens, the gods don't give much thought

4 - # # ♮ 6 #

43

lo del-le co - se mor-ta - li. La - scia-no ch'ar - da il fo - co e ag - ghiac - cia il ge - lo.
to an - y cares of poor mor - tals. They al - low fires to burn — and let the ice freeze.

6 b 4 - 3 # 7 # #

47

Fi - glian le cau - se lor pia - ce - ri e ma - li.
They are the cause of both plea - sure — and of tor - ment.

6 # ♮ 5/3 — 6 b 4 - #

50 TELEMACO EUMETE

To - gli-ti in pa - ce il ve - ro. Io lo di - rò. Ti se - gui-rò.
In peace, ac - cept the true facts. I say the same. I fol - low you.

♮ # # # b # #

Scene 6: Minerva, Giunone

1 MINERVA

Fiam - - - ma è l'i - ra, o gran De - a, fo -
 Fu - - - ry is flame, o great god - dess, ha -

6
 - - - co è lo sde - gno. Noi sde-gno - se, noi sde-gno -
 - - - tred is a blaz - ing fire. We in fu - ry, we in fu -

9
 - - - se et i - ra - - - te
 - - - ry and in ha - - - tred

12
 in - ce - ne - ri - to hab - biam di Tro - ja il re - gno,
 have set a - fire and razed the great Tro - jan king - dom,

14
 of - fe - se da un Tro - jan, of - fe - se da un Tro - jan, ma ven - di - ca - te.
 stung by a Tro - jan's sin, stung by a Tro - jan's sin, but now a - veng - ed.

18

Il più for-te fra Gre-ci an-cor con-ten-de, an-cor con-ten-de col de-stin, con il fa-to: U-lis-se ad -
But the might-i-est Greek is still con-tend-ing, is still con-tend-ing with his fate, with his desti-ny: the sore af-flict -

6 6 6 6 5 6# 4 3

22

GIUNONE

do-lo-ra - to. Per ven-det-ta che pia-ce o-gni prez-zo è leg - ge-
ed U-lys - ses. To pur-sue a ven - det - ta, a - ny price is worth pay-

6 5 4 - #

25

ro. Va - da, va-da il Tro-ja-no im - pe - ro an-co in peg-gio di pol - ve-re, an-co in peg-gio di
ing. Let the whole of the Tro-jan em - pire be re - duced to a pile of dust, be de - stroyed and then

28

MINERVA

pol - ve-re fu - ga - ce. Dal - le no - stre ven-det - te
pul - ver-ized and scat - tered. It was our dead - ly ven - geance

6 6

31

nac-que-ro in lui gli_er-ro - ri; del-le stra - gi di - let-te son fi - gli, son
that led to his trans-gres - sions; and the glo - ri-ous slaugh-ter cre-at-ed, cre-

5 6# 6 5 - 6#

35

fi-gli i suoi do - lo - ri. Con-vien al no-stro nu - me il vin-di-ce sal-var, pla-car gli
at-ed his cruel af - flic - tions. It would be-hoove our sov'-reign to save a - ven-gers and to calm the

39

GIUNONE

sde - gni del dio de' sal-si re - gni. Pro-cu-re-rò la pa - ce,
an - ger of Nep-tune, god of salt seas. I shall re-store the peace a - gain;

42

*Cf. Critical Notes.

ri - cer-che-rò il ri - po - so d'U - lis - se glo - rio - so.
I shall pur - sue re - lief for the glo-rious U - lys - ses.

45

MINERVA

Per te, del som-mo Gio-ve e so-rel-la_e con - sor - te, s'a-pro-no nuo-ve.in ciel di-vi-ne por - te.
Through you, sis - ter and con-sort of the al-might - y Jove, di - vine por-tals up in heav'n will now be o - pened.

Scene 7: Giunone, Giove, Nettuno, Minerva, Coro di Celesti, e Coro di Marittimi

1 GIUNONE

6#

7

6 5/3 # 6/3 4 - # #

#37.

11 Violin I

Violin II

Viola I

Viola II

[GIUNONE]

U - lis - se trop - po er rò, U - lis - se trop - po er
Long has U - lys - ses roamed, long has U - lys - ses

6 6 6 6

16

rò, _____ trop-po_ahi trop - po sof - fri; tor - na - lo, tor - na - lo, tor -
 roamed, _____ he has suf - fered too long; now re - store, now re - store, grant

6 6 4 - 3 5 6 6

22

na-lo_in pa - ce_un di. Fu di - vin il vo - ler che _____ lo de - stò.
 to him peace at last. 'Twas di - vine will that drove him _____ to his sin.

6 5 4 - 3 5 3 6 5 - # 6

27

U - lis - se trop-po_er rò,
 Long has U - lys - ses roamed,

U - lis - se trop-po_er -
 long has U - lys - ses

6 6 6 6

31

rò,
 roamed,

trop - po_er - rò.
 too long has he roamed.

6

GIOVE

34

Per me non av-rà mai vo-ta pre-ghie ra, Giu-no, ma pla-car pria con-vien-si
To me you've ne-ver made in vain your pray ers, Ju-no, but the first thing to do is

6 6 7 - 6# 5 - 6 #

39

lo sde-gna-to Net-tu - no. O - di - mi, o - di - mi, o Dio del mar!
to ap-please an-gry Nep-tune. Hear me now, hear me now, god of the sea!

6 # 6 # # # # #

42

Fu scrit-to qui, do-ve il de-stin s'ac-co-glie, del-l'ec-ci-dio Tro-ja-no il fa-tal pun-to.
It _____ was here that des-ti-ny did name the fa-tal day for the mas-sa-cre of Troy. _____

45

Hor ch'al suo fi-ne il de-sti-na-to è giun-to, sde-gno o-ti-o-so un gen-til pet-to in
And now that he has ful-filled that fate-ful mis-sion, qui-et your wrath and let kind-ness en-ter in

b

48

- vo - glie. Fu mi-ni-stro del fa-to U-lis-se: il for-te, sof-fri, vin-se, pu-
to _____ your heart. _____ A pow-er-ful ser-vant of fate was U-lis-ses; he fought, suf-fered and

4 - # # b #

51

gnò cam-pion ce - le - ste. Per lui men - tre di ce - ne - re si ve - ste cit - ta - di - na di
 won, as cham - pion of hea - ven. In him, as Troy was burn - ing, men saw death — clothed in ash - es —

♭ 6 3♭ 4-♯ ♯ ♭ 6

55

Tro - ja er-rò — la — mor - te. Net - tun, pa - ce o Net -
 walk - ing a - broad — in — the ci - ty. Nep - tune, peace, — o Nep - tune

♭ ♯ ♯

59

tun. Net - tun, per do - na, per - do - na il su - o duo - lo, il suo duo - lo al mor - tal ch'af -
 peace. O Nep - tune, par - don, show mer - cy for his af - flic - tion, for this mor - tal's drawn - out af -

♭ ♭ ♭ ♭

63

flit - to il re - se. Ec - co scri - ve il de - stin le sue di fe - se; non è col - pa del - l'huom, non è
 flic - tion grant par - don. Here does des - ti - ny write its own de - fense; — it's no fault of the man, it's no

6 ♭

66

NETTUNO

col - pa del - l'huom se'l cie - lo tuo — — — na. Son ben que - st'on - de
 fault of the man if hea - ven thun — — — ders. These waves may well be

♯

69

fri - gi - de, son ben que - st'on - de ge - li - de, ma sen - to - no l'ar - dor di tua pie -
 fri - gid, these waves may well be i - cy, but still they feel the warmth of your mer -

6 6 6

72

tà, di tua pie - tà. Nei fon - di al - go - si et in - fi - mi, nei cu - pi - ac - quo - si ter - mi - ni, il de -
 cy, of your mer - cy. A - mongst the sea - weed in the depths, e'en in the deep - est dark - ness there, the de -

6 6 # # 6 # # 6

76

cre - to di Gio - ve an - co - si - sa, an - co - si - sa. Con - tro i Fe - a - ci ar - di - ti e te - me -
 cree that's pro - claimed by Jove is still known, it is still known. I raged a - gainst the dar - ing and rash Phae -

6 6

80

ra - rii, mi - o sde - gno si sfo - gò: pa - gò il de - lit - to pes - si - mo la na - ve che re - stò.
 a - cians, and gave vent to my wrath: to pay for their a - tro - cious crime their ship was turned to stone.

#

8
5

*All five notes in meas. 83
 are Bb in the MS.

#38.

84

[Cornetto]

[Cornetto]

[NETTUNO]

Vi - va, vi - va, vi - va fe - li - ce, fe - li - ce pur, vi - va U - lis - se si -
 Live then, live then, live and be hap - py, hap - py and blessed, live in safe - ty, o

6

6 5
4 #

90

cur, vi - va, vi - va, vi - va fe - li - ce pur, vi - va U - lis - se si - cur.
 U - lys - ses, live then; be hap - py and be blessed. Live, U - lys - ses, in peace.

b 4 - #

CORO IN CIELO
[choir in heaven]

93

Gio - ve_a - mo - ro - so fa_il ciel pie - to - so nel per - do - nar.
Jove in his love shows heav - en's com - pas - sion as he for - gives.

Gio - ve_a - mo - ro - so fa_il ciel pie - to - so nel per - do - nar.
Jove in his love shows heav - en's com - pas - sion as he for - gives.

Gio - ve_a - mo - ro - so fa_il ciel pie - to - so nel per - do - nar.
Jove in his love shows heav - en's com - pas - sion as he for - gives.

Gio - ve_a - mo - ro - so fa_il ciel pie - to - so nel per - do - nar.
Jove in his love shows heav - en's com - pas - sion as he for - gives.



CORO MARITTIMO
[choir of the sea]

96

Ben - ché_hab - bia_il ge - lo non men del cie - lo pie - to - so_è_il mar.
Though it is fri - gid, the sea's no less for - giv - ing than heav'n.

Ben - ché_hab - bia_il ge - lo non men del cie - lo pie - to - so_è_il mar.
Though it is fri - gid, the sea's no less for - giv - ing than heav'n.

Ben - ché_hab - bia_il ge - lo non men del cie - lo pie - to - so_è_il mar.
Though it is fri - gid, the sea's no less for - giv - ing than heav'n.

Ben - ché_hab - bia_il ge - lo non men del cie - lo pie - to - so_è_il mar.
Though it is fri - gid, the sea's no less for - giv - ing than heav'n.

a 8

99

In cielo

Marittimo

Pre - ga, mor - tal, deh pre - ga, che sde - gna - to_e pre - ga - to
O mor - tal, pray, give pray - ers, for a god who is an - gry

Pre - ga, mor - tal, deh pre - ga, che sde - gna - to_e pre - ga - to

Pre - ga, mor - tal, deh pre - ga, che sde - gna - to_e pre - ga - to
O mor - tal, pray, give pray - ers, for a god who is an - gry

Pre - ga, mor - tal, deh pre - ga, che sde - gna - to_e pre - ga - to

Pre - ga, mor - tal, deh pre - ga, che sde - gna - to_e pre - is
O mor - tal, pray, give pray - ers, for a god who is

Pre - ga, mor - tal, deh pre - ga, che sde - gna - to_e pre -

Pre - ga, mor - tal, deh pre - ga, che sde - gna - to_e pre - is
O mor - tal, pray, give pray - ers, for a god who is

Pre - ga, mor - tal, deh pre - ga, che sde - gna - to_e pre -

103

In cielo

Marittimo

un dio si pie - ga, un dio si pie - ga.
will yield to pray - ers, will yield to pray - ers.

un dio si pie - ga, un dio si pie - ga.

un dio si pie - ga, un dio si pie - ga.
will yield to pray - ers, will yield to pray - ers.

un dio si pie - ga, un dio si pie - ga.

ga - to un dio si pie - ga, un dio si pie - ga.
an - gry will yield to pray - ers, will yield to pray - ers.

ga - to un dio si pie - ga, un dio si pie - ga.

ga - to un dio si pie - ga, un dio si pie - ga.
an - gry will yield to pray - ers, will yield to pray - ers.

ga - to un dio si pie - ga, un dio si pie - ga.

106 GIOVE

Mi-ner-va, hor fia tua cu-ra d'ac-que-tar i tu-mul-ti de' sol-le-va-ti A-chi-vi, ché per ven-det-ta de-gli-e-
 Mi-ner-va, now it is your task to put down the re-volt of the mu-ti-nous A-chaean, who, to a-venge the kill-ing

b $\boxed{6}$ 3 b 4 - 3 \sharp

111

stin-ti pro-ci pen-sa-no por-tar guer-ra al-l'I-ta-cen-se ter-ra.
 of the sui-tors, now want to wage a war a-against great I-thaca's land.

\sharp \sharp \sharp 5 3 4 - \sharp \sharp

#39.

115 [Cornetto]

Rin-tuz-ze-rò quei spir-ti, smor-ze-rò
 I shall sub-due their spir-its, I shall damp

6 5 3 4 - \sharp

119

que-gli ar-dor - i, co-man-de-rò la pa - ce, Gio-ve, co-
 en their ar - dor, and shall com-mand a new peace, Jove, just

6 5 - 6#

124

me_a te_pia - ce, co - me_a te pia - ce.
 as you've or - dered, just as you've or - dered.

4 - # # 6 4 - #

Scene 8: Ericlea

1 ERICLEA

E - ri - cle - a, E - ri - cle - a, che vuoi far? Vuoi ta - cer o par - lar? Se par - li tu con - so - li, ob - be -
Eu - ry - cle - ia, Eu - ry - cle - ia, what to do? Should you speak or be still? Though speak - ing can bring comfort, your ob -

8

di - sci se ta - ci. Sei te - nu - ta a ser - vir ob - bli - ga - ta ad a - mar. Vuoi ta - cer, vuoi ta - cer, vuoi ta - cer o par -
be - dience means si - lence. You have pro - mised to serve but com - mit - ted to love. To be still to be still, to be still or speak

Orig:

14

lar? Ma ce - da al - l'ob - be - dien - za la pie - tà: non si dèe sem - pre dir ciò che si
out? But ser - vice at times must yield to sym - pa thy: one ought not al - ways say what one may

19

sa, non si dèe sem - pre dir ciò che si sa, non si dèe sem - pre dir ciò che si sa.
know, one ought not al - ways say what one may know, one ought not al - ways say what one may know.

#40. Sinfonia

24

Violin I

Violin II

Viola I

Viola II

6 ♭ 6 6 4 - 3

29

6 ♯ ♯ 6♯ 4 - ♯ ♯

34 ERICLEA

Me-di-car chi lan-gui-sce, me-di-car chi lan-gui-sce, o che di-let-to! ma che in-giu-
Car-ing for those who lan-guish, car-ing for those who lan-guish, oh what a plea-sure! but what in-

Figured bass: \flat — 6# \flat — # 6 # #

-rie_e di-spet-to sco-prir l'al-trui pen-sier; bel-la co-sa tal-vol-ta_è_un bel-ta-cer, bel-la
-sult and gall to tell peo-ple's se-cret thoughts; for the best thing is some-times keep-ing still, for the

Figured bass: 7-6 # \flat 5/3 4-3

co-sa tal-vol-ta_è_un bel-ta-cer, bel-la co-sa tal-vol-ta_è_un bel-ta-cer.
best thing is some-times keep-ing still, for the best thing is some-times keep-ing still.

Figured bass: 4-# # 6 5/3 6 \flat 6 4 # #

È fe-ri-tà cru-de-le il po-ter con pa-ro-le con-so-lar chi si duo-le e non lo
It is a cru-el out-rage to be a-ble with words to com-fort some-one who suf-fers but do it

Figured bass: # 6 7-6#

far, e non lo far; ma del pen-tir-si_al-fin as-sai lun-ge_è il ta-cer più che'l par-
not, but do it not; though in the end, re-grets last much long-er from speech than from being

Figured bass: 6 # \flat 7-6 # \flat \flat 4-3

59

lar, as-sai lun-ge_è_il ta - cer più che'l par-lar, as-sai lun-ge_è_il ta - cer più che'l par-lar.
still, last much long - er from speech than from being still, last much long - er from speech than from being still.

4 - # # 6 5 6 6 6 3 6 b # 6 4 # #

#40a. Ritornello*

63

6 6 b 6 5 3 4 - 3

68

6b b b 6# 4 - # #

*The manuscript gives only this bass line from the previous sinfonia, as well as this new top staff with the rubric, "Ritornello ut sopra." Since the top line harmonizes with the bass but not with the full ritornello, one could either ignore this top line and repeat the earlier ritornello or add new middle voices, as suggested here.

73

ERICLEA

Bel se-gre-to ta-ciu-to to-sto sco-prir si può; u-na sol vol-ta det-to ce-lar-lo non po-
A-ny beau-ti-ful se-cret can quick-ly be re-vealed; but once it's spo-ken, it can no long-ger be con-

Chord diagrams: ♯, 5/3, 6, 6, 4-3, 6♯

78

trò. E-ri-cle-a, E-ri-cle-a, che fa-rai? Ta-ce-rai, ta-ce-rai, ta-ce-rai
cealed. Eu-ry-cle-ia, Eu-ry-cle-ia, what to do? Re-main quiet, re-main quiet, do you keep

Chord diagrams: ♯, 5-6, ♯, 6, 5-6

82

tu? In-som-ma un bel ta-cer mai scrit-to fu, in-som-ma un bel ta-cer mai scrit-to
still? Af-ter all, there's no law to keep me still, af-ter all, there's no law to keep me

Chord diagrams: ♯, 6, 6, 4-3, 4-♯

86

fu, in-som-ma un bel ta-cer mai scrit-to fu.
still, af-ter all, there's no law to keep me still.

Chord diagrams: ♯, 6, 5/3, 6, ♭, 6, 4-♯, ♯

#40b. Ritornello*

89

6 b 6 6 4 - 3

94

6 b b 6# 4 - # #

*Manuscript gives only bass line for this ritornello -- shorthand for repeating earlier ritornello.

Scene 9: Penelope, Telemaco, Eumete

1 PENELOPE

O - gni vo - stra ra - gion sen por - ta' ven - to. Non pon - no i vo - stri so - gni con - so -
All your rea - son flies off in puffs of wind. And all your dreams will nev - er of - fer

Chord symbols: ♭, #, #

5

lar le vi - gi - lie del l'a - ni - ma smar - ri - ta. Le fa - vo - le fan ri - so e non dan vi - ta.
com - fort in long sleep - less nights of trou - bled souls. — Such fa - bles are a - mus - ing, but they're not real life.

Chord symbols: ♭, #, #

9 EUMETE

TELEMACO

In - cre - du - la trop - po! O - sti - na - ta trop - po!
In - cre - du - lous al - ways! So re - sis - tant ev - er!

Trop - po in - cre - du - la! Trop - po o - sti - na - ta! È più che ve - ro.
So in - cre - du - lous! Much too re - sis - tant! It's true in - deed.

Chord symbols: #, #, #, #, #

15

Di ve - ro è più che'l vec - chio ar - cie - ro U - lis - se fu.
It's ver - y true that the old ar - cher was your U - lysses.

Ec - co - lo, che sen vie - ne yes! la sua
See now, — here he comes changed back to his

Chord symbols: #, #, #, #, #

19

U - lis - se, U - lis - se e - gli è!
U - lys - ses, here he is!

for - ma tie - ne.
own true form.

Ec - co lo - af - fè!
See him, in faith!

Scene 10: Ulisse, Penelope

[Ulisse in his true form]

1

ULISSE

O del - le mie fa - ti - che mè - ta dol - ce e so - a - ve, por - to ca - ro a - mo - ro - so do - ve cor - ro, do - ve cor -
O — thou sweet and gen - tle ob - ject of all my hard - ships, my be - lov - ed hav - en to whom I has - ten, where I has -

5

PENELOPE

- ro al ri - po - so! — Fer - ma - ti ca - va - lie - ro, in - can - ta - tor o ma - go! Di tue fin - te mu - tan - ze io
- ten to find re - pose! Stop, come not near, o knight, en - chant - er or ma - gi - cian! I am not — de - ceived by your

9

ULISSE

non m'ap - pa - go. Co - sì del tuo con - sor - te, co - sì dun - que t'ap -
trans - for - ma - tions. So thus you greet your hus - band, like this you would re -

13

PENELOPE

pres - si a lun - ga - men - te so - spi - ra - ti am - ples - si? Con - sor - te io so - no, con -
ceive — your husband's long — a - wait - ed warm em - brac - es? I am a wife, — I

17

sor-te, io so-no, ma del per-du-to, U-lis-se; nè in-can-te-smi o ma-gi-e per-tur-bar-an la fè, le vo-glie mi-e.
am a wife, but of the lost U-lis-ses; nei-ther hex-es nor ma-gic will shake my faith-ful-ness, or change my feel-ings.

b b # # 4-3 # #

22 **ULISSE**

In ho-nor de' tuoi ra-i l'e-ter-ni-tà sprez-za-i, vo-lun-ta-rio can-gian-do_e sta-to_e sor-te.
On ac-count of your bright eyes, I gave up im-mor-tali-ty, will-ing-ly I changed my es-tate and fate.

b # # 6 6

27 **PENELOPE**

Per ser-bar-mi fe-del son giun-to_a mor-te.— Quel va-lor che ti re-se ad U-lis-se si-
To be faith-ful to you, I am still mor-tal.— The great val-or that makes you seem so much like U-

6 6 # 7 4-# # #

32

mi-le ca-re mi fà le stra-gi-de-gli_a man-ti mal-va-gi. Que-sto, que-sto, que-sto di tua bu-
lys-ses leads me to praise the slaugh-ter of the hor-ri-ble suit-ors. This then, this then, this then is the a-

6 3 3 3

37 **ULISSE**

gi-a il dol-ce frut-to si-a.— Quel-l'U-lis-se, quel-l'U-lis-se son i-o, del-le ce-ne-ri-a-
gree-a-ble fruit of your de-cep-tion. 'Twas U-lis-ses, I my-self am U-lys-ses, a-ris-en from

6 b 4-# # # # b b

42

van - zo, re - si - du - o del - le mor - ti, de - gli a - dul - te - ri e la - dri fie - ro ca - sti - ga - tor
 ash - es, the lone sur - vi - vor of death, — fie - ry pu - ni - sher of a - dul - ter - ers and of thieves

Basso: \flat $\boxed{\#}$ \flat $6\#$ 6

46

PENELOPE

e non se - gua - ce. Non sei tu'l pri - mo in - ge - gno che con no - me men - ti - to ten - tas - se di tro -
 and not their part - ner. You're not the first im - pos - ter who, with false — pre - ten - ces, has tried to steal com -

Basso: $\#$ $\#$ $\#$

50

ERICLEA

var co - man - do, o re - gno. Hor di par - lar è tem - po. È que - sto, è que - sto U - lis - se,
 mand or win a king - dom. Now it is time to speak out. It's he, — it is U - lys - ses,

Basso: $6/8$ $\#$ $\#$ (C) $\boxed{\#}$

53

ca - sta e gran don - na. Io lo co - nob - bi al - lo - ra che nu - do al ba - gno ven - ne,
 chaste and great la - dy. I re - cog - nized him when he e - merged un - dressed from bath - ing,

Basso: 6 $\boxed{\#}$ $\boxed{\#}$ $\boxed{\#}$ $\boxed{\#}$

56

o - ve sco - per - si del fe - ro - ce cin - ghia - le. l'ho - no - ra - to se - gna - le. Ben ti chieg - go per -
 and I dis - cov - ered the dis - tinc - tive old scar — that a wild boar in - flic - ted. But I must beg your

Basso: $\#$ 6 $6\#$ 6 6 $4 - \#$

60

don se trop-po tac - qui: lo - qua - ce fem-mi nil gar - ru - la lin - gua per co-man-do d'U-lis - se
pardon for my long si - lence: my gar - u - lous, lo - qua-cious fe-male tongue was, by com-mand of U - lys - ses.

5
3

65

PENELOPE

con fa - ti - ca lo tac - que e non lo dis - se. Cre - der ciò che de - si - o m'in-se - gna.
strug-gling to keep the si - lence and not to speak out. Love would have me be - lieve what I'm most de -

#

70

mo - re; ser - bar co - stan - te il sen co - man - da ho - no - re. Dub - bio pen - sier, che fa - i?
si - ring; but hon - or has my breast re - main - ing con - stant. O doubts, what are you do - ing?

8
5 6# # 7-6# #

75

La fe' ne - ga - ta ai prie - ghi del buon cu - sto - de. Eu - me - te, di Te - le - ma - co il fi - glio, al - la vec - chia nu -
I scorned the fer - vent pleas of the shep - herd, good Eu - mae - us, of Te - le - ma - chus, my son, and I ev - en re -

5/3 # 5/3

80

tri - ce an - co si ne - ghi, ché il mio pu - di - co let - to sol d'U - lis - se, sol d'U - li - se è ri - cet - to.
buffed those of my old nurse, for my chaste bed re - ceives on - ly U - lys - ses, wel - comes on - ly U - lys - ses.

b # b 4 - #

86 ULISSE

Del tuo ca-sto pen-sie-ro io so, io so'l co-stu-me. So che'l let-to pu-di-co, che tran-ne_U-lis-se so-lo
I well know ___ your chaste and pure thoughts, I know your hab-its. I know your mod-est bed ___ that's seen U-lys-sex on-ly

92

al-tro non vi-de, o-gni not-te da-te s'a-dor-na_e co-pre con un se-ri-co drap-po di tua ma-no con-
and no one else ___ and is each night a-dorned by you and cov-ered with a soft, sil-ken cloth wov-en by your ver-y

97

te-sto, in cui si-ve-de col vir-gi-nal suo co-ro Di-a-na ef-fig-gi-a-ta. M'ac-com-pa-
own hand, in which we see a scene that por-trays Di-a-na with her vir-gin-al com-pan-ions. That me-mor-

102

PENELOPE

gnò mai sem-pre me-mo-ria, me-mo-ria co-sì gra-ta. — Hor sì, hor sì ti ri-co-no-sco, sì,
ry has been with me al-ways, a lov-ing me-mo-ry of you. Yes now, yes now I re-cog-nize you, yes,

107

sì, sì, sì, hor sì ti cre-do, sì, sì, an-ti-co pos-ses-so-re del com-bat-
yes, yes, yes, now I be-lieve you, yes, yes, the on-ly true pos-ses-sor of my con-

111

tu - to co - re.
tes - ted heart.

Ho - ne - stà mi per - do - ni! Do - no tut - to ad A - mor le sue ra - gio - ni.
Par - don me for my scrup - les! It's en - tire - ly on Love that I must place the blame.

b # 6 4 - #

116 ULISSE

Scio - gli, scio - gli, scio - gli la lin - gua, deh scio - gli per al - le - grez - za i
Loos - en, loos - en, loos - en your tongue now, o let us re - lease our bonds with

6 6 # # #

119

no - di! Scio - gli un so - spir, un so - spir; un ohi - mè la vo - ce sno - di.
joy! — Re - lease a sigh, breathe a sigh; an "ah — me," now let your voice be free.

6 6 4 - # #

#41.

123

[Violin I]

[Violin II]

[Viola I]

[Viola II]

PENELOPE

Il - lu - stra - te - vi_o cie - li, rin - fio - ra - te - vi_o pra ti!
 Shine forth, shine forth, ye heav - ens; once more flow - er, ye mead ows!

6 6

128

Au - re gio - i - te, gio - i -
 Re - joice, ye breez - es, re - joice, —

6 4 6 6 6

141

do, i ri - vi mor - mo - ran do
ing, the riv - ers gent - ly mur - mur

5/3 6/4 5/3 5/3

146

hor si ral - le - gri - no, si ral - le - gri - no,
now gai - ly rev - el - ing, gai - ly rev - el - ing,

6 6 #

150

— hor si — ral - le - gri no.
 — now gai - ly — rev - el ing.

6 5 - 6 6 6

154

Quel - l'her - be ver - deg-gian - ti, quel l'on - de su - sur - ran -
 Fields of ver - dant gras - ses, the bab - bling, rip - pling wat -

6 5 3 6

159

ti
ers

hor si con-
can now take

6

164

so - li - no, si con - so - li - no, hor si con - so - li - no. Già ch'è sor - ta fe -
com - fort, — now take com - fort, can now take com - fort. For a - ris - ing

6 #

168

li - ce dal ce - ne - re Tro - jan la mia fe - ni - ce.
out of the Tro - jan ash - es now is my lost phoe - nix.

6 6 b #

b

#42.

173

[Viola I]

[Viola II]

[Cello or Viola III]

PENELOPE

ULISSE

Rin - no - va - ta mia lu - ce!
O my new - ly re - stored light!

So - spi - ra - to mio so - le! _____
O my long de - sired sun - light! _____

Por - to qui - e - to_e ri -
O tran - quil hav - en of

6b — 5 2 b b 4 - 3# b 5 - 6 b

177

Bra-ma-to si, ma ca - ro. _____
So longed for, yes, my dear - est. _____

Bra-ma-to ma _____
So longed for my _____

po - so! _____
re - pose! _____

Bra-ma-to si, ma ca - ro. _____
So longed for, yes, my dear - est. _____

4 - 3# # 7 3 6 # # — 7 6 # 6

183

ca - ro, ca - ro, ca - ro, bra - ma - to si, ma ca - ro, ca - ro, ca - ro.
dear-est, dear - est, dear - est, so longed for, yes, my dear - est, dear - est, dear - est.

Bra - ma - to si, ma ca - ro, ca - ro, ca - ro, ma ca - ro, ca - ro, ca - ro.
So longed for, yes, my dear - est, dear - est, dear - est, my dear - est, dear - est, dear - est.

Chord symbols: #, b, #, 5/3, 6b, b, 4 - #, #

#43.

Per te gli an - da - ti af - fan - ni a be - ne - dir im - pa - ro.
Through you I learn to bless — the long or - deal I suf - fered.

Non si ram -
Think now no

Chord symbols: b, 6, 6, b, #

Violin I, Violin II, Viola I, Viola II

194

men - ti più de' tor - men - ti, più de' tor - men - ti.
long - er of all our suf - fering, of all our suf - fering.

Sì, sì, sì, vi - ta, sì, sì!
Yes, yes, yes, dear - est, yes, yes!

6 6 4 - 3 4 - 3

200

Tut - to_è pia - ce - re, tut - to_è pia cer, tut - to_è pia cer.
All is now plea - sure, all is now joy, all is now joy.

Sì, sì, sì, vi - ta, sì, sì!
Yes, yes, yes, dear - est, yes, yes!

6 4 - 3 6 4 - 3

207

Fug - gan dai pet - ti do - glio - si, af fet - ti, do - glio - si, af fet - ti!
May our breasts ban - ish feel - ings of sor - row, feel - ings of sor - row!

Si, si, si, co - re, si, si!
Yes, yes, my heart, yes, yes, yes!

5
3

6

7 4 - #

4 - #

#

214

Tut - to, è go - de - re, tut - to, è go - der, tut - to, è go - der!
All is de - light now, all is de - light, all is de - light!

Si, si, si, co - re, si, si, si, si,
Yes, yes, my heart, yes, yes, yes, yes.

6

8
5

#

#

#

221

Del pia - cer, del go - der ve - nu - to_è il di. Sì, sì, sì,
Now the day comes for plea - sure and de - light. Yes, yes, yes,
 sì! Del pia - cer, del go - der ve - nu - to_è il di. Sì, sì, sì,
yes! Now the day comes for plea - sure and de - light. Yes, yes, yes,

4 - 3 6

227

vi - ta, sì, sì, sì, co - re, sì, sì, sì, sì!
dear - est, yes, yes, my heart, yes, yes, yes, yes, yes!
 vi - ta, sì, sì, sì, co - re, sì, sì, sì, sì!
dear - est, yes, yes, my heart, yes, yes, yes, yes, yes!

6 6 # 6 6/5 #

Finis

Appendix

The following lines of text help clarify the motivation of Eurimaco. They are in the libretto but have been omitted from the manuscript score. Had they been included, they would have come between measures 218 and 219 of Act I, Scene 2 (page 37 in this edition). The musical setting below is editorial and is given here should one want to insert it between those measures.

[Eurimaco]

Se Pe - ne - lo - pe bel - la non si pie - ga, al - le vo - glie de ri - va - li_a - ma to - ri,
If Pe - ne - lo - pe, fair one, does not yield to the wish - es of her brash ri - val suit - ors,

mal si - cu - ri star - ra - no i nos - tri oc - cul - ti_a mo - ri.
then there will be no safe - ty for us as sec - ret lov - ers.

6# ♭ 6 ♯ ♭ 4 - 3

6# ♭ 6 ♭ 4 - ♯ ♯

Critical notes

PROLOGUE (*L'Humana Fragilità, Temp, Fortuna, Amore*)

- 60: The 16th notes in the bass line are written a step higher (F-G).
 76: The fifth note in the voice could possibly be D, since the MS note covers both lines.
 139: In the manuscript, the last 8th note in the bass is G, rather than E.
 141: The first 8th note in the bass is written as G, instead of A.
 178-183: For this final ritornello of the Prologue, only the bass line is given with an instruction to repeat the Sinfonia that opened the opera. It differs from that original bass only in that the two D's in the final measure are in the lower octave.

ACT I

Scene 1 (Penelope, Ericlea)

- 42-43: The manuscript has "innocente condannata," reversing the two words. We have kept "condannata innocente," which both preserves its rhyme with "penitente" and fits the rhythm of the music. This is also supported by libretti.

Scene 2 (Melanto, Eurimaco)

- 46: The words for the second strophe ("Chi pria s'accende") are written below the continuo line for the first strophe.

Scene 5 (Nettuno, Giove)

- 90: The bass note in the manuscript is copied a third too low ("C," instead of "E"), although the continuo figure (#) is correctly placed in the G space above the note.
 138: The continuo bass notes are missing in this measure.

Scene 6 (Coro di Feaci, Nettuno)

- 13: The tempo from this point is presumably double what it was in the preceding sinfonia, despite the fact that the copyist repeats the signature "C", rather than giving a new signature.

Scene 8 (Minerva, Ulisse)

- 73: Last two notes for Minerva (on "-ce av-") are one step lower (C-D) in MS.
 84: Bass note is "F" in the manuscript, rather than "G."
 212 & 216: The extra beats in these measures are original. In m. 216, the inserted 32nd notes appear to be the start of a trill beginning on the upper note.
 214-216: Bass notes are missing from the middle of 214 through 216.

Scene 10 (Penelope, Melanto)

In the manuscript score, this scene was originally marked as the beginning of Act II, as it is in the libretto, but that indication was subsequently crossed out in the score, and it was designated Scene 10 of Act I, as given here. While libretto versions begin this scene with Melanto's "Cara amata Regina," the score precedes that with an opening line for Penelope ("Donate . . ."), as given here.

- 68: The second quarter in the bass is written a third too low ("A", instead of "C").
 76: The manuscript inserts the treble notes for all the interludes into the vocal staff (meas. 78, 80, 84, and 87-88). This realization incorporates all those notes into the upper instrumental line in the octave in which they are written, both here in #16 and in #16a.
 96: The two eighth notes in the bass are "D" and "F" in the manuscript.
 101: The MS has "A" for the 3rd quarter note in the voice, corrected here to "G."

Scene 11 (Eumete)

- 24: The five notes on the syllable "be-" are written a whole step too high in the MS (C#-C#-B-C-D).
 29: The four 16th notes on the syllable "co-" are written a step higher in the the MS (E-D-E-F).

Scene 12 (Iro, Eumete)

- 46: Last 3 notes in the continuo are written a step too high in the MS (D-D-C).

ACT II*Scene 1 (Telemaco, Minerva)*

- 26-27: Underlay is unclear in the MS. The last syllable of "dolce" and the first of "viaggio" are squeezed together at the barline, but the "ag" of "viaggio" appears to be under the first note of meas. 27. In addition, the first note of m. 27 in the voice is written ambiguously as either "B" or "C." The version given here on page 97 seems the most likely solution.

Scene 3 (Telemaco, Ulisse)

- 89: First four notes are written as 8th, dotted 8th, 16th, 8th. The first note should presumably be a 16th, as given here.
 117: In the MS, the sharp is mistakenly written before the 3rd "G", instead of the "F."

Scene 5 (Antinoò, Anfinomo, Pisandro, Eurimaco, Penelope)

- 10: The copyist mistakenly switches the parts of Pisandro and Anfinomo, until Scene 12, meas. 131. Pisandro should be the higher of the two. The copyist restores them to their proper parts beginning at Scene 12, meas. 131. In this edition, they are in the correct order, but their names are bracketed, until that point in Scene 12 where the manuscript has them on their correct staves. (Cf. Preface under the heading "Voice types.")
 55: In the MS, the second note in the bass is "G," as given here, with its continuo figure of a flat written third above it. The note is not B-flat, as in some editions. The B-flat would, in

any case, create parallel octaves with the notes before and after it. (That said, the manuscript does have an instance of parallel fifths in the following bar.)

160: The first note in the bass is "F" in the manuscript score, corrected here to "G."

Scene 7 (Eumete, Penelope)

Eumete's music is written in the soprano clef from this point on, whereas it was previously in the tenor clef. The reason for this is unclear, although perhaps his role was copied from two different sources.

Scene 8 (Antinoo, Anfinomo, Pisandro, Eurimaco)

51-55: The continuo bass line is missing in the manuscript for these measures.

92: Anfinomo's third and fourth quarter notes are a step too low in the manuscript, which has C-D for the words "teme il." While it is possible to sing the measure that way, the resulting harmony and voice leading would be less likely than the solution given here.

Scene 11 (Telemaco, Penelope)

69: Manuscript has "ti seminò," rather than "disseminò."

73: The continuo figure of a flat in the manuscript is clearly a mistake. To make it work, one would need to alter many notes in the vocal line.

Scene 12 (Antinoo, Eumete, Iro, Ulisse, Penelope, Telemaco, Anfinomo, Pisandro)

33: The last note of this measure is written as G#.

92: The second note in the continuo is copied as "D"; corrected here to "C."

131: Until this point, the copyist -- evidently by mistake -- has switched the parts of Pisandro and Anfinomo. Pisandro's part has been in the tenor clef, but from here on, it is in the alto clef and in a somewhat higher tessitura. Anfinomo switches from alto to tenor clef, beginning in this scene. The copyist may have realized his/her error at this point, since Pisandro refers to himself by name in meas. 133. (Cf. above note for Scene 5, meas. 131.)

133: The fifth note for Pisandro is miscopied as "C," instead of "D".

148: The first note for Pisandro is "E" in the MS.

167: The first note for Anfinomo is "G" in the MS, instead of "A".

167: The MS score has "i tuoi canti," which is evidently miscopied. The libretti have "vanti," which makes more sense in the context.

272: The quarter note in the voice is miscopied as "E" in the MS score.

313: The MS has "picciolo" instead of "piccolo."

360: The second note for Antinoo is "F" in the MS, instead of "G"

457-461: The MS has "ruine," although the more common spelling would have been "rouine", as given here (also "rovina," since the "u" and the "v" were not always distinguished as different letters at that time). John Florio's Italian-English dictionary of 1611 gives the word as "rouina."

ACT III*Scene 4 (Eumete, Penelope)*

36: The second note for Eumete is an 8th in the manuscript, leaving the measure an 8th-note short.

Scene 6 (Minerva, Giunone)

44: The beaming given here follows the manuscript, which suggests grouping the figures freely against the meter.

Scene 7 (Giunone, Giove, Nettuno, Coro di celesti, Coro de marittimi, Minerva)

56: The quarter note in the voice is written as a half note in the manuscript.

80: The last two 16ths are written as 8ths in the manuscript.