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Cavalli's *Ormindo*:
Tonality and Sexuality in
Seventeenth-Century Venice

by

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to

The Department of Music

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ABSTRACT

Ormindo, the third collaboration between the composer Francesco Cavalli and the librettist Giovanni Faustini, was created for the 1644 carnival opera season at Venice's Teatro San Cassiano. This thesis, aimed at performers as well as scholars, begins with a brief consideration of the cultural context of early public opera in Venice and the emergence of the musical language of tonality. It goes on to examine how, in setting Faustini's text, Cavalli represents desire and sexuality, constructs character, and creates a musical narrative. Cavalli's implementation of the precepts of the *seconda prattica* is also considered in terms of textural and rhetorical devices. Close analyses of specific scenes and characters, supported by extensive musical examples and a comprehensive synopsis, reveal that Cavalli's particular fusion of nascent tonality and late-Renaissance hexachordal modality made for fluid, expressive and multivalent opera, before the genre coalesced into more rigidly closed tonal structures divided into dry recitative and da capo arias. This fluidity extends to matters of gender and sexuality. The thesis concludes that the ambiguities that this musical language provides reflect the ambiguities of real life, and that complex verisimilitude is achieved in ways that it could not be in later baroque opera. *Ormindo*, therefore, can be as engaging, fresh and entertaining today as it was in 1644, so long as performers are aware of the peril of tampering with its original content and structure.

Acknowledgements

Thanks are due to Christopher Hahn, General Director of the Pittsburgh Opera, who introduced me to *Ormindo*, by inviting me to direct the music for the 2007 Pittsburgh Opera production. To my supervisor, Professor John Butt, for his insightful criticisms, encouragement, wit and good company. To Peter Foster, with whom I worked to produce a version for Pittsburgh, and whose knowledge of and enthusiasm for Cavalli has been infectious and invaluable, for our many discussions and for so generously preparing the music examples herein. To Dr. David Lasocki, Head of Reference Services at the Cook Music Library, Indiana University, for generously taking the time to read proofs and for his many helpful comments. To Dr. Carmen-Helena Téllez of the Indiana University Jacobs School of Music, for her interest in my research, helpful suggestions, and much-appreciated advice and support. To the staff of the Department of Music, University of Glasgow, for stimulating research seminars and colloquia which were models of civilised discourse. To my extended family who provided moral and financial support for this study. Finally to my wife, Suzanne Lommler, who not only sang the role of Melide beautifully, but also bore a daughter, Cecilia, and a son, Theodore, between our first encounter with *Ormindo* and the completion of this dissertation: to them I lovingly, and gratefully, dedicate it.

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INTRODUCTION

Ormindo,¹ the third collaboration between the librettist Giovanni Faustini and the composer Francesco Cavalli, was created for the 1644 carnival opera season at Venice's Teatro San Cassiano.² It shares with its predecessors common aspects of the nascent genre³ (for example, end-of-act *intermedii* by the deities Fortuna, Destino and Amor),⁴ but it was a departure in that the story was not drawn from mythological or historical events. The first public operas in Venice drew extensively from classical mythology, or from the history of ancient Rome, or the context of the Trojan wars, all of which had contemporary political resonance in Venice.⁵ The story of *Ormindo*, however, is entirely fictitious. It shares with all other contemporary operas aspects of the traditions of the *commedia dell'arte*. The page boy Nerillo, who functions as a comic go-between, and the old nurse Erice, for example, come directly from that tradition, as does the required happy ending (*lieto fine*) for the royal protagonists.⁶ Its

¹ Also, *L'Ormindo*. I have opted to use the title without the definite article.

² The first two were *La virtù de' Strali d'Amore* (1642) and *L'Egisto* (1643).

³ Fortuna in the prologue refers to the newness of public opera: it is 'only five years' since it has been performed in Venice. Previous seasons in the Teatro San Cassiano comprised *L'Andromeda* (1637, libretto by Ferrarri, music by Manelli); *La maga fulminata* (1638, Ferrari/Manelli); *Le nozze di Teti e Peleo* (1639, Persiani/Cavalli); *Gli amori d'Apollo e di Dafne* (1640, Busenello/Cavalli); *La Didone* (1641, Busenello/Cavalli); *Il ritorno d'Ulisse in patria* (1641, Badoaro/Monteverdi); *La virtù de' Strali d'Amore* (1642, Faustini/Cavalli); and *L'Egisto* (1643, Faustini/Cavalli).

⁴ The prologues and *intermedii* of Florentine spoken comedies with their lavish music and spectacle created the way for their operatic counterparts. See Nino Pirrotta, 'Early Opera and Aria', in William W. Austin, ed., *New Looks at Italian Opera: Essays in Honor of Donald J. Grout* (Ithaca, NY: Cornell University Press, 1968), 90-92. A further innovation of *Ormindo* is that there is no reference in the prologue to Act I to the story itself, so it functions more as a curtain-raiser. This practice became the norm in the second decade of opera in Venice. See Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1992), 160.

⁵ *Ibid.*, 143-150.

⁶ An account of this relationship can be found in Nino Pirrotta, *Music and Culture in Italy from the Middle Ages to the Baroque* (Cambridge, MA & London: Harvard University Press, 1984), chapter 22. Organists from St. Mark's were known to be the musicians for the plays of the *comici* performed in Venice in the sixteenth century. Furthermore, the *comici* had 'created many of the conditions necessary for the acceptance of opera by the public' (353). The 'closed' monologues by such characters also paved the way for the 'closed' musical numbers in opera (358).

royal personages, north African locale, and happy ending, make it a *favola regia*⁷ which may owe something to the vogue in Venice for Spanish literature at the time⁸; but so far as is known, the plot is the invention of Faustini. Unlike those Spanish novels, however, or Busenello's Virgil-inspired *Didone*, for example, it does not have an 'epic' time-span.⁹ *Ormindo* departs from previous works in these respects. It has been somewhat less comprehensively studied than some of the other operas in the Cavalli and Monteverdi oeuvre,¹⁰ despite its being the first Cavalli opera to be professionally revived in modern times.¹¹

Purpose of Study

Sex is the overwhelmingly predominant topic of *Ormindo*. Everyone within the plot except the impotent King of Morocco and Fez, Hariadeno, refers to it. His Queen, Erisbe, is at the centre of it, desired by the foreign princes and comrades-in-arms, Ormindo of Tunis and Amida of Tremisene. I will argue that Erisbe is also desired by her lady-in-waiting, Mirinda. Princess Sicle from Torodenta is in love with Amida. Although Amida's page boy Nerillo is yet to grow hair on his chin, we will learn that he is apparently attractive to everyone in Fez, as well as to everyone in the audience. Hariadeno's lieutenant Osmano wants Mirinda. Sicle's old nursemaid Erice does not

⁷ 'Royal tale'. *Opera regia* was a term used for plots with happy endings involving royal personages. Pirrotta, *Music and Culture*, 355.

⁸ Simon Townsley Worsthorne, *Venetian Opera in the Seventeenth Century* (Oxford & London: Oxford University Press, 1968), 131.

⁹ The time-span is not clear from the libretto, but seems to be a relatively short period.

¹⁰ A recent study by Wendy Heller, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (Berkeley, Los Angeles & London: University of California Press, 2003), for example, concentrates on Cavalli's *Didone* and *Calisto*, Ziani's *Semiramide*, Monteverdi's *Poppea* and Pallavicino's *Messalina*. Christopher J. Mossey's 'Human After All: Character and Self-Understanding in Operas by Giovanni Faustini and Francesco Cavalli, 1644-5' (PhD diss., Brandeis University, 1999), however, does examine characterisation in *Ormindo*, and in *Doriclea*, *Eritrea* and *Calisto*.

¹¹ Glyndebourne Festival Opera, 1967, in Raymond Leppard's edition (London: Faber Music, 1969).

have a partner but boasts of her many previous lovers, whom she enjoyed loving but with whom she was not in love. Erisbe, like Monteverdi's Poppea, gets what she wants, something that is at odds with a woman's actual power in contemporary Venice (and just about everywhere else), where the only lifestyle choices were monasticism, relative invisibility within a marriage, or becoming a courtesan. These operatic women, however, were extremely powerful, and sex was their weapon. Male society created these characters, and the composers of early public opera in Venice pioneered a dynamic musical language to express this power. One aspect of the emergence of tonality was its use as a means of representing sexual desire on the stage.¹²

The purpose of this study, then, is to examine some of the means by which Cavalli represents desire and sexuality, constructs gender and character, and creates a musical narrative by setting Faustini's text to the emergent language of tonality, whilst employing aspects of the modal and hexachordal harmony of previous generations for dramatic reasons. I will also examine how Cavalli implements some of the precepts of the *seconda prattica* in terms of textural and rhetorical devices. This study builds on and is indebted to the ground-breaking work of other scholars, in particular the seminal work of Ellen Rosand and Beth Glixon,¹³ Eric Chafe, Susan McClary, Wendy Heller and others in the field of early opera research. It draws also from the work of Peter Foster,¹⁴ whose edition of *Ormindo* provided much of the material for this study, and with whom I collaborated recently to produce a company-

¹² See for example, 'Constructions of Gender in Monteverdi's Dramatic Music', in Susan McClary, *Feminine Endings: Music, Gender and Sexuality* (Minneapolis & London: University of Minnesota Press, 1991), 35-52.

¹³ Ellen Rosand, 'Aria in the Early Operas of Francesco Cavalli' (PhD diss., New York University 1971), and Beth Glixon, 'Recitative in Seventeenth-Century Venetian Opera: Its Dramatic Function and Musical Language' (PhD diss., Rutgers University, 1985).

¹⁴ See Peter Foster's edition of *Ormindo* (London: Venetian Opera Works, 2009).

specific performing edition.¹⁵ Foster's work is useful, as his production of readily available, authoritative and adaptable working editions has taken a step towards taking Cavalli beyond the scholarly niche and into the hands of companies, upon which more widely seen revivals depend.¹⁶ This study should be of interest to performers as well as scholars, since the first modern revival of *Ormindo* was so heavily cut, redacted, adapted, orchestrated and even re-composed that its original content and performance practice may well still be largely misunderstood.¹⁷

This survey is necessarily selective – a comprehensive one would exceed the scope of this dissertation – but it aims to be illustrative and representative. It is hoped that this study, prompted as it was initially by observations drawn from performing the opera, may spur further investigations and revivals, leading to a more public re-appraisal of one of the most fascinating works from the first years of commercially viable musical theatre.

Seventeenth-Century Tonality: a Theoretical Overview

Before addressing specifically how Cavalli uses tonality in *Ormindo*, a brief consideration of the topic, its history and pre-history is worthwhile. In the musical language of tonality, the triad on the fifth degree of the scale inexorably longs to return to the triad on the first degree of the scale. The dichotomous and interdependent relationship between these chords is the linchpin of the system. As I hope to show, in *Ormindo* the longing of the dominant to return to the tonic, and its delay, denial, or negation are sometimes used to create dynamics between characters,

¹⁵ Pittsburgh Opera, February 2007.

¹⁶ Foster's other Cavalli editions include: *Calisto*; *Egisto*; *Ercole Amante*; *Eliogabalo*; *Xerses*; *Didone*; and *Elena*. Also available are Cesti's *Disgrazie d'Amore*; *Semirami*; and *Dori*.

¹⁷ Especially since its recording (Argo ZNF 8–ZNF 10 [1969]) was the only one readily available until recently.

especially regarding sexual desire. Closure, fulfilment and satisfaction are all predicated on a return from dominant to tonic.

It is not necessarily anachronistic to discuss Cavalli's music in terms of tonality.¹⁸ Using the analytical nomenclature devised to describe the music of the eighteenth and nineteenth century is, I think, permissible, when Cavalli's music functions in ways in which we understand the term 'tonality'. While there may be 'obvious problems of applying late seventeenth and early eighteenth century theory (of key, function and chord) to an early seventeenth century repertory',¹⁹ the fact is that these very features emerged, in part, as expressive devices in early Venetian opera.²⁰ McClary and Chafe, both of whom have formulated new ways of discussing seventeenth-century music, discuss Monteverdi in terms of tonality.²¹ Interestingly, McClary had an eighteenth-century predecessor in Rameau, who in *Génération harmonique* (1737) seems to have noticed the parallels between sexual instinct and tonal harmony: according to Brian Hyer, he 'personifies the tonic as the object of musical desire', the musical being 'to whom all our wishes tend'.²² In his 'evolutionary' approach to the history of tonality, Edward Lowinsky cites many examples of cadences from as early as the fourteenth century onwards that betray 'tonal' characteristics (by means of sharpened leading tones derived from the rules of *musica ficta*) and succinctly demonstrates how the i-iv-V-i cadence derived from the

¹⁸ Strictly speaking, it is anachronistic to speak of tonality in the seventeenth century, as the term was not coined until the early nineteenth century to refer to music of the eighteenth. According to the *New Grove Online*, *tonalité* was first used by Choron in 1810. However, its usage with reference to much earlier music is common among scholars (among them Prunières, Lowinsky, Randel, Dahlhaus, McClary and Chafe). See Brian Hyer, 'Tonality', in *New Grove Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28102> (accessed January 13, 2010).

¹⁹ According to Tim Carter, review of Eric T. Chafe, *Monteverdi's Tonal Language* (New York: Schirmer Books, 1992), in *Early Music* 21, no. 2 (May 1993): 277-279.

²⁰ See Susan McClary, review of Chafe, *Monteverdi's Tonal Language*, in *Music Theory Spectrum* 16, no. 2 (1994): 261-266.

²¹ Chafe, *Monteverdi's Tonal Language*, and Susan McClary, *Modal Subjectivities: Self-fashioning in the Italian Madrigal* (Berkeley, Los Angeles & London: University of California Press, 2004).

²² Hyer, 'Tonality'.

passamezzo antico bass line of the *Romanesca* and *folia* dances.²³ Don M. Randel has shown how the V-I cadence, as we might hear it, was common in the music of Dufay (1397-1474), and how parallel fifths came to be forbidden at around the same time, as they ‘tend to weaken the sense which a piece may convey of being organized around a single tonal center’.²⁴ Going back even further, it is perhaps worth noting that in Gregorian chant the fifth notes above mode finals (*affinales* or *confinales*) were ‘recognised as alternative endings to the modes’.²⁵ As Frans Wiering observes, Guido d’Arezzo ‘used the related term “affinitas” to indicate the relationship between finals a fifth apart in his *Micrologus*’ as far back as the eleventh century. So in a melodic sense at least, the fifth degree of certain modes had a ‘dominant’ function. In short, tonic and dominant movement, as we understand it, can be found in a lot of pre-seventeenth century music, if one is determined to find it. However, a persuasive case has also been made that the shift from modality to tonality was fairly abrupt.²⁶

Some have related the ‘disruption of modal unity’ wrought by the twelve-mode diatonic system to the ‘disruption of religious unity’ wrought by the Reformation.²⁷ Both are doubtless related to the broader change in thinking that came with Renaissance humanism. Harold Powers has noted that ‘the eight-mode system was the Church’s one and only musical dogma’.²⁸ In the case of *The Most Serene*

²³ Edward E. Lowinsky. *Tonality and Atonality in Sixteenth-Century Music* (Berkeley & Los Angeles: University of California Press, 1961), 4-5 (see his music example 3). Although Lowinsky’s thesis is predicated on a perhaps out-of-fashion linear and evolutionary notion of ‘progress’ towards tonality, his examples, however selective, remain illustrative.

²⁴ Don M. Randel, ‘Emerging Triadic Tonality in the Fifteenth Century’, *The Musical Quarterly* 57, no. 1 (January 1971): 77-85.

²⁵ Frans Wiering. ‘The Language of the Modes: Studies in the History of Polyphonic Modality’ (PhD diss., University of Amsterdam, 1995), 17.

²⁶ See Susan McClary ‘The Transition from Modal to Tonal Organization in the Works of Monteverdi’ (PhD diss., Harvard University, 1976), 13: ‘Eventually, by 1640, the transition had produced the reorganization of components and hierarchies that characterizes the common-practice-period tonal system’. Differing from Lowinsky, McClary notes that the ‘shift from modality to tonality was not a gradual evolution but an abrupt change, motivated largely by the advent of monody’.

²⁷ *Ibid.*, 162

²⁸ Harold S. Powers. ‘Tonal Types and Modal Categories in Renaissance Polyphony’, *Journal of the American Musicological Society* 34, no. 3 (fall 1981): 428-467 (446).

Republic of Venice, the pervading culture of its own exceptionalism and its self-conscious independence from Rome may have provided incentive to break with (modal) tradition and capitalise on the most up-to-date devices, musical or otherwise, while the spirit of the Counter-Reformation provided theological reasons to forge a new musical expression in church music based on clarity of text. In secular music the corollary of this change of thinking was the advent of recitative and increased diatonicism. In sum, there is broad scholarly consensus that tonality had truly 'emerged' by the early seventeenth century, perhaps by various routes, at different times, in different ways and for different reasons, even if the means by which it had arrived remains under debate.

It is still useful and perhaps inevitable that we consider Cavalli's musical language in terms of tonality. Notwithstanding the ruptures of the twentieth century, it remains, with its analytical nomenclature, the *lingua franca* of Western musicians. Chafe says, 'we are obliged to deal with the music directly, searching out its rational, systematic features, using the theory of the time as a guide ... considering at every stage our own relationship and the relationship of later tonal theory to this music.'²⁹ Most methodologies are devised retrospectively: there are no treatises on tonal harmony until well after it was established in practice (by Rameau, for example), and Renaissance treatises by Zarlino, Glareanus, Banchieri and others are codifications of existing or past musical practices, as well as manifestos for perpetuating those practices they preferred.

This is not to say that Cavalli's tonality works in the same way as the consolidated language of the later baroque. Monteverdi used only two signatures in his parts: one with a B flat (*cantus mollis*) and one without (*cantus durus*), within

²⁹ Chafe, *Monteverdi's Tonal Language*, xiii.

which several modes could operate. Cavalli expanded key signatures to include sharps as well as flats, but the tonal centre is defined by accidentals.³⁰ We must still keep key signature and tonal centre ‘conceptually separate’.³¹ The *durus* and *mollis* systems still pertain.

Hexachord and Mode

Durus, *mollis* and *naturalis* refer to the names given and qualities assigned by medieval theorists to the three hexachords upon which the teaching of singing was based. The three hexachords began on the notes C, F and G, named *naturalis*, *mollis* and *durus* respectively, and the compendium of their notes formed *musica recta*, or ‘real’ music. The six consecutive notes of each hexachord, irrespective of their initial pitch, were sung to the syllables *ut, re, mi, fa, sol, la*, whereby *mi* and *fa* was a semitone and the remainder were whole tones. Consequently, the F hexachord includes a B flat, creating the required semitone between the pitches A and B (*mi-fa*), and thus avoiding the tritone, or *diabolus in musica*. Since a hexachord has only six notes and melodies might have a wider range than a sixth, changing from one hexachord to another was a necessary aspect of the singer’s art. Additional and ‘accidental’ semitones not belonging to the three hexachords (that is, all but the B flat in the soft hexachord) would be drawn from ‘fictitious’ hexachords, according to the practice of *musica ficta*.

³⁰ Increasingly so during his career: in *Ormindo I/i*, for example (music example 1), there are no sharps in the signature, but the scene begins in modern A major, requiring many accidentals. By 1657 in *Artemisia* (I/vii, sung by Eurillio) he is using three sharps in the signature. The latter manuscript is in the composer’s hand, not the work of a copyist. Thanks to Peter Foster for bringing this to my attention.

³¹ Chafe, *Monteverdi’s Tonal Language*, 23.

Generally speaking, the three hexachords were considered to have particular affective qualities: *mollis* was soft or sweet, and *durus* hard or harsh. Moreover, the *mollis* hexachord could be made ‘softer’ by transposition up a fourth, adding one flat. The *durus* hexachord could be made sharper by the addition of accidentals. Christopher Mossey has noted, and we shall see, that applying Chafe’s formulation of Monteverdi’s ‘rational system of overlapping hexachords in a two-system organization (*durus* and *mollis*) is an effective way of accounting for the often radical tonal shifting in Cavalli’s music’.³² But the terms themselves also remain useful for obvious semiotic reasons: they provide a means of conceptualising in terms of modes and hexachords how late-Renaissance and early baroque composers came to represent the *affetti*. On the semantic connections between hexachord and musical meaning we might also consider Monteverdi’s Aristotelian comments on the musical counterparts to the three ‘principal passions or affections of our mind’ (anger, moderation, and humility or supplication) in his foreword to *Madrigali guerrieri ed amorosi* (Venice, 1638): ‘The art of music also points clearly to these three in its terms “agitated,” “soft” and “moderate” (*concitato, molle* and *temperato*)’.³³

The traditional way music students have been taught to think of the varying placement of tones and semitones in the modes of plainchant and medieval polyphony is on the white notes of the keyboard: D to D is Dorian, E to E Phrygian, F to F Lydian, G to G Mixolydian, A to A Aeolian, C to C Ionian. B to B is known as Locrian but is not used, as the tritone is a predominant melodic feature. The Lydian mode also has a tritone but, as we have seen, the hexachord starting on F was softened by a B flat. The drawback of this type of teaching is that it treats mode as scale.

³² Mossey, ‘Human After All’, 7, n17.

³³ Quoted in W. Oliver Strunk and Leo Treitler, *Source Readings in Music History* (New York: W. W. Norton, 1998), 665-666. In a footnote Strunk cites Monteverdi’s ‘evident’ reference to Aristotle’s threefold classification of melodies or to its reformulation by the school of Aristoxenus.

Wiering suggests that this can be avoided in noting that ‘all modes operate within the same scale’, but ‘they define different points of attraction and “spheres of activity” in it’.³⁴ As noted before, the fifth degree of the mode (known as the *diapente*) could be used as a mode final, making it an ‘authentic’ mode, as could the fourth degree (known as the *diatesseron*) in which case the mode was ‘plagal’. Examples of the authentic and plagal modes on D to G (numbered from one to eight rather than given Greek appellations) can be found in the psalm tones of the *Liber usualis*.³⁵

The Influence of the Accademia degli Incogniti

The first Venetian librettists were minor noblemen or from the professions. Many of them were members of the Accademia degli Incogniti, a society of men whose political and philosophical leanings had a bearing on the subject matter and plots of the first public operas.³⁶ Although Faustini was not a member of the Accademia, *Ormindo*, in which overt sexual licence is celebrated by the lower class characters, and the lust and desire of one unfaithful queen is satisfied, shows the influence of the culture of the Incogniti. The populist and popular elements of *Ormindo* are also a reflection of Faustini’s financial requirement – unlike many of the academicians he was a professional writer – that it appeal to a broad audience and be commercially successful.

³⁴ Wiering, ‘The Language of the Modes’, 13.

³⁵ Catholic Church. *The Liber usualis. With Introd. and Rubrics in English* (Tournai [Belgium]: Desclée, 1961). This ‘usual book’ is the large compilation of Gregorian Chant collected by the Benedictine monks of Solesmes (France), first published in 1896, and very widely used until the liturgical reforms of the Second Vatican Council (1962-65). The psalm tones can be found on pp. 112-117 of the 1961 edition.

³⁶ See Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge: Cambridge University Press, 1987), 188: the Incogniti culture of ‘bitter philosophical scepticism’ and ‘intolerance of pre-constituted authority’ may explain in part the apparent amorality in Monteverdi’s and Busenello’s *L’incoronazione di Poppea* as well as in *Ormindo*. *Poppea* was premiered at the Teatro SS. Giovanni e Paolo in 1642.

The activities of the Accademia degli Incogniti included the publication of novels, essays, religious tracts and most importantly for us, opera libretti. These were representative cultural manifestations of late-Renaissance humanism in that they inevitably reacted against medieval and early-Renaissance scholasticism. Eternal principles were questioned by the cultural relativism of the Incogniti.³⁷ Gary Tomlinson has identified the conflicts common at the time between natural philosophy and empiricism, Aristotelianism and Platonism, natural philosophy and mathematics, logic and rhetoric, and theory and practice.³⁸ To these dualities we might add *prima prattica* and *seconda prattica*; modality and tonality; even, metaphorically, Lent and Carnival, since the Incogniti questioned the existence of God, and espoused the pursuit of physical pleasure over religious observance.³⁹

Wendy Heller notes that this ‘license to explore one’s own sexual predilections’ took place ‘in the context of a culture that had long rationalized misogyny’.⁴⁰ Aristotle’s view of the female’s characteristic ‘natural quality’ was one of passivity,⁴¹ and Tasso’s definition of feminine virtue included chastity and obedience.⁴² These views were polemically countered by ‘proto-feminist’ writers such as the nun Arcangela Tarabotti, who corresponded with members of the academy.⁴³ Contemporary anatomical studies show it was believed that a woman’s sexual satisfaction was necessary for conception, making it ‘socially necessary’. To complicate matters further, the ‘re-discovery of the clitoris’ raised the possibility not only that women could experience sexual pleasure, but that they could do so without

³⁷ Gary Tomlinson. *Monteverdi and the End of the Renaissance* (Berkeley & Los Angeles: University of California Press, 1987), 3.

³⁸ *Ibid.*, 3, 5, 13, 20.

³⁹ Rosand, *Opera in Seventeenth-Century Venice*, 37-38.

⁴⁰ Heller. *Emblems of Eloquence*, 51.

⁴¹ *Ibid.*, 9.

⁴² *Ibid.*, 12.

⁴³ *Ibid.*, 57-68.

the participation of men.⁴⁴ Therefore, woman's sexuality was both intriguing and threatening. Where better to play out this cocktail of Incogniti-inspired ambivalence than on the operatic stage?

TONALITY AND SEXUALITY IN *ORMINDO*

Characterisation of Ormindo and Amida by Tonal – and Rhetorical – Means

The first scene of Act I (mus. ex.1, p.63) is a compendium of musical textures and rhetorical figures compressed into a very short time, illustrative of Cavalli's techniques for creating setting and character.⁴⁵ The scene is laid in the city of Anfa.⁴⁶ A short instrumental *sinfonia* paves the way for the entrance of Ormindo, who sings of being 'happily at war, because amidst its furies a blind little Cupid shone on his face, and he found peace again'. The Spaniards have 'crossed the foaming seas to subjugate Morocco and Fez'. Ormindo apprises the audience he is at war 'to defend these kingdoms' and that he is in love. 'Blessed is the day', he says, 'when a glance from his beloved's divine countenance set his breast on fire'.

Ormindo's status, occupation and aspects of his personality are implied in the opening music. The introductory *sinfonia* in martial time is a strong opening statement. The dominant is reached mid-point, and the tonic returns for Ormindo's vocal entry. The bass-line motive of a rising fifth is outlined in the tonic, dominant and again in the tonic. The bass line of these measures is repeated under Ormindo's vocal entrance, which in turn restates the opening first violin phrase. The first scene of

⁴⁴ Heller, *Emblems of Eloquence*, 11.

⁴⁵ For further reference, a detailed scene-by-scene synopsis is included herein as an appendix. There is no other widely available synopsis of the opera in English.

⁴⁶ Anfa is modern-day Casablanca. See Richard J. A. Talbot, ed., *Atlas of Classical History* (London & New York: Routledge, 1985), 128, cited by Mossey, 'Human After All', 17.

Ormindo is tonal in an extremely straightforward way, more so than any other scene in the opera: the modulation to the dominant and return to the tonic in the first section of music have a clear introductory, structural and metaphorical purpose. Balance and order, which by extension I would argue are hallmarks of Ormindo's personality, are achieved harmonically (there is a certain tonic-dominant equilibrium) and by motivic integration.

Pedal notes (for example, in bars 16-20) create a recitative texture that facilitates and accelerates Ormindo's imparting of plot background to the audience. He is at war, he gives the reasons why he is at war, and he tells us that during this war he has fallen in love. The greed of the invading Spaniards is heightened rhetorically by a short 'list' of synonyms – effected by a sequence of melodic thirds and rests (bars 21-25) – of their intended conquests: Morocco, Fez, their sceptres, their kingdoms. The flames of love which have set Ormindo on fire are represented by an ascending semiquaver figure which renders in music the onomatopoeic quality of *vibrò*, which can translate as 'shone' but also refers to the quiver in the air caused by Cupid's brandishment of his weapon.

Faustini's verse is composed of standard *endecasillabo* and *settenario* lines (eleven and seven syllables, respectively). But Cavalli has added *repetitio* for emphasis: *ne la guerra* ('amid war') is repeated a fourth higher and underlined by a martial bass figure (a retrograde version of the bass motive of the opening sinfonia). In the next line *ritrovai* is also repeated, and the cadence on *ritrovai la pace* ('I found peace again') is delayed and augmented, resolving a full bar later than it might, suggestive perhaps not just of peace itself but the peace of mind that comes with being in love. The repetition and delayed cadence function on the psychological level, not just as a type of word-painting.

The close of *pace* in the tonic of the opening sinfonia (bar 38) provides the dominant of the subsequent ritornello in triple metre, which presents a strong harmonic rhythm in which cadential and modulatory chords are strongly syncopated. The triad figure in the first violin is a forthright rising gesture. As in the opening sinfonia, the bass line of the opening ritornello is repeated exactly under Ormindo's vocal entrance in the aria *Miracolo d'Amore* ('Miracle of Love'), which itself is a slightly ornamented version of the first violin part.⁴⁷ This is a confident gesture that creates a straightforward and self-assured character.

Besides repetition, Cavalli uses syncopation to intensify the text. For example, in the line *vivo mà senza core* ('I live, but without a heart') the word *mà* (but) is written strongly on a weak beat to rhetorically heighten the conjunction by musical means, animating the line, perhaps to capture the excitement of the young man in love. Ormindo's enthusiasm at having his heart stolen is portrayed by rhythmic melismas on *rapì* ('stole') while the angelic thief is evoked in the only excursion to the relative minor. Word-painting is also employed: the word *angioletto* ('little angel') is set to a sequential melisma, a typical mimetic musical gesture evoking the flight of angels. The ritornello brings this short first scene, a succinct oration of *exordium*, *medium* and *finis*, to a full close.

In the second scene Amida sings of the 'beautiful burning eyes of his beloved'. 'Why is it', he asks, 'if I burn like a moth may I not rise as a phoenix?' Like a 'new Icarus', he knowingly raises his plumage to the burning light of love.

⁴⁷ There are textual discrepancies in this aria between the printed libretto and the only existing score. One possible explanation is that this score was copied about 30 years or so after the original production from Cavalli's original (that is, the one he used for the production in 1644). The original performing score was probably very untidy and likely only included the violin parts (a three-part rather than a five-part texture). The later copyist probably worked from the original performing material (Cavalli's untidy autograph and the separate viola parts). Either the score represents an earlier draft of the libretto or a late change (probably made during the production period, which was usually very short) after the libretto had been set by the printer. Thanks to Peter Foster for our discussion of this issue.

Acknowledging that 'desire can lead to the edge of reason', he reveals his feelings to Ormindo, his friend and comrade-in-arms, who wishes him well in his quest. Amida seems to think there is hope, but tries to lower his own expectations. Ormindo encourages him, man to man, to 'be bold and hope: you are already a companion of Mars, now be a companion of Love'! Ormindo confides that he too is 'in love with an exquisite, heavenly beauty'. 'If you could see my love', Amida counters, 'you would be dumbstruck'. 'If you could see my love', retorts Ormindo, 'you would be wounded and would fall, as Phaeton, burnt to ashes'. They resolve to settle their increasingly competitive claims by showing each other portraits of their respective beloveds. Amida seems to enjoy the pain and Ormindo the invigoration of being in love. As they reveal the portraits to each other, they are horrified to learn that they are in love with the same woman: Erisbe. Initial shock and incredulity lead to anger, and swords are drawn, but their bellicose postures are tempered by friendship: 'Love controls the sword, not I,' says Ormindo, while Amida says that 'Jove would not allow their friendship to be destroyed in a bloody duel'. The way to resolve the dispute is to allow Erisbe to choose between them. The scene ends with assertions by both men that they will win, and they leave to seek Erisbe in the royal garden.

The scene opens (mus.ex 2, p.68) without preamble – as if in *medias res* – with Amida singing, aria-style, of the beautiful eyes of his beloved. At the surface there is little to distinguish the two princely warriors: both are in love; both express this in arias in triple time. But their music, in its melodic, rhythmic and tonal features, seems designed to provide character differences that text alone can not. The key is a tone lower than the end of scene one, which has a softening effect (one must consider the timbral characteristics of D major on the string instruments compared with C major). Amida's initial utterances of *Cari, cari* have a plaintive, *suspiratio* quality,

which contrasts with the decisive rising figures of Ormindo; and the evenness of Amida's melisma on *fiamme* is quite different from the more rhythmically marked melisma of Ormindo on *angioletto*. Amida's aria is shorter, has much less text and ends on the dominant, which besides facilitating a segue into the action, serves to deny closure to Amida's feelings and thoughts. So Cavalli's practical concern – getting on with the action and creating verisimilitude⁴⁸ – also makes for an immediate impression of Amida that is less assured, more pensive, a bit more vague, and, in terms of the story and hierarchy of protagonists, secondary to the eponymous hero.

As the action proceeds, each character has short lines of recitative in apparently unrelated keys, which also seems to indicate when they are not talking to each other. Amida's insecurity is created musically by contrasting and complementary styles of recitative paired with pathetic, affective words such as *deh, ohimè*; poetic language (*mar di pentimento*, or 'sea of regret'); and classical allusion (Icarus, Eliotropia). When Amida implies that desire can lead one to the edge of reason his vocal line paints the very precipice (bar 40). In bars 66-73 he slips briefly into arioso and changes metre with sustained plaintive words on dissonant tones when he oscillates between optimism and doubt ('I think she is interested in me; I fear that Tantalus is going to die of thirst; oh, oh, my grievous worry!'). Furthermore, whereas Amida has tonal instability, Ormindo is stable. The key structure may look arbitrary, but closer inspection reveals that Ormindo's initial lines not only employ simpler language but are framed in harmonically closed units, such as the informational aside (bars 27-30) to the audience, *de lo stesso mio Duce / Segue l'amico l'honorate i Segni* ('my friend Amida and I bear allegiance to the same flag') and *Innamora o Amida / Ti*

⁴⁸ See Rosand, *Opera in Seventeenth-Century Venice*, Chapter 2, on the ever-present search for and concern about verisimilitude.

sia propitia la tua donna e fida ('To you may your lady be favourable, faithful, and in love, Amida', bars 42-46).

Moreover, when Ormino exhorts Amida to be bold and to hope (bars 74-94) the whole paragraph is tonally closed, beginning on the tonic of D minor, cadencing in the dominant, repeating the opening figure, and excursing a short development through the major subdominant, and then the relative major returns us to the tonic with a flourish of *fioritura* on *Già compagni di Marte, hora d'Amore* ('already companions of Mars, now of Venus') Amida's lines, conversely, remain harmonically open or ambiguous, often starting in entirely new key areas or ending unfinished on implied dominants.

Only when Amida's competitive streak is spurred by Ormino's description of the face of his beauty does the music distinguish the two men less, to the point that they even sing a short duet together with the same text (bars 131-145). Their rising competitive spirit is aided by rising pedal notes: Amida's five-line stanza beginning *Oh di colei per cui beato io moro* (bars 146-157) starts with a pedal on G and half closes, while Ormino ups the ante on his *oh del mio puro ed humano* with a pedal on A (bars 158-174).

Their realisation that they are both in love with Erisbe gives Cavalli the opportunity to employ a short burst of implied⁴⁹ *stile concitato* (bars 224-227) as the two men angrily prepare to take up arms against each other (*Mà la spada*); but this belligerent posturing gives way to peace, aided by static pedal notes, when they agree that Erisbe should arbitrate (*Mà non consenta Giove*, bars 236-250).

⁴⁹ I say 'implied' because of the fast note values in the vocal parts. Semiquaver figurations are not in the instrumental parts. But we must remember that the score was copied a couple of decades after the performances and cannot really be fully representative of what was played. It makes sense in performance to adopt the *stile concitato* in such passages.

So it is clear from a brief survey of the first two scenes of the opera not only that a series of text-setting choices and recitative styles create differences between two ostensibly similar men, but also that a selective approach to tonality – the power to modulate, or not to; to have a tonal centre with a clearly defined hierarchy of chords, or not to – was a primary driver of musical characterisation and dramatic action. This extract is also illustrative of alternating ‘closed’ (aria) and ‘open’ (recitative) textures, and the fluidity between the two, which is a hallmark of Cavalli’s concern to maintain dramatic continuity.

Erisbe’s Sexual Impulse and Regal Status

In Act I Scene vii (henceforth I/vii, etc.), Queen Erisbe sings that she ‘wants only to draw pleasure from young lovers, and that heaven gave her an old man for a husband’. She complains that she is ‘ravenous, grazing only on desire, dying of hunger at the royal table and passing the sad nights fed up with cold and insipid kisses’. ‘I swear I would freeze at the side of my frigid consort had Cupid not set fire to my heart twice over’. Thus we learn that she is married to the impotent King Hariadeno, but enamoured of the two princes, Ormindo and Amida. She sings joyfully of how her heart has been divided into two, that she is entwined in a double knot of love, which doubles the pleasure. She clearly plans to have two lovers.

A few scenes prior (I/iii) we met Nerillo, Amida’s page boy, singing an aphoristic aria (which we will examine more fully later) in reaction to what he has just witnessed: his master Prince Amida, and Prince Ormindo, best of friends, have ‘nearly killed each other over a woman’. The aria consists of closed, strophic settings

alternating with recitative, with fast-moving short notes, crotchets, and dashes of word-painting coloratura on words like *fuggir* ('to flee').

Queen Erisbe's music shares some of these features. *Se nel sen di giovanetti* (I/vii, mus. ex.4a, p.90) starts out with skittish quavers and combines simple syllabic text-setting with spurts of excited coloratura. A little later, *Il mio core fù d'amore* (bar 150) shares the tonality of Nerillo's initial outing, and also alternates simple syllabic setting with spurts of excited coloratura on particular words. It is hardly regal. Mirinda also takes a share of the giddy florid vocal writing.

We might bear in mind Caccini's complaints in *Le nuove musiche* (1602) that singers were 'destroying his music by adding inappropriate and excessive ornamentation', hence the corrective trend that 'what was once improvised is increasingly composed into the score'.⁵⁰ Furthermore, in his persuasive demonstration of the differences between Caccini as a singing teacher, vocal coach and composer, H. Wiley Hitchcock notes that in *Le nuove musiche* he 'produces a music of considerable elaborateness, incorporating in print a great many devices of vocal ornamentation that has previously been improvised in performance.' Yet by 1614 in *Le nuove musiche e nuova maniera de scriverle* Caccini remarks on his 'new singing style, which I write down exactly as it is sung'.⁵¹

Given the increasing prescriptiveness of notation, and that, as Rosand has noted, Cavalli had so 'thoroughly absorbed the precepts of the seconda prattica' that he 'deemed it necessary to justify any surrender of text to music',⁵² and that as Alan Curtis observed, '[i]n the period between *Orfeo* and *Poppea*, vocal music in general,

⁵⁰ Related by Tim Carter, 'On the Composition and Performance of Caccini's *Le nuove musiche* (1602)', *Early Music* 12, no. 2 (May 1984): 208-217 (209).

⁵¹ H. Wiley Hitchcock, 'Vocal Ornamentation in Caccini's *Nuove musiche*', *The Musical Quarterly* 56, no. 3 (July 1970): 389-404 (398).

⁵² Ellen Rosand, 'Opera as Aria in the Early Operas of Francesco Cavalli', in Maria Teresa Muraro, ed., *Venezia e il melodramma nel seicento* (Florence: Leo S. Olschki, 1976), 76.

and particularly theatrical music, lost most of the remains of elaborate late-Renaissance embellishment and diminution',⁵³ I contend that the coloratura was a deliberate ploy on Cavalli's part to blur or debase Erisbe's status and intellect and to represent her sexual impulse. We know from the outset that she is the Queen, but her music has popular overtones, and the spurts of coloratura are not the dignified behaviour of a royal personage, but rather examples of 'irrational' female behaviour spurred by sexual desire. The coloratura on suggestive words like *dardo* ('arrow', bar 151) and *laccio* (a 'knot', or 'noose', with which she wants to be tied, bar 174) supports this. She is not afforded the more dignified arioso style of Ormino's and Amida's initial utterances, but rather, deprived of regal status while her nymphomaniac tendencies are emphasised. So the music does what the words alone can not. One must remember that amid their concerns about the credibility of the new art form, composers were at pains to maintain verisimilitude, hence the predominantly open texture of recitative ('speech') and relative scarcity of closed 'arias' for noble characters. Nerillo, the page boy, is 'allowed' coloratura because he sings arias outwith the action, commenting on the plot. His closed numbers do not require verisimilitude: he is not a noble protagonist and he is addressing the audience, making them participants as well as observers, in the tradition of the *commedia dell'arte*.

If we compare extracts from the prologue, sung by Armonia (mus. ex.4b, p.99), and II/xi, sung by Fortuna (mus. ex.4c, p.100), to the vocal writing of all the other characters, we can see that they are allowed remarkably florid and virtuosic vocal display. Their vocal style actually deifies them – it is not the behaviour of 'real' people. Mere mortals are not normally accorded such music. So in the case of Erisbe and Mirinda this aberration represents either the frisson of sexual excitement or an

⁵³ In his foreword to Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Alan Curtis (London & Sevenoaks: Novello, 1989), xxiii. Curtis also notes that some scholars, notably Nino Pirrotta, 'feel that no ornamentation at all should be added to the vocal lines in *Poppea*'. (Ibid, xv.)

erratic and irrational female mindset, or both. In this respect it is not mere ornamentation – it serves the drama.⁵⁴ Concerns about verisimilitude were of course later subsumed by the public appetite for set-piece show numbers by the phenomenon of the *prima donna*. But Erisbe predates this change of aesthetic. To quote Rosand, ‘opera was not yet the vehicle for vocal pyrotechnics it was soon to become’.⁵⁵ Erisbe’s carefully notated coloratura, therefore, is dramatic and structural to the plot. Un-notated, improvised ornamentation is perhaps best considered a separate phenomenon. We may presume, for example, that Erisbe’s already florid coloratura was ornamented when the same musical material was repeated, and that the singer who performed Sicle ornamented her part to underline her ostensibly exotic provenance (she pretends to be Egyptian), giving herself a foreign accent, as it were. There are certainly plenty of cadential opportunities for turns of one kind or another for Sicle to make this dramatic point. But the absence of florid vocal writing for Sicle generally creates a deliberate contrast in characterisation between her steadfast, serious nature and Erisbe’s initially flighty and impulsive behaviour.

Erisbe’s sexual hunger is all too explicit, as is her frustration at her husband’s hopeless failure to satisfy it. She sings of his impotence, which I venture to suggest is subtly implied in the music: a metre change from the opening, youthful, fast-moving C time of *Se nel sen di giovanetti* (mus. ex.4a, p.90) to a comparatively plodding triple time on *Vecchio Rè* (bars 7-18). The continuo line sinks by an octave over six bars,

⁵⁴ One well-known precedent of virtuosity as a *dramatic* device is the duet between Nerone and his ‘intimate’, the poet Lucano, after the death of Seneca in Monteverdi’s *Poppea* (II/v), which suggests the delirium of Nerone’s love for Poppea and the increasing drunkenness of the two characters. ‘Intimate’ is the term used by Alan Curtis in his edition of the opera. It also has, of course, (not so subtle) homoerotic overtones which are, incidentally, partly lost in Arthur Jacobs’ English performing translation: the Italian verbs are often ambiguously subjectless, whereas Jacobs supplies ‘Poppea’ as the required subject of the English verbs. See Monteverdi, *L’incoronazione di Poppea*, ed. Curtis. The scene is on pp. 137-146. Lucano is described as *Poeta, familiar di Nerone* in the list of characters (xxiii).

⁵⁵ Rosand, *Opera in Seventeenth-Century Venice*, 234, discussing the roles of the ‘first’ *prima donna*, Anna Renzi.

and subsequently struggles to raise itself to the tonic, A natural – only then to fall down the octave. This rather crude pictorialism, comic and cruel, makes the point.

Indeed, one might say that Erisbe's harshness can only evoke sympathy for the about-to-be twice cuckolded husband. In I/ix she counters her husband's devotion with mendacious reciprocal comments (*Et io da te lontano / Signor di questo core trà lagrime a lamenti / Traggo l'hore e i moment*: 'When I am away from you I bear the hours and moments with tears and laments'). She is seconded by Mirinda's asides (*Con qual dolcezza ei beve / Le bugie del la moglie*: 'With such sweetness he swallows the lies of his wife'). Given this characteristic, we might question Rosand's contention that Cavalli's denial of an aria to Hariadeno in this scene may have been an attempt to 'minimize sympathy' for him, to 'enhance his characterization as a cold old man'.⁵⁶ His words for Erisbe are tender and there is no reason for the audience to question their sincerity. In common with other senior figureheads, like Monteverdi's Ottone, Nerone and Seneca, Hariadeno is depicted as impotent and passive. Yet unlike Seneca, for example, he is not weakened rhetorically by 'silly madrigalisms',⁵⁷ but rather reduced to a laughing stock by sentiments which we know to be lies by his wife, and asides by Mirinda. In fact, Hariadeno's later agony over having his wife and Ormindo executed – in trying to balance public credibility with private agony – reveals him to be a strong, and sympathetic, character indeed. In short, Erisbe's behaviour and language can only generate sympathy for him, meanwhile inflating her own autonomous, virtually nihilistic power over him and the other male protagonists.

In general, Erisbe's graphic sexual suggestiveness – verbal and musical – is more in keeping with the pithy language employed elsewhere by the nursemaid Erice,

⁵⁶ Rosand, *Opera in Seventeenth-Century Venice*, 264. Moreover, Hariadeno's vocal line requires some sustained singing over a wide *tessitura* which has all the hallmarks of aria, even if these lines are interrupted, having the additional effect of undermining his authority.

⁵⁷ *Ibid.*, 49.

the page boy Nerillo, and even her sympathetic confidante Mirinda. Only later, in II/vii, is she accorded tragic, regal music, music that, incidentally, she shares with Mirinda. In fact, this later transformation from 'fickle soubrette' to 'tragic heroine',⁵⁸ is so profoundly successful it is almost hard to believe that Erisbe remains one and the same character.

The Relationship between Erisbe and Mirinda

The opening of the second act (mus. ex.5, p.101) is an example in *Ormindo* of a duet involving two characters of unequal status: Queen Erisbe and her lady-in-waiting and confidante Mirinda. Mirinda is (presumably) plaiting Erisbe's hair. They sing together: 'what is it beautiful golden locks and a beautiful mouth cannot do?' The former 'restores concord and binds disunited souls'; the latter 'enchains rivals together with its nectar'. They praise the 'sweet tyranny and delightful compunction of love'. Finally, they sing of being 'accustomed to winning'.

Music, text and structure are so integrated as to demand detailed examination. Although the parts are incomplete and require reconstruction for performance, the following analysis remains as true for the extant parts alone as for the reconstruction provided.

The form is tripartite, consisting of a thrice-played ABA. The scene in the score begins with the vocal parts alone, but one can safely deduce that the 'final' ritornello was also played before the ladies sang (bars 55-58).

This ritornello shares with Erisbe's first act opening aria persistent quaver motion and a walking bass line. The second violin plays the motive that is taken up

⁵⁸ Ibid., 90.

imitatively first by Erisbe, then Mirinda. The first violin part features an oddly dysfunctional melodic interval of a fourth (E to B), which in relation to the voicing of the other parts creates the effect of a parallel octave within the texture. The opening vocal section of free counterpoint in C major concludes with a prolonged cadence in the dominant, making way for the B section.

The triple metre B section, however, eschews a clearly definable tonal centre, as the previous chord V does not lead to chord I, but to an ambiguous, less stable E natural in the bass (which could be realised as a minor triad or major first inversion). This in turn gives way to modal harmonies: the rising bass line on E and, thinking tonally, implied flattened sevenths – B flat when in ‘C’ and C natural when in ‘D’ – give it a Mixolydian flavour.

Assonance is the predominant vocalic effect of Faustini’s verse, and Cavalli exaggerates this by repetition, whereby the repeated vowels become vehicles for demonstrating the musical manifestations of the words’ literal meaning. The interplay of *discordi* on dissonances and *concordi* on consonances is a witty example of music theory becoming practical word-painting, while the interlocking vocal lines of the opening ritornello and the concurrent use of contrary and parallel motion in the three-part voicing of the B section can doubtless be heard as emblematic of the encircling tresses (*trecce inanelate*) about which the ladies are singing.

The A section is ‘modern’ in note values, texture and tonality while the B section refers back to the madrigal in its ‘white’ notes, modality, imitative but free polyphony and treatment of words. Such an allusion to the *prima prattica* is extremely rare in *Ormindo*. The duet functions on various levels: as entertaining, attractive and varied music on its own terms, also as a curtain raiser; but it still works dramatically, in what it says about Erisbe and the nature of her relationship with Mirinda, trusted

confidante and, so it seems, intellectual equal (or perhaps even superior, by implication). But perhaps the most significant aspect of the duet is its suggestion of same-sex eroticism in this opera (which lends itself to less of the same, than, say *Calisto*, where the nymphs disdain male company and commune together in the woods). Erisbe and Mirinda's tactility is musical *and* physical – remember that Mirinda is plaiting her hair – raising further questions about Erisbe's already intriguing libido.⁵⁹

We have already seen how Cavalli seems deliberately to blur Erisbe's status with less than regal music, in which coloratura is shared by both Erisbe and Mirinda. Musical interplay and hierarchical parity with Mirinda in the music of this duet complicate the picture further. Love and events eventually transform Erisbe from coquette to serious lover and ruler,⁶⁰ but only after we have had an exposition of her volatile sexuality which includes sensuality between her and her lady-in-waiting. We shall later examine the implication of this in music for Mirinda alone.

Erisbe's Arousing and Channelling of Amida's Desire⁶¹

In II/ii (mus. ex.6, p.105), Amida flatters Erisbe in colourfully poetic terms. She reciprocates and turns back his compliments ('why, the praises that you give my eyes should be for *yours!*') with seductive language. But Amida cannot contain his jealousy. 'Are you lost in my eyes or in Ormindo's?' With artful harmony she

⁵⁹ The texture of interweaving vocal lines had erotic overtones generally. See Rodolfo Celletti, *Storia dell'opera italiana* vol. 1: 'Le voci che s'alternano o s'intrecciano in aerei melismi rivelano, anche sotto una patina di canto idilliaco, l'attrazione carnale' (55).

⁶⁰ For an account of Erisbe's character development, see Ellen Rosand, 'Aria as Drama in Francesco Cavalli', in Maria T. Muraro, *Venezia e il melodramma nel seicento* (Florence: Olschki, 1976), 75-96.

⁶¹ Subheading inspired by Susan McClary, *Feminine Endings*, 8.

reassures him: 'Ormino loves that you are loved' and then she advises and admonishes him: 'pour out the bitter bile of jealousy'.

This short scene is a succinct exposition of recitative devices, by which characters' emotions and motivations are subtly – and not so subtly – laid bare. Recitative, normally considered an 'open' texture, has in this instance a strictly defined tonal structure. The home key is G minor, and the only harmony somewhat outwith the home key is a section of three bars (26-28) in F major. (This might, perhaps, be rationalised modal-hexachordally as G-Hypodorian.⁶²) In the bass, the outline of a descending tetrachord (G-D) spanning several bars is used as a unifying structural device (discernible in 35 out of 49 bars).

Dissonance is initially kept to a minimum. Indeed, save for a couple of passing notes the recitative is entirely consonant, while Amida pays Erisbe various poetic compliments. The first paragraph (Amida) ends open in the dominant (bar 17), allowing Erisbe to begin afresh in the home key. Dissonance is gradually increased during the course of the scene. The cadences are initially syllabic, but are gradually delayed or prolonged by arioso.

Erisbe replies to Amida (bar 18) within an ascending arioso line, only to take a turn into the sultry depths of her lower register when she speaks of being drawn to the pleasant shore of the ocean. When she speaks of being 'pumped' with life on the ocean front (bars 18-21), her vocal line rises in 4ths and the bass line quickens, in 3rds. Her passion (and her seduction of Amida) is carried by a series of 7-6 suspensions (bars 22-24). The cadence is delayed further by a melodic bass figure and a 4-3 suspension (bars 24-25). Yet Erisbe lowers the emotional and sexual temperature by an abrupt shift to F major (bar 26). Singing a repeated monotone on

⁶² See McClary, *Modal Subjectivities*, 206, for a simple outline.

lassa over a walking bass line, she stays steady while the ‘ground below’ moves (*lassa* implies ‘swoon’ as well as ‘alas’). This device – raising the stakes only to drop them, then to raise them again – is a seductive ploy realised in music, exciting Amida’s desire by prolonging the agony.

The temperature is raised further by Amida’s interruption, questioning if she ‘is lost in his eyes or those of Ormindo’ (*Ne miei tù la perdesti ò pure in quei d’Ormindo?*). Erisbe reassures him, with simple diatonic harmonies on pleasant words, that ‘Ormindo is quite happy that she also loves Amida’. But she warns him not to ‘pour out the sweet nectar of love with the most bitter bile of jealousy’ (*ne mescer con il nettare d’Amore / L’amarissimo fele di Gelosia crudele*, bars 43-49) by means of increasingly pungent dissonances, culminating in a crushing vocal C natural against the bass line C sharp. For Amida, pain and pleasure become merely different sides of the same coin.

Signification of Sicle by Key

Sicle, Princess of Torodenta, and in love with Amida, is perhaps the opera’s most sympathetic character: faithful, passionate, sincere and determined. In this section I explore how Cavalli represents her by choice of key throughout the opera. Her entire role revolves around a D minor/A minor/D major axis. Why does Cavalli do this? Is it because of the affective qualities of those keys or because establishing those sonorities early on and maintaining them throughout is a means of signification?

Her first appearance is in I/iv, when disguised as an ‘Egyptian’ she meets Nerillo, the page of her long-lost love Amida, whom she has journeyed to seek. She greets Nerillo in the minor mode on a D pedal (mus. ex.7a, p.107). This pedal, as we

shall see, is troped later in the opera. When she speaks in the third person about how she has been let down by Amida's five-year absence (*Hor la misera crede / Esser da lui delusa*), the mode is A minor (mus. ex.7b, p.107). The dissonant B natural on *misera* is part of her musical vocabulary that will re-surface later. Her next significant vocal entry (*Al ravivar ne la memoria*) begins in the key of the previous cadence, but cadences by way of D minor in A minor. The next vocal entry (*Ciò che narri*) begins in A minor and ends in D minor (mus. ex.7c, p.107).

In this scene, emotionally neutral or informational lines by Nerillo, Erice and Melide are in different tonal areas, initially C major, G major and E minor.

Emotionally cooler lines by Sicle, which are rare – for instance, *In tempo più opportune / De lavvenir ti predirò la sorte* ('at a more convenient time I'll tell your fortune') – are also in the apparently more 'neutral' (in this context) G major.

Subsequently, in I/v, since Nerillo has gone, Sicle can give vent to her heartache and bitterness (mus. ex.7d, p.108): *Perfidissima Amida* ('most perfidious Amida') – with its crushing dissonance of an unprepared ninth followed by a diminished fifth on *crudo martire* – the same key and melodic dissonances as *Hor la misera crede* of the previous scene.⁶³ So the scene begins in A minor, as she relives the ordeal of her journey to find Amida, only to discover him in love with another woman. The first section closes in the dominant of A minor. A minor transitions into D major in the lead-up to Sicle's tripartite arioso *Chi mi toglie al die?* ('Who will take me from the day?'), in which the medial recitative has increased sharpness and half closes in A major, to return to the D-major refrain. So the scene as a whole has a clear

⁶³ Note the descending 4th: a motive common to Ottavia's 'Disprezzata regina' in Monteverdi's *Poppea*.

tonal plan: A minor – D major.⁶⁴ (The minor dominant is also a feature of Monteverdi's tonal vocabulary.⁶⁵)

In II/iii Sicle, still disguised, is at the royal palace. She formally greets Queen Erisbe over a long D pedal (mus. ex.7e, p.112). The furious aside *Perché di basilisco non hò il guardo lethale per recider l'indegno il disleale* ('Why do I not have the lethal look of a basilisk to kill the disloyal ingrate?'), (mus. ex.7f, p.112) is in A minor but begins on the (emotionally) unstable first inversion of its dominant chord. In the long scene that ensues in which she pretends to tell fortunes, the D pedal is the predominant device over which she makes her elaborate incantation-like and totally accurate 'predictions' (mus. ex.7g, p.113). (We might speculate that the long pedals may have allowed for extensive or even excessive droning for the continuo group over which extemporised 'non-western' music might be featured.⁶⁶) In the subsequent scene, in which Sicle says very little, all her entries either begin or end in D minor or major.

III/iv (mus. ex.8, p.114) brings about the emotional centre-point of Amida's and Sicle's reconciliation. Sicle first appears as an apparition of her own 'ghost', on the first inversion of the dominant chord of A minor (bar 8), which is also the tonal centre of her arioso *Così, così tradirmi?* ('Thus, thus you betray me', bar 58). In fact it is only in this scene that Sicle's hardening attitude – she calls on the furies to hurl serpents and torment Amida – results in a burst of implied⁶⁷ *stile concitato* in C major (bar 68). But this is immediately softened by her negation of the same in G minor.

⁶⁴ Before *Chi mi toglie al die* Erice and Melida try to reassure her (*Frena il cordoglio... Rasserena la fronte*, bars 34-53) in the curiously disjunct – in this context – key of G minor. Perhaps this is because of its *mollis* properties. Or we might even speculate that it is a copyist's error.

⁶⁵ Chafe, *Monteverdi's Tonal Language*, 23.

⁶⁶ This is my hypothesis. Venice was no stranger to foreign sights and sounds: 'Connexion with the Mohammedan world... was artistically useful since it made Venice the clearing house for all the bizarre habits and clothes brought by trade and war'. Worsthorne, *Venetian Opera*, 2.

⁶⁷ See footnote 49 (page 17).

These are essentially the only excursions to these keys by Sicle that are ‘foreign’ (to her) in the whole opera. She is always emotional but here she is perhaps at her most irrational. This long and complex scene contains two further emotional outbursts: one in which she doubts Amida (*D’ingannar anco tenti i miseri defonti*, ‘you still attempt to deceive the wretched departed’, bar 113) and a lyrical outpouring in which she says she is alive if he loves her (*Viva son se tû m’ami*, bar 140), dead if he does not, both of which are unequivocally in A minor. Lastly, even in the final scene of the opera, Sicle’s celebratory *Volate, fuggite* duet with Amida is in D minor.

So, in short, Sicle’s keys seem to be a tonal ‘theme’ throughout the opera. This is not to say that these tonal areas are only Sicle’s or that the meaning of them is in any way fixed. Erisbe’s giddy act-one aria *Il mio core fû d’amore* is in D minor, as is her ‘serious’ act II aria, *No, no, non vo’ più amare*. In the latter case it is at the point when for the first time Erisbe resolves, like Sicle, to be in love with only *one* man. There is an emotional parallel, and the music’s metre and gesture are also more akin to Sicle’s pathetic utterances earlier in the opera. There are, of course, precedents for signification of characters by tonal centre. For example, in Monteverdi’s *Orfeo* shepherds are signified by the keys of F and C, while B flat is reserved for Speranza, and G minor and major are associated with Orfeo. In *Il ritorno d’Ulisse in patria* D minor is associated with Penelope; and in *Poppea* G is associated with Nerone and A minor with Ottavia.⁶⁸

⁶⁸ For more on this see Chafe, *Monteverdi’s Tonal Language*, chapters 7, 12, 14.

Durus and mollis ‘affetti’

We have already touched upon signification of character by choice of key centre. In this section I explore Cavalli’s expression of emotional affects by combining *durus* and *mollis* qualities with his particular ‘dialect’⁶⁹ of tonality, which allows for modulations that would later be ‘forbidden’ under stricter tonal function. This makes for – to our ears as well as to seventeenth-century ears – often jarring harmonic juxtapositions which are used to reveal characters’ inner thoughts or underlying psychology, to create parenthetical asides to the audience or to other characters, or to represent extremes of emotion. I contend that *durus* and *mollis* are used semiotically: they are aural signs of emotion that would be perceptible to seventeenth-century ears, a means not only of merging text and music, but of amplifying text or giving it particular meaning.⁷⁰

Erice takes her leave at the end of III/iii after making a false incantation to summon the ghost of the ‘dead’ Sicle. There is increasing tonal sharpness coincident with her annoyance at Sicle’s tardy arrival – the final D major of her last incantation closes tonally only after an excursion to the tonal area of E major. Sicle then appears simultaneously with the *mollis* sonority of F major (music example 8, page 114, bar 1). This is a straightforward illustration of residual modal aesthetics within a tonal context: ‘F major’ is treated and heard as *cantus mollis* in relation to the preceding tonal sharpness, not in relation to the later major/minor dichotomy. But when Amida reacts to the apparition of Sicle, the B natural in bar 4, *si belle* (‘Are ghosts so

⁶⁹ I borrow this coinage from Chafe on Monteverdi.

⁷⁰ There are precedents for such hexachordal semiotics. See Lionel Pike, *Hexachords in Late-Renaissance Music* (Aldershot: Ashgate, 1998), chapter 2. Chafe also notes that in Monteverdi’s earliest madrigals *durus* often bears ‘pejorative’ and ‘harsh’ connotations, while in the *Scherzi musicale* and *Orfeo* the *durus* mode of G is often associated with ‘light music’ (Chafe, *Monteverdi’s Tonal Language*, 54).

beautiful?'), functions tonally as a modulation. It has a particular aural affect. It may well be an expressive emphasis of the word 'beautiful', but it also seems to signal that the beauty he sees is otherworldly, ethereal, not from the otherwise very earthy realm of *Ormino*. Amida believes at this point that Sicle is dead and that he is witnessing the apparition of her ghost. Whence she came is deliberately obfuscated. Is it hell? The tritone within the first inversion chord on D gives a soupçon of diabolical colour, and Amida's question melodically conforms to a standard rhetorical device: his vocal line descends an infernal major sixth (bar 6). But then we hear a levitating leading tone modulating to the dominant. Is it heaven? It seems that we are to perceive Amida's confusion at the nature of the apparition and wonder at the sight of the beautiful ghost of his former beloved. This simple progression, a combination of modal aesthetics and tonal function, assumes an almost impressionistic, shimmering effect to our ears. We know, as an audience, that Sicle is in fact alive, but the music seems to allow us to enter Amida's head and perceive her apparition as he does.

The beautiful 'ghost', however, has a furious outburst to the 'ingrate' Amida in *durus extremis*. Beginning on an E-major first-inversion chord (bar 8) – the dominant of Sicle's subsequent key – Cavalli adopts an octave-ranging mimetic vocal line traversing 4ths and 5ths, which is the closest we come in the opera to one character yelling at another. Two Phrygian half cadences mirror the rhetorical questions of Sicle's text. This passage in A minor closes only when she has apparently exhausted herself by this initial outburst. Her spent emotion is conveyed also by means of rests between *traditor / traditor / scellerato*.

Amida then addresses Sicle in G minor (bar 26). His soft-heartedness is encoded in the mode. Only when his ability to speak coherently is eroded by emotion does the simple harmony give way to chromaticism and sharp accidentals.

Nevertheless, it still closes in *mollis* G minor. Sicle, comparing his tears to those of the ‘serpent of the Nile’, emits her diatribe in the same tonal area as before: her *durus* E- major entry (bar 53) is the dominant of her *Così, così tradirmi?* lament in A minor, which is underpinned by the usual descending tetrachord in the bass, an established code for lament which would have been recognised by contemporary audiences.⁷¹

We have just explored Sicle’s signification by means of tonal area. While she oscillates between self pity and self-righteous anger (and it must be said she is always sympathetic to the audience) she remains in *cantus durus*. As we saw above, she calls upon the furies to torment Amida. But this outburst is in *naturalis* C major (bar 68). I suggest that Cavalli has deliberately avoided convergence of extremely angry and harsh rhetoric with Sicle’s usual *durus* tonal areas for these kinds of sentiments. Her most acerbic comments refer usually to her feelings about her state, rather than violent anger towards the perpetrator of her misfortune. We might infer that setting her outburst in *naturalis* neutralises what she says. Does it reveal that she does not *really* wish Amida to be tortured by the furies? Does she not really mean the curse she issues?

This raises more questions. Did the Venetian audience *hear* the divergence between the literal meaning of the words and the suggestion that she does not really mean it, on account of their neutralisation by Cavalli’s choice of harmonisation? I suggest tentatively that they did, and also that we do, subconsciously, as we have been aurally trained by this point to hear C major as the middle, neutral ground in a harmonic spectrum in which the polarities are extreme sharpness or flatness. Or to put it another way, Cavalli’s instrumentalists and singers must have picked up the point about extreme sharpness and flatness, and given the tuning and timbral implications

⁷¹ Ellen Rosand, ‘The Descending Tetrachord: An Emblem of Lament’, *Musical Quarterly* 55 (1979): 346-359.

of the writing, this would have had a bearing on how they performed, which in turn would have affected listeners' reception.

Sicle's subsequent and immediate volte face is emphatically not in one of her usual tonal areas. Instead she empathetically employs Amida's *cantus mollis* of G minor (bars 74-83). 'No, don't come, ministers of torment, because although [I am] betrayed, I *love* the traitor'. Thus Cavalli seems to exploit the tension and the bond between the characters, first by juxtaposing Sicle's *durus* with Amida's *mollis*, then having Sicle singing of her true feelings towards him in his *mollis* area – combining, as it were, the functions of tonality with the semiotics of hexachordal modality.

Another illustration of how this harmonic 'dialect' can change the meaning of characters' words can be found in I/ii (music example 2, page 77, starting at bar 214), when Ormindo states to Amida that he is ready for a fight over Erisbe: *Quanto mi spiace Amida / Dover trait del seno/Quel core, in cui s'annida / Ohimè, lo spirito mio / Lo sà il ciel, lo sà Dio* ('How it pains me, Amida, to have to draw your heart from your chest. Heaven knows it, God knows it'). This statement is in C major. He continues in B flat major (*mollis*) at bar 224: *Mà la spada mi regge amor guerriero / Egli adirato e fiero / Contro di tè co' dardi suoi mi sprona / Tù le sue violenze à me perdona* ('But war-like Love controls my sword. He, angry and proud, spurs me on with his darts against you. May you forgive his violent actions '). The new mode, heightened by a prolonged cadence on *perdona*, weakens his supposed attempts to be resolute. An otherwise straightforward statement can thus be negated or made equivocal. Out of context, Amida's response in *durus* G major and in *stile concitato* could be truly belligerent: *Vibrerà questa destra / In riparo del core / Strali di morte, e fulmini d'horrore* ('This right hand quivers defending my heart [from] arrows of death and lightning bolts of horror'). Indeed, he ups the ante by continuing in the

more *durus* key of E major. But his text contradicts his mode (bar 236): *Mà non consenta Giove ch'insanguenose prove / Invida Parca e ria della nostra amicitia il ferro sia* ('But Jove would not allow evil Parca to pervert our friendship with the sword').⁷² So when it comes to fighting each other, they both talk big but don't deliver. The musical and verbal meanings flow in and out of sync with each other, lending a stream of consciousness of ambiguity and equivocation to the characters' conversations that, I would argue, are parallel to 'real' life.

What all of these characters have in common, however, is that they all have predominantly tonal music. I now examine how Cavalli eschews tonal function to create another kind of character.

Hariadeno: the Very Model of a Modal-hexachordal King?

The age and impotence of King Hariadeno are the butt of many unkind jokes by his wife Erisbe and her confidante Mirinda, but his importance in the opera is too easily overlooked. As Mossey has noted, although he only has three scenes and has comparatively little to sing, he is the figure on whom the whole plot rotates.⁷³ He is the oldest character and elder statesman. I contend that Cavalli employs a musical language for him commensurate with this status: it harks back a generation. To borrow Chafe's terminology, Hariadeno is modal-hexachordal.⁷⁴

We have already noted how in the first half of the seventeenth century music was written in one or two signatures (with or without B flat): *cantus durus* and *cantus mollis*, and that the range of pitches available to composers within the Medieval-

⁷² In Greco-Roman mythology, Parca was one of the three divinities who presided over the course of human life.

⁷³ Mossey, 'Human after all', 109.

⁷⁴ See Chafe, *Monteverdi's Tonal Language*, Chapters 2 and 3.

Renaissance gamut (that is, excluding chromatic notes) can be subdivided into three hexachords. Dahlhaus interpreted these hexachords in harmonic terms, each of the pitches serving as the root of a triad. Using Dahlhaus's interpretation, each hexachord comprises six basic triads, one on every degree of the (six-note) scale. (Five of these may be preceded by their dominants, while the sixth – the sharpest – usually is not.) For example, the sharp hexachord starting on G may include the triads on C, G, D, A (minor or major), E (minor or major) and B (minor or major).⁷⁵

Hariadeno begins the penultimate scene of the opera with an abrupt question: 'are those adulterers dead?' (III/xiii, mus. ex.9a, p.120). Yet when his captain Osmano confirms the death of Erisbe and Ormino at Hariadeno's command, in punishment at her infidelity and his treachery by eloping with her, the façade crumbles immediately. 'I'm human after all... I came here to trample on their impure corpses.... but this tragic sight arouses my pity. I see he who valiantly saved my kingdom and I look at my departed love'.

Hariadeno begins in the tonal area of G major. It is worth remembering the historical associations of the *durus* – hard – quality of the Mixolydian mode upon which, it can be argued, Hariadeno's music is melodically and harmonically constructed at the beginning of this scene.⁷⁶ To be sure, there are chromatic modifications of the mode. It was common practice, for example, to sharpen the leading tone F to F sharp, and there would be more extreme chromatic episodes when there was heightened emotion. Here, the increasing anguish of *la pietade m'accessa* (bars 20-23) is paralleled with rising chromatic steps. Nevertheless, the 'home' mode is on G.

⁷⁵ The entire foregoing paragraph is an extremely short redaction of Chafe's explication of modes, hexachords, and their transposition in Chapter 2 of *Monteverdi's Tonal Language*.

⁷⁶ See McClary, *Modal Subjectivities*, 213.

Mossey has commented on the special quality of *Io sono humano al fine* (I'm human in the end') in bars 6-8 and 32-34, in terms of harmony.⁷⁷ B major is indeed a long way from G major. But, bearing Chafe and Dahlhaus in mind, I would contend that the harmony is not tonal, but modal-hexachordal. This is particularly evident in bars 1-2, 13-16, 25-27, 47-48, which are based on the hard hexachord G-A-B-C-D-E. The B 'major' chord is a triad based on the third note of the hexachord. Bars 47-48 are an instance where the F remains chromatically unaltered as it does not function as a leading tone to the mode final. Furthermore, the triad on the fifth degree of the hexachord (the note D) is 'minor' in tonal terms: this cadence is v-I Mixolydian. Given that the opera is largely tonal, this seems like a deliberate archaicism. This is not to say that *Hariadeno* does not have tonally functioning phrases – not at all – only to observe that his music exhibits fewer 'modern' features.

Later in the scene, *Osmano*, moved by the king's devastation at having killed his new-found son, decides he cannot delay uncovering his unknown deceit: 'Sire, if I disobeyed your orders I am ready to receive the punishment. Obligated to poison *Ormino* and *Erisbe*, I resolved instead to give them a sleeping potion with the idea of dragging them from the sepulchre and saving them for a brighter future. They are not dead, they are asleep'. Overjoyed at *Osmano*'s deceit *Hariadeno* proclaims his revived happy old age (*nelle vite loro ravivato Hariadeno*), singing for the first time in *cantus mollis* (mus. ex.9b, p.121). *Cavalli* provides him then with concerted *ariosi*. Bars 157-166 are based on the soft hexachord (F-G-A-B flat-C-D). The section *Fortunata vecchiezza* begins (bar 167) on its transposition (in which, in order to avoid tritones, the A must be natural and the E flat). It closes in C. The subsequent two *ariosi* (beginning on bar 189 and 217) begin on a descending hexachord to which we might

⁷⁷ Indeed, it provided him with the title of his dissertation, 'Human After All'.

assign several modal qualities (Aeolian, perhaps). The triadic harmonisation of bar 198 introduces the G sharp to the palette, which is taken up by Hariadeno on the word *misero* (a ‘durus’ note, as it were, on a plaintive word), and the passage ends, quasi-tonally, with a V-I cadence. But this is not the return to a ‘home’ key, as none was established between bar 189 and the final cadence.

Finally, Hariadeno, citing his advancing years, announces his abdication. He assigns his wife and kingdom to Ormino who, ‘capable of greater rule, will bring increased splendour to the throne’. In this final arioso (mus. ex. 9c, p.126, bars 367-373) the final is D. The C sharp is chromatically altered as it ‘leads’ to the high D in the next bar and is natural when it descends stepwise in bar 368. The melodic B flat in the penultimate bar suggests transposed Aeolian. Again, there is no tonal centre in a more modern sense. The lack of dominant function within these *ariosi* is what makes them non-tonal. They lack the tension and release of the tonal V-I/i cadence.

As McClary and many others point out, theorists ‘could not agree’ on the number of categories of modes,⁷⁸ so my desire is not to assign specific modes to these passages so much as to illustrate Cavalli’s avoidance of music that is unquestionably tonal and to question why he does so. I would argue that avoidance of the tonal language which has so characterised the sexual passions between Erisbe/Ormino and the desire between Sicile/Amida serves to deny Hariadeno the capacity for carnal passion and underlines the generational divide between him and the other characters. He is ‘aged’ and ‘neutered’ by modality. His love for Erisbe is genuine but paternal, akin to that for his new-found son Ormino – evidenced by his relinquishing her and the throne to him.

⁷⁸ McClary, *Modal Subjectivities*, 197.

Mirinda's Longing for and Achievement of Satisfaction

Mirinda occupies a somewhat more elevated status than the other common characters on account of her special intimacy with Erisbe, as we have seen above in their duet. She is privy to all Erisbe's plans and feelings and is devoted to her. She also prizes this intimacy. In III/ix (mus. ex.10, p.127) Mirinda is at the royal court, after Erisbe and Ormindo's maritime elopement, oblivious to the events at the port and Erisbe's and Ormindo's capture by Hariadeno's forces. She soliloquises about Erisbe: 'How I envy her flight and her good fortune!' Erisbe had so many royal accoutrements yet was so unhappy with her ossified husband. 'Now I think her mood will have changed and her breast set on fire as she sails the sea'.

Mirinda emphasises how Erisbe 'told me, Mirinda' (*E pure mi dicea Mirinda*) about her unhappiness with Hariadeno. Mirinda's devotion to Erisbe, however, is particularly strong, for she sometimes appropriates her musical style – and sings with her in their various scenes – in a way that suggests more than mere empathy. She lives vicariously through Erisbe and draws evident sexual satisfaction from that of Erisbe. While she has a love interest – Hariadeno's lieutenant Osmano – she is clearly not interested in him, and only promises herself to him if he saves Erisbe from death. I now examine ways in which Mirinda shares, or appropriates, aspects of Erisbe's musical style, by which we learn of the nature of her feelings for Erisbe.

In general, registral change downwards in the women's voices implies the carnal: the lower it gets the more sexual the subject matter. This device can express both desire and disgust. In I/vii (music example 4a, p. 92, bars 79-90) Mirinda sings in sympathy of Erisbe's plight: *Mal si conviene in vero / Congiunger treccia d'oro à crin d'argento / Ne l'agone d'Amore / Povera di vigour / Senza poter ferire / Hà la*

pigra vecchiezza il solo ardire (It is truly unbecoming to bind a tress of gold to a wisp of silver. In the death throes of love, impoverished of vigour, the sluggish old thing has only the desire but not the power to ‘wound’). All the references to sexual activity (*l’agone d’Amore, Senza poter ferire*) take place in the lower vocal register. The descending tessitura conveniently and not coincidentally suggests Hariadeno’s flagging powers: all the scathing comments about his frigidity are in the low range.

Instances of ‘source’ music in *Ormindo* are extremely rare.⁷⁹ Erisbe is arguably the only character who sings a (very short) song within the action,⁸⁰ but Mirinda’s empathy with and sympathy for Erisbe arguably extends to her singing to Erisbe (bars 91-105) in a triple-time dancing arioso quite distinct from the surrounding recitative texture: *Ti compiango Reina / Costretta à passer gl’anni / Del tuo Aprile ridente / Con un vecchio agghiacciato ed impotente* (I pity you, Queen, compelled to pass the years of your laughing April [i.e. your youth] with an old, frozen and impotent man). As we have seen, Mirinda also shares with Erisbe some moments of fully notated coloratura, a vocal style almost exclusive to the gods, who appear only in the *intermedii*. (Again, this is related to concerns about verisimilitude. Gods, being gods, can sing, while ‘normal’ people only ‘speak’, unless they are in an irrational mindset). In bars 130-141 she sings of the ‘welcome bait’ (*esca gradita*) of two lovers: ‘may they nourish your soul and give you life’ (*Che l’alma ti nutrisce e ti dà vita*). The fluttery trills on the semantically unimportant conjunction *e* are unusual, suggestive perhaps of sexual excitement. That this is so is evident from the conclusion of the phrase: *e ti dà vita* is yet another euphemism for the sexual act. So Mirinda

⁷⁹ By ‘source’ music I mean music that takes place within the action which is heard as actual music by the characters, not as ‘speech’.

⁸⁰ In I/viii when she sings a short ditty in the garden about a withering rose, as a metaphor for her own sexual frustration, which is doubtlessly intended to be overheard by Ormindo and Amida.

actually expresses this frisson *before* Erisbe does by means of the same device: coloratura.

Now let us compare the harmonic devices which Erisbe and Mirinda share. These devices are of course part of the common musical language of early opera, but it is notable that they are shared in *Ormindo* predominantly by these particular female characters.

Mirinda has a short but extremely revealing soliloquy in II/ix (music example 10, page 127). Unaware of Erisbe's fate, she sings of the satisfaction that Erisbe may be having on the high seas. *In grembo al caro amato Erisbe solca il mare / Invidio la sua fuga ed il suo stato / O quanto è dolce, oh quanto un amante mi dice amando/ esser amata bacciando esser bacciata* (In the bosom of her beloved, Erisbe ploughs the sea. I envy her flight and her state. Oh how sweet it is when a lover speaks to me loving, to be loved kissing, to love being kissed). Cavalli has arguably reserved the most graphic musical orgasm in the opera for Mirinda. Mirinda talks a lot about sex. She is knowledgeable but has no lover. Yet here she is given the unexpurgated musical rhetoric of the time for sexual ecstasy. Her first line of text descends to the carnal tessitura. Begun by a rising sequence in the bass line, and repeating *la sua fugga* over and over again, she builds up excitement towards wordless paroxysms. Thrice repeating *dolce*, she climaxes, wordlessly, on her highest note in the opera, while there is a long release over a series of sensual words bound to a chain of seven 7-6 suspensions before returning, again, to the carnal tessitura.

Turning again to II/ii (mus. ex.6, p. 105) and Erisbe's temptation of Amida, we witness the same musical vocabulary and exactly the same mode, from the rising sequence in the bass (Erisbe's bars 21-22, Mirinda's bars 7-9) to the 7-6 suspensions, in Erisbe's case merely to hint at desire, in Mirinda's to suggest satisfaction.

There is thus an explicit expression of sexual satisfaction by Mirinda. It is perhaps all the more remarkable that she achieves it alone, thinking of Erisbe.

Ormindó, Nerillo and the Attractiveness of Emasculation

So far, this study has concentrated on harmonic language and musical device.

However, in our examination of sexuality and desire in *Ormindó* it is all too easy to dismiss as 'extra-musical' the blatant fact that the eponymous hero was portrayed by a castrated man. It is worth noting that until recently the phenomenon and importance of the castrato has been willingly ignored by scholars.⁸¹ How was this perceived by a contemporary audience, and does that give us any useful information for performing the opera today? We must remember that the peculiarity of the voice-type was not strange to Italian audiences in the seventeenth century. By 1640 all the leading church choirs of Italy employed castrati.⁸² In the theatre, castrati generally played the heroes who fell in love with women. Indeed these heroes were made 'more feminine' by being amorously susceptible to the fair sex, according to seventeenth-century notions, which are foreign to our present culture.⁸³

Roger Freitas has shown that the castrato was viewed as a 'preserved' boy,⁸⁴ so Ormindó is the diametric opposite to the ill-preserved Hariadeno. Therefore, besides Hariadeno's advanced age and impotence, Erisbe's lust for Ormindó could be rationalised in part by contemporary audiences because of the prevailing view that the

⁸¹ For an account of this willing ignorance see pp. 196-197 of Roger Freitas, 'The Eroticism of Emasculation: Confronting the Baroque Body of the Castrato', *The Journal of Musicology* 20, no. 2 (2003): 196-249.

⁸² See Anthony Milner, 'The Sacred Capons', *The Musical Times* 114, no. 1561 (March 1973): 250-252.

⁸³ Freitas synthesises current research in this area thus: 'A man who succumbed too much to the pleasures of the flesh, whose existence revolved too much around women, was in danger of losing his masculine nature'. Freitas, 'The Eroticism of Emasculation', 205.

⁸⁴ *Ibid.*, 218.

eunuch could provide sexual satisfaction without the dangers of impregnation. Moreover, as Freitas has noted, in art, literature and everyday life, boys ('preserved' or real) were considered acceptable objects of sexual desire by both sexes.⁸⁵ In fact, they were a 'safe' form of femininity *and* masculinity, from the male and female perspective, for various reasons. Aside from contemporary aesthetic ideas about the beauty of boys, among them was the fact they were less likely to be carriers of venereal disease than courtesans or promiscuous husbands.⁸⁶ The page boy Nerillo, whom we may presume was played by a young male singer whose voice had not yet changed, or perhaps by a young castrato, is therefore even more intriguing in perceived attractiveness than Ormino. In this context, then, it is interesting to note the contemporary audience's apparent complicity in the sexual dynamics of the opera.

Nerillo's character functions as a *mezzano*, a go-between for Amida and the other characters, but he is also a go-between between the plot and the audience; he is within and outwith the action. In the first act (I/iii) he is accorded an extended solo *scena* –which we shall examine later – in which he expounds upon the aphorism 'wise is the man who knows how to flee womanly beauty'.⁸⁷ Is there a homosexual subtext here? He then acknowledges that 'he does not yet have a rough chin'. That Faustini tropes the hairless chin is significant: in contemporary perception it meant that he exhibited boyish, feminine beauty.⁸⁸ This scene, an extended tripartite aria with an eclectic blend of recitative and arioso seconded by the whole consort of strings and

⁸⁵ Ibid., 214.

⁸⁶ Freitas cites the Incogniti academician Antonio Rocco, who in *L'Alcibiade fanciullo a scola* (published no later than 1651) 'characterizes sex with women as "most bitter because of the fiery and poisonous excretions of her menses"', says 'whoremongers as always unwell and detestable', and posits that 'the [sexual] use of the boy, when well moderated, is a healthful medicine'. Ibid., 212.

⁸⁷ *Sagace chi sà / Fuggir com'è il suo peggio / La donnesca beltà*.

⁸⁸ Freitas cites the well-known Renaissance romance *Amadis de Gaula* and Giambattista Marino's *L'Adone* (1623) among the literary examples which contain references to the beauty of the hairless chin ('The Eroticism of Emasculation', 206-207). The same trope is used in *Egisto*, when the old nursemaid Dema, reminiscing about youthful lovers, says *Mi porse più contento / Che non havea ruvido pelo al mento*, quoted by Ellen Rosand in 'Form and Function of Aria in Cavalli's Operas', *Music Review* 37 (1976): 95.

continuo, features fully notated coloratura, a rare texture which within the main plot, as we have seen, is really accorded otherwise only to the definitively feminine Erisbe and Mirinda (and definitively godly Armonia and Fortuna).

Nerillo's first act aria shares mode, instrumentation, and a kinetic, 'modern' walking bass line with his second act aria (II/vi), which is punctuated by busy semiquaver string interjections suggestive of the frenetic pace of life in the city of Fez – here clearly a surrogate for Venice – of which he is ostensibly complaining. 'I have a hundred harassers every hour of the day around me'.⁸⁹ Furthermore, 'one of them, whom I hardly know, touched my cheek and politely asked me out to dinner'.⁹⁰ He says he 'can't work out the reason why',⁹¹ but we know from the first act that he feels he is sufficiently knowledgeable about sex 'to open a school for lovers' to give the unfortunate Amida and Ormindo some 'useful instruction'.⁹²

'Everyone wants something from me, in deeds and words'.⁹³ Asking the audience repeatedly and rhetorically 'can someone tell me why?'⁹⁴ he receives no response and addresses the public directly: 'everyone is quiet, but yet knows (why)'.⁹⁵ Nerillo, it seems, knows he is attractive to all.

⁸⁹ *Ho cento insidiatori ogn'hor d'intorno.*

⁹⁰ *Tal le guancie mi tocca che non conosco à pena / seco cortese ogn'un m'invita à cena.*

⁹¹ *Nè so il perché capire.*

⁹² *Viii, Aprire scola io voglio / Per dar à miserelli effeminate / Utile documenti.*

⁹³ *Ogn'un meco la vole con fatti e con parole.* This line is quite hard to translate as Nerillo's speech is in dialect. Thanks to Corradina Caporello for her advice about this. I take responsibility, however, for the translation.

⁹⁴ *Chi me'l saprebbe dire?*

⁹⁵ *Ogn'un tace, e lo sà.*

Nerillo as a Mouthpiece for the Incogniti's Misogyny and Erice's Mockery of Men

The early Venetian operas typically accord solo arias to lower class characters. These scenes often take place outside the main plot but comment upon it, addressing the audience. In *Ormindo* such arias are accorded to Nerillo, Erice, Melide, Mirinda, Osmano and Messo. I will now address those of Nerillo and Erice.

In I/iii Amida's page Nerillo, who has just been watching *Ormindo* and Amida fighting over Erisbe, soliloquises: Who would believe that for reasons of love *Ormindo* and my master have nearly killed each other? He goes on to curse 'the female sex which with devilish spells removes the sound judgement of unhappy men'.⁹⁶ In the aria that follows, he says that 'wise is the man who knows how to flee womanly beauty'. 'Open your eyes, foolish lovers', he says, 'if you don't believe me, you will lie in bed and scream "why did I not pay heed to that young man's advice?"'

The aria (mus.ex 3, p.81) is notable for several reasons: its relative length and its prominence – the diatribe against the female sex takes place before we have even met any of the female characters – its form, its possibly homosexual subtext (see above), its musical style, and Cavalli's liberal approach to the libretto. In this somewhat unusual case, musical considerations trump structural hints given by Faustini from the libretto. It is a closed number in the sense that the scene is a self-contained solo. It alternates between recitative and aria with changes of metre and is in a popular (dance) style, but it is not 'tonally' closed.⁹⁷

This is an example of Cavalli expanding recitative into aria by taking liberties with Faustini's suggestion of where the 'aria' proper should start. The indentation in

⁹⁶ *Sian maledetti i visi / Dal sesso femminile / Che non malvagi incanti / Levano il senno à gl'infelice amanti.*

⁹⁷ Rosand has called this 'mixed aria-recitative style' (*Opera in Seventeenth-Century Venice*, 260).

the printed libretto suggests that the aria should start at bar 89, and notwithstanding the fact that Cavalli's extant score (compiled much later) has 'Aria' marked at that point, there are fully composed sections of aria, seconded by the full band of strings and continuo, from the ninth line of text (*O sagace chi sà*).⁹⁸

The scope of the overall structure can be expressed as AABCBCBC(BC),⁹⁹ in which A consists of recitative and aria framed by refrain, B is aria and ritornello, and C is a new aria and ritornello. A and C are related metrically (C time) and share the dotted-rhythm motive, while B is in a contrasting triple metre in a popular (dance) style. Ostinato figures in the bass are a unifying device. There are some typically pointed melodic and rhetorical usages: the descending sixth and melodic tritone on the word *infelice* (bar 11) and a quasi-literal use of *fuga* on *fuggir* (bars 16 etc.) in the refrain. Nerillo's bitterness at women, or frustration at his master's foolishness, is represented by a dissonant melodic B flat over a D-major triad on the second repetition of *sciocchi* ('foolish') at bar 89. Such 'blue' notes are surprisingly common.¹⁰⁰ There is musical irony, too. Nerillo sings his line about 'not yet having a rough chin' on a repeated low note, as if to emphasise his (actually) high voice (bars 70-73).

The scene has two centres of tonal gravity, D minor and G minor, so it is built around the soft hexachord or transpositions thereof. This avoidance of strong tonal orientation is notable in an aria that does not refer to sexual activity, indeed that is a plea for its avoidance (at least with women).

This, then, is the considerable musical framework for Nerillo's diatribe against women and sexual relations with them. In addition to his references to magic spells

⁹⁸ See Nicola Badolato, 'I drammi musicali di Giovanni Faustini per Francesco Cavalli' (PhD diss., University of Bologna, 2007) for an accessible modern edition of the libretto that preserves these indentations.

⁹⁹ There is an extra verse in the score which is not in the libretto: bars 124-162.

¹⁰⁰ For a particularly pungent example see II/ii (music example 6, bar 46).

(and we ought to recall that women were being tried, tortured and executed as witches), there is the assertion that these ‘vain and cunning creatures rob graves to steal the hair of corpses in order to ensnare hearts’,¹⁰¹ ‘pitilessly pluck the hair of the living’,¹⁰² and so on. Reading the libretto in isolation one is struck by the vitriol, however ‘comic’, and Cavalli’s expansive setting of it gives us a telling idea of the prevailing rhetoric about the danger of women’s charm.

Men, however, do not entirely escape excoriation and mockery from the stage. In I/vi (mus. ex.11, p.129) Erice, feeling sorry for her mistress Sicle, warns of being ‘credulous of deceitful assurances of men’s love’. She has ‘always tried not to fall in love with a man, as one can easily ruin a recipe by burning it’. Better to enjoy the ‘act of loving’ rather than the ‘lover’. The ‘wise woman should free herself from the fetters of ferocious grief’ by loving as Erice did. ‘It is madness to fall in true love’.

Erice therefore provides a female perspective which draws from her own extensive sexual experience. The contrast of her status as experienced older woman with that of her unhappy virginal mistress is made by her madrigalistic description of Sicle as a *verginella infelice*. She bewails her mistress’s credulity about the assurances of a man’s fidelity. It seems that the hopelessness of such an endeavour is suggested by a downwards, step-by-step outline of an octave in the vocal part which is paralleled, a 10th apart, in the bass (bars 3-7). This contour is immediately reversed (in a new metre) when Erice, noting that this is what happens when you raise your hopes, and fortified with insistently repeated notes, bursts the bubble she has herself blown when the vocal line, mode and metre shift, limp and pathetic, at *à lui crede* (bars 8-18). The message is clear: if you raise your hopes they will be dashed. The rising and falling hope are represented in music.

¹⁰¹ *Che per far lacci à cori / V`a rubando i capelli / a’ teschi infraciditi entro gl’avelli.*

¹⁰² *Se con vezzi lascivi / Pela spietamente infino i vivi.*

In the aria proper she articulates her philosophy of love, relating to her own experience, saying she did not let men's betrayals bother her. Instead, she was 'constantly inconstant' herself, loving the 'pleasure' (act of) loving but not the lover, citing her number of lovers in the thousands (a female antecedent to Mozart's Don Giovanni, who could muster a mere one thousand and three!).

The aria is strophic, in a popular triple metre dance style. Each strophe is followed by a ritornello in C major, with a brief modulation to the dominant, which is a reprise of aria material, played by the whole band. In the second strophe Erice claims she 'made her liberty other people's tyranny' (*Fei di mia libertà tiranna altrui*), which is a not so tacit warning about the perils of female lasciviousness.

The end of each strophe uses *suspiratio*, hemiola, misplaced word accents, harmonic and melodic syncopation, and the deliberate delay of the return of the tonic chord, heightened by a major 7th chord followed by a 4-3 suspension, for a suggestive on-off, off-on 'swinging' effect – blatant, mimetic groans of pleasure mistakable to no one, rendered grotesque (and very funny) in that the female pleasure she mimics is being acted out loud, by a man in drag.

Many of these musical devices are also employed to mock men in her III/ii aria, in which Erice repeats the age-old cynicism (or truism) that only riches render a man successful in love. Fancy hair-dos will no longer bind you to the girl you want.¹⁰³ Poetry, music, singing, have all have lost their virtue.¹⁰⁴ Leaving little to the imagination, she declares a 'new law of love': if you don't have money you'll never get laid. 'Those who *give* may *enter*, those who don't will stay *outside*'.¹⁰⁵

¹⁰³ *Non è più'l tempo che chioma poffumata / Poss'allaciar co' filli suoi l'amata.*

¹⁰⁴ *Han perso la virtude i versi, i suoni, i canti.*

¹⁰⁵ *Nova legge è Amore / Entri chi dona e chi non dà stia fuore.*

‘Death’ in Venice

The dramatic climax of the opera comes after the fleeing Ormindo and Erisbe are captured when their ship is returned to port in a violent storm. While they are in custody, news of their fate is brought to them by Hariadeno’s captain and Ormindo’s friend, Osmano. They are to be sentenced to death by poison. This extensive scene (III/xii) features the musical centrepiece of the opera, an extensive concerted lament-duet in 3/2 time on a passacaglia-style ostinato in C minor, which recurs so frequently as if to evoke the poison coursing through their blood in ‘real time’, and which has been written about eloquently by Rosand.¹⁰⁶ I should like to conclude this study of *Ormindo* by adding to these adroit observations an examination of the recitative and arioso sections before and after this long lament.

The bearer of the news of the fugitive couple’s fate, Osmano, cannot bring himself to utter it. Ormindo spares him from having to deliver it, knowing that in his compulsion to have Erisbe, and robbing Hariadeno of his wife, he has committed an act of treachery towards the King which can only mean death. He accepts his fate, but he does not accept the ‘injustice’ that Erisbe should also die (mus. ex.12a, p.136, bars 41-54). For her part, Erisbe is equally adamant that Ormindo ‘will not die alone’ (*No, no morrai solo*), and since she had chosen to flee she is culpable. She is determined not to watch Ormindo die, and she suddenly and swiftly takes the poison and drinks it. Erisbe’s steadfastness and decisiveness is articulated musically in two ways (bars 55-79). First, the very rhythmically pronounced text-setting is one of only a few instances in *Ormindo* of semiquaver motion within a recitative texture. Second, the leaping bass

¹⁰⁶ Rosand shows how Cavalli extrapolates an extended lament-duet aria from Faustini’s comparatively short series of verses and refrains in *Opera in Seventeenth-Century Venice* (265-267). Musical analysis is provided in her article “‘Ormindo travestito’ in ‘Erismena’”, *Journal of the American Musicological Society* 28 (1975): 268-291. The article also provides the musical text for the lament-duet. This music was later self-borrowed by Cavalli in 1655 for *Erismena*, III/xv.

line is fortified by root-position chords which proceed through a cycle of fifths to close on a strong V-I cadence. Ormindo and Osmano are left harmonically hanging upon this sudden closure – there is no change of harmony for their reactions, surprised and shocked as they are by the speed with which Erisbe has acted. It is Erisbe who abruptly shifts the harmony to a first-inversion chord on G sharp (*Vo' pria di te morire*: 'I want to die before you [do]', bar 64), perhaps as an aural signal to the audience of the potion's toxicity, of its physical effects on Erisbe, and of Erisbe's psychological anguish.

Cavalli speeds up the action subsequently by a *lack* of harmonic change. The irony is that, depending on context and text-setting, harmonic stasis can help propel text, and therefore action, whilst the converse can achieve the same in a contrasting manner.¹⁰⁷ Harmonic momentum through the cycle of fifths propels Erisbe towards her grabbing and drinking the poison. The converse is textual momentum, in which the harmonic change is suspended momentarily to allow for rapid speech-like delivery. Ormindo quickly demands the potion from Osmano, in order to drink it so he can die at the same time as Erisbe, but to a comparatively static harmonic situation (indeed, ten bars in D major, 69-79). These devices, in their different ways, help maintain momentum at the local level, while the contrasts in harmonic texture and means of textual delivery provide rapidity of plot continuation at a more structural level.

After the long passacaglia has run its course, Erisbe's humanity is underlined by a crisis of faith: what if, in crossing the waters of Lethe, Ormindo's passion is

¹⁰⁷Beth Glixon, in 'Recitative in Seventeenth-Century Venetian Opera', has written about this apparent paradox: 'The introduction of notes dissonant to the pedal (usually dominant harmony) adds a kinetic element to an otherwise static atmosphere' (69), while a succession of falling fifths in the harmony would 'create a cascading effect that harmonically, rather than rhythmically, increases the pace of dialogue' (72).

extinguished?¹⁰⁸ (See mus. ex.12b, p.137). The shift from the concerted ostinato-based music (and a lot of it – the six-bar ostinato figure is repeated 29 times) to dry recitative has the effect of giving Erisbe some final moments of lucidity (bars 267-274).¹⁰⁹ Although we are in G minor, the descending semitones in the bass line seem to evoke the lugubrious waters of which she sings by temporarily obfuscating the tonality, as well as to sufficiently mirror her psychological uncertainty. It is illustrative to compare this recitative to that of music example 12a, bars 55-79, discussed above. Ormino is distraught at Erisbe's doubts, and his attempt to reassure and convince Erisbe that they will be connected in death is notable for both its desperate loquaciousness and emotional breakdown (bars 275-286). The former is achieved by the C pedal in the bass over which is laid a largely descending fast-moving vocal line, wherein the flattened A lends a darker colour to his apparently sinking hopes, further suggesting the murky waters of Lethe. The latter is initiated by a leap up to *una favilla* and the subsequent vocal descent, when the line sobbingly breaks up and the cadence is delayed by chromaticism. This short paragraph of emotional desperation is in stark contrast to the preceding, hypnotic repetition of the ground bass.

As death gets closer, Cavalli counterweighs Erisbe's descent into unconsciousness with an ascending line of sharp notes to the words *io sento, io sento di mortifero sonno gravidi gl'occhi* ('I feel my eyes laden with deathly sleep', bars 293-321). This turn sharpwards, complemented by the rising bass line, is in further contrast to the preceding music – over 250 bars in C minor – as if to suggest the increased effort to stay conscious, indeed, even a new stage of consciousness.

¹⁰⁸ Lethe is the river of forgetfulness in the underworld. The souls of the dead drank its waters to make them forget their earthly lives. Jenny Marsh, *Cassell's Dictionary of Classical Mythology* (London: Cassell, 1998), 459.

¹⁰⁹ In what has to be attempts at verisimilitude, end-of-life lucidity entered opera early and of course remained: compare, for example, Violetta's final surge of it in *La traviata*.

Ormindó's response mirrors Erisbe's line, but naturalises the D and C. The sinking line lends an impression of how he is becoming overwhelmed by the poison. The process of death ebbs and flows. Their subsequent short duet, *Rallegrante che corte* (beginning in bar 304), rises again and is a lightening of mood, relief perhaps that their suffering is close to an end. The harmonic language is noteworthy: a chromatically altered E minor, a triadic harmonisation of the hard hexachord, and a cycle of fifths.

Erisbe's final moments of consciousness merit scrutiny (mus. ex.12c, p.140, bars 353-371). We are returned to the lament key of C minor. Erisbe's line is largely monotonous, save for the F on the last syllable of *trattener*, mimetically rendering audibly tangible to the audience the effort the utterance takes. Her slipping into unconsciousness is captured harmonically. Her last utterance, *à Dio* (bar 367), is on the vi chord of C minor, suspended, as it were, into the silence. She expires. The orchestra brings closure: iv, V (4-3), i. This tonal closure is telling: it confirms Erisbe's 'death' to the audience, and it is Ormindó's realisation too that she is gone. It might even be her moment of expiration, achieved by means of a series of simple tonal progressions which emphasise finality.

I suggest that Ormindó's worsening condition and imminent 'demise' are conveyed in the arioso, *Piangete Amori* (bar 380), by his inability to close his phrases tonally, as Cavalli gives us totally mixed signals of mode. The recitative preceding the arioso outlines triadic chords on C (minor) and G (major), and the arioso has a triadic chord on E flat. So there is the harmonic suggestion of C minor. A glance at the melody alone suggests A flat and E flat as the mode finals, while in this context the raised fourth of the melodic D natural gives it a Lydian flavour. The G to G ambitus of the vocal line alone might even be read as transposed Locrian, or transposed plagal

Mixolydian. At the same time there is implied dominant function by the triadic chord on the bass F in those bars with a melodic E flat (bar 385, for example), but this tendency is weakened where the melody is A flat (in bar 392). In any case, there is a clear avoidance of a dominant function on or in B flat in a passage orientated around the note and triad of E flat. In short, it is neither tonal, nor definitively modal. Another very striking aspect of this passage is its inversion of the usual lament procedure: Ormindo's vocal line is largely based on an *ascending* tetrachord (B flat, C, D, E flat) while the bass line *rises* before falling. Why does Cavalli do this when Ormindo is supposedly sinking into unconsciousness? We may posit several interpretations: its direction may invoke a lightening burden, pointing skywards; it may suggest hallucination, or a disorientated ecstasy. Any of these interpretations would make Ormindo's expression of grief singular, not belonging to one world or to another. It is as if Cavalli exploits the unclear realm between modal and tonal to suggest the transition of Ormindo from one realm of consciousness to another.

Ormindo's demise (bars 436-450), on the other hand, like Erisbe's, is in Cavalli's 'dialect' of tonality, in the suddenly new key areas D major-G major. After the modal lack of finality, this is Ormindo's last moment of lucidity, and as far as he and we all know, his moment of death, marked by *durus* sonorities, heightened chromaticism, diminished seventh chords and harsh dissonance. The two possible tonal centres are, incidentally, an illustration that although tonality is consolidating in the early Venetian operas, the idea, or necessity, of starting and ending in one definitive key had yet to become part of the permanent musical landscape.

That the deaths turn out to be no more than unconsciousness induced by a sleeping potion perhaps raises the question: does the music serve sleeping and death equally well? Would Cavalli have done it any differently if a 'real' death were

involved? I think probably not, as the plot works best if we are utterly convinced of the apparent finality of the moment. Only Osmano knows the deceit. Cavalli conspired to convince us of the actuality of death. A 'real' death on stage would, after all, also be faked, so our realisation that it is only pretend brings home how 'real' the music actually seemed. If anything, the amazing news that they are just in a deep sleep, necessary for a happy ending, heightens just how effective this death scene is. Both characters, and the audience, believe they are witnessing their final moments.¹¹⁰

¹¹⁰ Unless of course they read the libretto in advance. It raises the question whether, in the age of supertitles, a synopsis should be provided in the programme booklet, for performances of *Ormindo*. Providing an *argomento*, or background, as Venetian audiences had, may well be a more effective technique of 'hooking' the audience than giving the game away before the show has started. It certainly increases the poignancy of the 'death' scene. See Badolato, *op.cit.*, 148, for a reproduction of the original *argomento*.

CONCLUSIONS

Ormindo with Reference to Criticisms of Cavalli

From a later standpoint *Ormindo* is remarkable for its racy, libertine subject matter: rampant female sexuality; depictions of desire; subtle homoeroticism; scatological, sometimes almost pornographic language; and bawdy humour.¹¹¹ This has perhaps led some commentators to criticise Cavalli's 'lack of taste', especially in dealing with comic characters.¹¹² But it seems unfair to foist what may be latter-day puritanical standards on stage works (not just opera) of the seventeenth century. Jane Glover points critically to the comic contrasts being as long as the serious passages 'they must relieve'¹¹³ in Faustini's libretti – which begs the question, why should upper class characters predominate? In seventeenth-century Venice, opera may have been used as a propaganda tool to underline the almost mythological beauty and exceptionalism of *La Serenissima*, which is referred to briefly in the prologue to *Ormindo*, differentiating the republic from monarchies. But it may well also have been convenient for the republican administration, which involved 'all branches of the aristocracy'¹¹⁴ to indulge the satirisation and ridicule of the impotent patriarch Hariadeno, the nymphomaniac Queen, and two emasculated princes by stock comic characters like Erice and Nerillo. This may have been primarily 'self-amusement' (the aristocratic patrons were the paymasters) but also an entertaining way of providing an outlet for radical ideas of humanists like the Incogniti, many of them patricians

¹¹¹ See Lorenzo Bianconi and Thomas Walker, 'Production, Consumption and Political Function of Seventeenth-Century Opera', *Early Music History* 4 (1984): 209-296, for other examples of Venetian 'vizio di Venere' (267).

¹¹² For example, Rodolfo Celletti in *Storia dell'opera italiana*, Vol. 1 (Milan: Garzanti, 2000), 55: 'Manca a volte di gusto nel tratteggio delle parti comiche'.

¹¹³ Jane Glover, *Cavalli* (London: B. T. Batsford, 1978), 49.

¹¹⁴ Bianconi, *Music in the Seventeenth Century*, 183-184.

themselves, about the political, cultural and theological status quo.¹¹⁵ The social institution of opera may have functioned in some ways as a ‘public demonstration and representation of authority’,¹¹⁶ but there is little respect for authority in Faustini’s libretto.

Glover speaks of the ‘superb dramatic results’ that Cavalli’s ‘forays into strange and unrelated keys in recitative’ produce whilst pointing critically to the ‘insecure tonal structure of Cavalli’s general musical style’.¹¹⁷ I hope to have shown that in *Ormindo* at least, these forays are wholly and deliberately part of his harmonic syntax, not some failure to grasp the harmonic language of the future. As we saw, for example, in II/ii, recitatives can have a very ‘tonal’ structure when it suits the drama, while an avoidance of tonal structure has its own usefulness. Meanwhile, examination of certain closed numbers in *Ormindo*, in particular their tonic-dominant polarity and homophonic string texture, show if anything that Cavalli is consolidating tonality as a means of expression. In retrospect, a survey of the open and semi-closed numbers shows the advantage of *not* being restricted to the stricter functional tonality of the later seventeenth century.

There are, to be sure, stock dramaturgical devices, like Sicile’s fortune-telling scene and Erice’s incantation scenes. In *Ormindo* it is notable that these are both ‘fake’, perhaps reflecting humanistic scepticism about the supernatural. The ‘death’ scene is of course also fake – but we believe it to be poignantly real until we learn after the event of the sleeping draft substituted for poison. But ‘originality’ per se, especially regarding opera plots, as a criterion for artistic success is anachronistic in an era when pasticcio was de rigueur. The use of recurrent plot devices and stock

¹¹⁵ See Bianconi and Walker, ‘Production, Consumption and Political Function’: In Venice the ‘prevalence of the upper socio-economic strata (aristocracy, merchants, functionaries, visitors)’ was ‘maintained ... by the practice of box-rentals and ticket pricing’ (241-242).

¹¹⁶ *Ibid.*, 260.

¹¹⁷ Glover, *Cavalli*, 98.

characters were common, and a self-referential approach by composers and librettists helped familiarise the nascent genre to its paying public.

Henry Prunières accused Cavalli of ‘abusing the triple metre’.¹¹⁸ To be sure, most of the arias and many lyrical moments of arioso in *Ormindo* and other operas are in 3/2 time. But could one not equally say that in recitative Cavalli abused *common* time and that the triple metre was in fact a contrast to the predominant metre? The predominance of triple metre in aria is surely related to the relationship of the music to dance forms, an area that requires much more research.

What all of these criticisms have in common is that they are based solely on textual readings. They do not, nor do they claim to, account for the interaction of the performers with the audience, or for that matter the interaction of the audience with the text. In fact, it might be said that they judge Cavalli by the standards of later, ‘reformed’ opera, which was cleansed of ‘carnavalesque’ impurities.¹¹⁹ Is it not a calculated ploy on the part of Faustini and Cavalli to provide serious drama with comic relief, or even extensive comedy with dramatic relief? Does opera have to be noble and serious? Is it not the case that one reason why *Ormindo* can be so successful in the theatre is its mixture of ‘tragedy’ – which by classical definition it surely is – and comedy?

¹¹⁸ Compare Henry Prunières, *Cavalli et l'opéra vénitien au XVIIe siècle* (Paris: Editions Rieder, 1931): ‘[Cavalli] se plaît aux rythmes à trois temps dont il use et abuse’ and ‘Il ne connaît qu’un moyen d’essayer, sans toujours y réussir, d’en rompre la monotonie’ (68), with Celletti *Storia dell’opera italiana*, vol. 1, ‘Abusa di ritmi ternari, incorre in recitativi e declamati consueti e monotoni’ (55). The latter may well be derived from the former.

¹¹⁹ McClary, *Feminine Endings*, 51.

Findings

Ormindo exhibits Cavalli's particular fusion of nascent functional tonality and the late-Renaissance modal-hexachordal harmonic language that was derived from the modal polyphony of the previous century. It was a living, dynamic musical language that was created in a particular time and place. It was also a pragmatic musical vocabulary as yet untrammelled by theoretical diktat, as flexible as Erisbe's morals. Among other things, it shows us just how fluid, expressive and multivalent opera was before it coalesced into more rigidly closed tonal structures, divided by dry recitative and da capo arias, and as we have seen by the relatively rare and specific use of coloratura, before vocal display superseded attempts at verisimilitude. As we have seen from Mirinda's predilections, Nerillo's experience, and contemporary perceptions of the castrato, this fluidity extends to matters of gender and sexuality. Representative paradigms of masculinity, femininity and attractiveness in seventeenth-century Venice were clearly very different from what they are today in Western culture.

As we have seen time and time again, the tonic-dominant dichotomy is used to express the tension and release of sexual desire, while the hexachordal qualities of *mollis*, *durus* and *naturalis* are used suggestively to create colour, mood and emotion. Mixing modal qualities had its dramatic uses too. In this world, women could be hard and men soft, men impotent or emasculated, and women sexual predators. Both sexes can be neutered or emotionally neutralised.

We have seen how Cavalli uses tonality and open and closed forms to differentiate the age and status of characters. Closed numbers, in the vast majority of cases, are reserved for lower class characters. There are various possible reasons for

this. These solo numbers, addressed to the audience and sung in front of the metaphorical curtain, are derived from the *intermedii* of the *commedia dell'arte*, and comment upon the plot and characters. That they are derived from stock characters and usually have closed numbers might also suggest that they are also 'closed' characters. That is true in so far as, unlike their royal masters, they are not transformed by events. So it is not coincidental that their music is the most straightforwardly tonal and popular in style. Their arias are frequently strophic, employ less than subtle innuendo and are sometimes scatological in content. In short: sex and smut.

In contrast, closed numbers for the noble protagonists are rare (the Erisbe/Mirinda duet discussed above is an exception). Aria, arioso and recitative are sometimes so blended as to be indistinguishable. Their music employs tonality, especially when it deals with the extremes of desire (as discussed in Erisbe/Amida above), but in a fluid way. This is related to attempts by Cavalli to create verisimilitude. The language is more elevated – the smut is disguised by a (sometimes translucent) veneer of poetic utterance.

Erisbe and Sicle embody in different ways two culturally perceived extremes of female sexuality: whore and virgin. Seen in the context of other contemporary operas, say *Poppea* or *Didone*, they are the more remarkable for being total inventions (rather than recreations of historical figures). But Sicle is not all innocent. She beguiles Amida by her disguise and acting skills, makes her way into the royal household by deception, and has carnal desire, obvious in III/v when, reconciled with Amida, they sing together of the 'arrows of love, with darts pleasure our hearts, return to enflame our burning pleasure'.¹²⁰ (*Saetta d'Amor, con strali del piacere i nostril*

¹²⁰ Before this duet there is a missing aria (with a flat in the signature) for Amida.

cori / Rendi eterni gl'ardori ch'infiammano il mio ben, la mia diletta). Erisbe starts out as licentious queen but finishes up as faithful consort, albeit to a different king. Faustini and Cavalli thus reflect Incogniti-influenced ideas that female sexuality is both seductive and threatening. It is tempered ultimately, and patriarchy is restored, by the happy ending in which both Sicle and Erisbe are committed to a single man.

The two extremes of male sexuality, on the other hand, are virility and impotence. But there exists another dimension: the man who is softened or made effeminate by the amorous pursuit of women. Although Ormindo's and Amida's characters are less obviously limned in sexual terms than Erisbe and Sicle, they are more subtly differentiated by shadings of gender. Ormindo is more assertively masculine in his music at first, but he is 'feminised' almost immediately by being in love, and perhaps most importantly, he is a castrato.¹²¹ Amida, on the other hand, is 'softer' and more thoughtful, perhaps less secure about himself than Ormindo, but he sings like a man! (The tenor is a relatively rare voice type in this period for a man successful in love¹²²). We have seen from contemporary perceptions of male beauty too that gender is more fluid, ambiguous and multifaceted than we might encounter in later operatic representations, and Faustini and Cavalli successfully create verisimilitude related to the diverse activities and peculiar pluralism of Venice at carnival time. They make the audience look at itself in the mirror. Hariadeno, as we have seen, is impotent, and we know this not only from many textual references but the fact that it is actually suggested in music (as discussed above) and his age is suggested by harmonic means: he is often more modal-hexachordal than tonal, and Cavalli's exploitation of the musical language of an earlier generation to create his

¹²¹ Freitas, 'The Eroticism of Emasculation': 'a man who presented a rather feminine demeanor – like the boy or castrato – was considered predisposed to becoming ensnared in the womanish pursuits of love'. (205)

¹²² Egisto in *L'Egisto* is a tenor but he goes mad before finally getting the right woman.

‘senility’ (to borrow from Faustini) is a remarkable example of musical historicism for dramatic ends.

The tonal language of the common characters is functional and probably has much in common with the popular music of Cavalli’s time, derived also from dance forms. Indeed, in some ways, Erice’s arias could be popular songs, or folk songs, from our own times, with their strophic and relatively simple chord structures. However, tonality is usually exploited differently when it involves the noble protagonists. Then the tonic-dominant dichotomy is the vehicle for expressing desire, or even lust. An exception is *I/i*, our first encounter with Ormindo, where the tonality is structural. There are, then, two uses of tonality in *Ormindo*, one that creates a dramatic build-up and release of tension and one which is structural and more ‘neutral’. Of course, none of these aspects is fixed. If anything, the strength of the language is its lack of rigid codifications, which may lead to many possible interpretations. These ambiguities (does a character mean what she says, does the music re-enforce or negate semantic meaning, or does it function at another level?) reflect the ambiguities of real life, in which one can indeed say one thing and mean another (whilst believing that one really means what one is saying). In this respect (complex) verisimilitude is achieved in ways that later baroque opera simply could not achieve, even with such an unlikely plot as that of *Ormindo*. This is one reason why, in my opinion, a piece like *Ormindo* can be as engaging, fresh and entertaining today as it was in 1644, so long as it is performed with consummate preparation and an awareness of the peril of tampering with its original content and structure.¹²³

¹²³ My observations are drawn from devising a performing version under specific conditions. My concerns are not unique, nor are they new: see Jeremy Noble, ‘Review: Cavalli’s *Ormindo*’, *The Musical Times* 110, no. 1518 (August 1969): 831-832.

MUSIC EXAMPLES

EDITORIAL PROCEDURES

Original note values, pitches and key signatures have been retained. Occasional use of colouration (usually involving hemiolas) has been modernised.

Clefs:

- The use of bass and tenor clefs for the basso continuo line has been retained.
- The clefs for the instrumental parts are as per the original.
- The clefs for the singers have been modernised: In the original the parts of Ormindo and Erice are written in the alto clef (some of Erice's part is in the tenor clef); Amida and Osmano, in the tenor clef; Armonia, Erisbe, Mirinda and Sicle, in the soprano clef; Hariadeno, in the bass clef; Nerillo and Fortuna, in the mezzo-soprano clef; and Melide partly in the soprano clef and partly in the mezzo-soprano clef.

Accidentals:

- Editorial additions/clarifications (bass figures, fermatas, instrument designations, etc.) appear in square brackets
- Seventeenth-century use of accidentals (where flats and sharps are used to cancel previous sharps or flats) has been modernised by the use of natural signs.
- Editorial accidentals appear above the staff, to modernise seventeenth-century convention where the accidental applies only to the subsequent note and any repeat at the same pitch regardless of bar-line.

Bar-lines:

- Editorial bar-lines appear dashed.
- Tick bar-lines indicate where there is a system break in the original which results in two tied bass notes of the same pitch.

Time Signatures:

- Where Cavalli uses an obsolete triple time signature (the manuscript is not consistent in this respect), the original appears above the editorial time signature on top of the system.

Text:

- Scene titles, character lists and locations reflect those in the libretto.
- Capitalisation, spelling and punctuation are taken from the libretto.
- Repeated text indicated by ‘:/:’ in the manuscript appears in curly brackets: {this is repeated text}

Gaps and missing music/text:

- There are many gaps in the manuscript of *Ormindo*. These gaps appear as per the manuscript in these examples. Where text from the libretto has been used to fill such gaps it appears in square brackets.

Musical Example 1

1 Sinfonia

[Violin I]
[Violin II]
[Viola I]
[Viola II]
[BC]

6

[Vln I]
[Vln II]
[Vla I]
[Vla II]
[BC]

Atto Primo, Scena Prima (complete)

Città d'Anfà

Ormindo

11

ORMINDO

Fù per me _____ ben fe - li - ce L'in - flus - so di quell'

[BC]

14

Orm 
 8 a - stro San - gui - no - so, san - gui - no - - so, e guer - rie - ro, Che co -

[BC] 

17

Orm 
 8 -strin - se l'Hi - be - ro A co - pri - r l'on - de spu - man - to De gl' At - lan - ti - ci ma - ri Di bel - li - co - si le - gni,


[BC] 

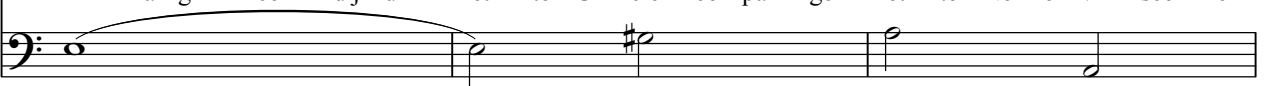
21

Orm 
 8 Per far - si tri - bu - ta - ri Di Ma - roc - co, e di Fes - sa i scet - tri, i Re - gni;

[BC] 

26

Orm 
 8 Trà gl'in - cen - dij d'A - let - to Un cie - co par - go - let - to Ne le vi - sce - re

[BC] 

29

Orm 
 8 mie vi - brò _____ la fa - ce, _____ E ne la

[BC] 

32

Orm 
 8 guer - ra, ne la guer - ra, _____ e ne la guer - ra, ne la guer - ra

[BC] 

35

Orm

ri - tro - vai, {ri - tro - vai} la - pa - ce.

[BC]

39 C^3 Ritornello

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

45

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

50

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

56 C^3_2 Aria

Orm  Mi - ra - co - lo, mi - ra - - - - - co - lo

[BC] 

61

Orm  d'A - mo - re vi - vo, vi - vo, vi - vo mà

[BC] 

7 #6

67

Orm  sen - za co - re Me lo ra - pi, _____ me lo ra -

[BC] 

72

Orm  - pi _____ del _____ pet - to Un sem -

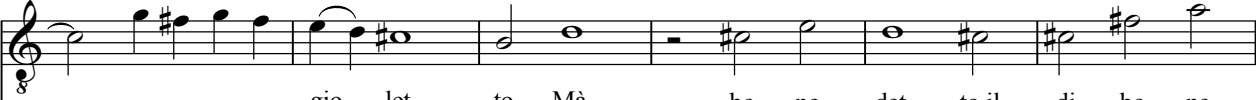
[BC] 

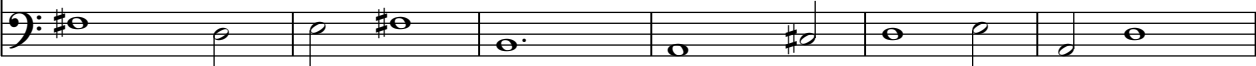
77

Orm  -bian - te di - vi - no un _____ An - - - - -

[BC] 

82

Orm  - - gio - let - to, Mà be - ne - det - to il di, be - ne -

[BC] 

88

Orm

-det - to il di Ch'un suo sguar - do di fo - co il sen,

[BC]

94

Orm

il sen m'a - pri.

[BC]

101 C^3 Ritorn[ello]

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

106

[Vln I]

[Vln II]

[Vla I]

[Vla II]

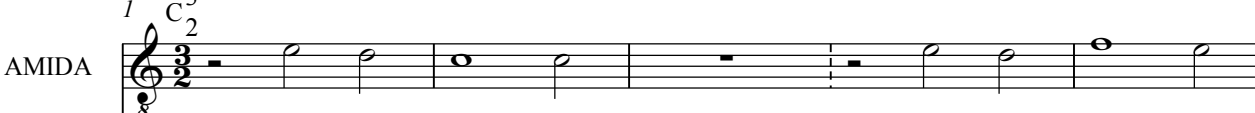
[BC]


Musical Example 2

Atto Primo, Scena Seconda (complete)

Amida, Ormindo, Nerillo


1 C^3
2

AMIDA 
8 Ca - ri, {ca - ri,} ca - ri, {ca - ri,}

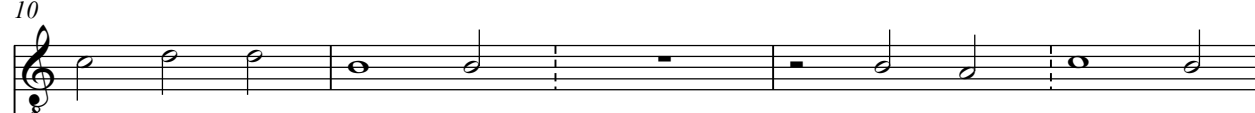
[BC] 
[4 3] [6]

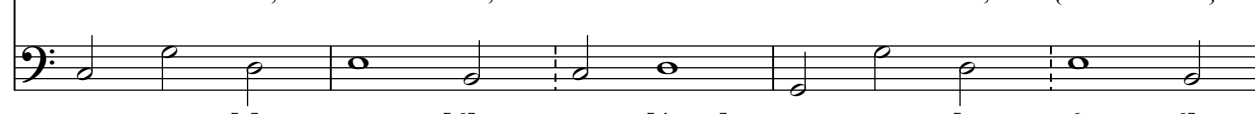
6

Ami 
8 glo - bi di fiam - - - - -

[BC] 
[4 3] [6] [4 3]

10

Ami 
8 me Oc - chi, oc - chi, oc - chi, {oc - chi}

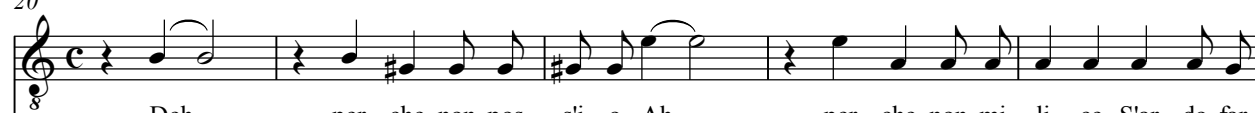
[BC] 
[#] [6] [4 #] [# 6 6]


15

Ami 
8 de l'I - dol mi - - - - - o,


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


20

Ami 
8 Deh_ per - che non pos - s'i - o, Ah_ per - che non mi li - ce, S'ar - do far -


[BC] 
[6]

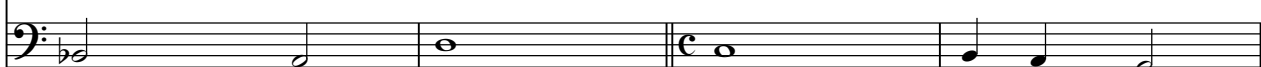
25 ORMINDO

Ami 


[BC] 

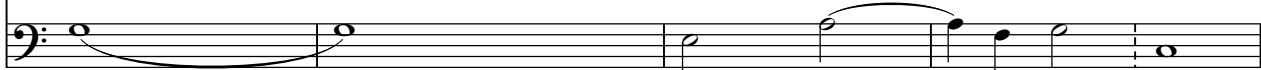
29 AMIDA

Orm 


[BC] 

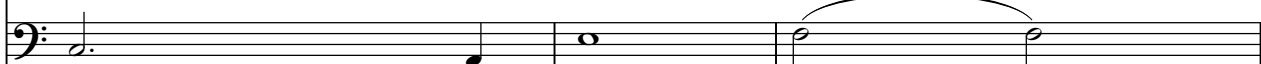
33

Ami 

[BC] 

38

Ami 

[BC] 

41 ORMINDO

Ami 

[BC] 

45 AMIDA

Orm 

[BC] 

49

Ami  l'O - ce - an vo - ra - ce L'ar - ma - ta Hi - be - ra au - da - ce, D'au - rea sa - et - ta vin - ci - tor traf -

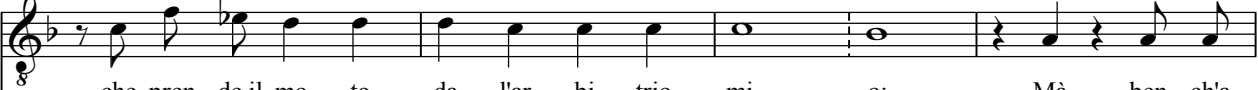
[BC]  # [4]


53

Ami  - fit - to E - li - tro - pio d'un sol fat - to son' i - o, Che pren - de il mo - to,

[BC] 

57

Ami  che pren - de il mo - to da l'ar - bi - trio mi - o: Mà ben - ch'a -

[BC]  #

62

Ami  - man - te ri - a - ma - to, io te - mo, Qual Tan - ta - lo ne l'on - de Do - ver pe - rir — di se -

[BC] 

66

Ami  - te, O', — — — — — ò mia pe - no - sa, pe - no - -

[BC] 

71

ORMINDO

Ami  - sa que - te. — — — — — Ar - di - sci, {ar - di - sci,} e spe -

[BC] 

76

Orm 
 -ra, Sù l'a-li del co-rag-gio Sen vo-la-a-man-te sag-gio Di Ve-ne-re à la sfe -

[BC] 

81

Orm 
 -ra: Ar-di-sci, {ar-di-sci,} e spe - ra. Co-me i mir-tià le

[BC] 

86

Orm 
 pal-me am-bo in-tre-cia-mo, Trà le vit-to-rie hab-bian per-du-to il co-re, Già com-

[BC] 


90

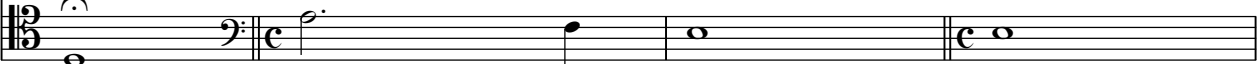
Orm 
 -pa-gni di Mar-te, ho-ra, ho - - - - - ra d'A-mo -

[BC] 

94

AMIDA ORMINDO

Orm 
 -re. A-mi tù an-co-ra Or-min-do? A-mo, ed'

[BC] 

98

Orm 
 a-mo in un vol-to L'es-qui-si-to del Ciel chiu-so, e rac-col-to. —

[BC] 

103 AMIDA

Ami 
 Se dell' al - ma mia Di - va Tù ve - des - si l'i - ma - go, Che co - me

[BC] 

106

Ami 
 sa - cra in que - sto se - no io por - to, Stu - pi - do ri - mar - re - sti im - mo - to,

[BC] 


110

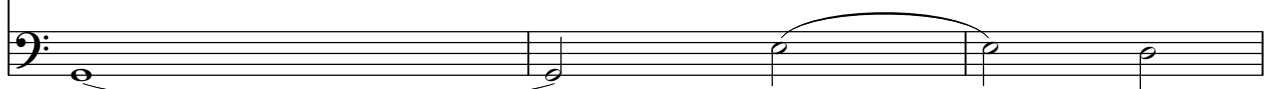
ORMINDO

Ami 
 e mor - to. Se tù o - sas - si mi - ra - re Del mio Nu - me il ri -

[BC] 

113

Orm 
 - tra - to, Ch'an - ch'io nel pet - to ar - rec - co à tut - te l'ho - re In di - fe - sa del co - re,

[BC] 

116

Orm 
 Da lam - pi suoi fe - ri - to, Cad - re - sti qual Fe - ton - te in - ce - ne - ri - to.

[BC] 

120 AMIDA

Ami 
 Di pa - le - sar con - cor - di Le pre - gia - te bel - lez - ze Non si mo - stri - no a -

[BC] 

123

Ami -va - ri A - mi - ci co - sì ca - ri, L'u - no, a l'al - tro sco -

[BC]

127

Ami -pria - mo I si - mu - la - cri a - ma - ti De le Dee, ch'in - chi - nia - mo.

[BC]

131 A.2.

Orm Sco - prian - li sì, {sco - prian - li sì, sco - prian - li sì,} che l'a - mi - ci - tia il chie - de, Nè per -

Ami Sco - prian - li sì, {sco - prian - li sì,}

[BC]

134

Orm -met - te il ta - cer la no - stra fe - - de.

Ami sco - prian - li sì, {sco - prian - li sì,} che l'a - mi -

[BC]

137

Orm Sco - prian - li

Ami -ci - tia il chie - de, Nè per - met - te il ta - cer la no - stra fe - -

[BC]

140

Orm
 si, {sco - pran - li sì, sco - prian - li sì,} che l'a - mi - ci - tia il chie - de, Nè per -

Ami
 de. Sco - prian - li sì, sco - prian - li sì, che l'a - mi - ci - tia il chie - de, Nè per -

[BC]

143

Orm
 -met - te il ta - cer la no - stra fe - - de.

Ami
 -met - te il ta - cer la no - stra fe - de.

[BC]

146 AMIDA

Ami
 Oh di co - lei per cui be - a - to io mo - ro I - ma - gi - ne spi - ran - te

[BC]

150

Ami
 Io ti ri - mi - ro, e plo - ro? Ah_____ la ca - gion com -

[BC]


[6]
4

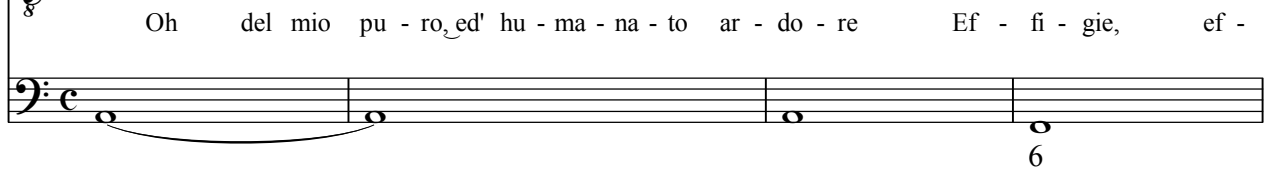
154

Ami
 -pren - do, Non si va - gheg - gia il sol_____ se non_ pian - gen - do.

[BC]

158 ORMINDO

Orm  Oh del mio pu - ro, ed' hu - ma - na - to ar - do - re Ef - fi - gie, ef -

[BC]  6

162

Orm  -fi - gie es - sa - ni - ma - ta, Al tuo va - go, {al tuo va - go} splen - do - re La lor fe - de la -

[BC]  6

166

Orm  -scia - ta, E giun - ti in sù le la - bra I miei spir - ti vi - ta - li, Tuoi de - vo - ti, e se - gua - ci, Ti

[BC] 

170

Orm  vo - glio - no a - ni - mar, ti vo - glio - no a - ni - mar con dol - ci, dol - ci, dol - ci ba - ci.

[BC]  #

174 AMIDA

Orm  Pren - di, pren - di di - ra - i, Se l'o - sti - na - to, e cie - co A - mo - ro - so in - te -


[BC] 

178

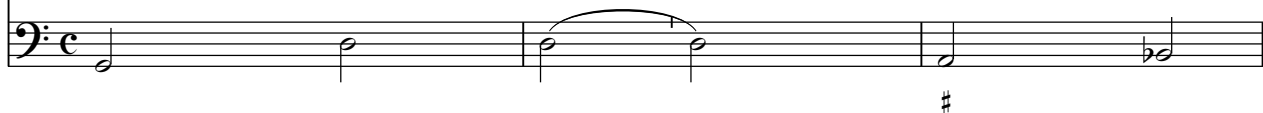
Ami  - res - se La ra - gion non t'in - gom - bra, La mia bel - lez - za è del tuo bel - lo un om - bra.

[BC] 

182 ORMINDO

Orm 

To - gli, to - gli, ve - dra - i Qual tri - on - fo ri - por - ta Del tuo ben vi - vo, u - na pit - tu - ra

[BC] 

185

AMIDA

Orm 

mor - ta. O tù scher - zi, ò tù er - ra - sti, Que - sto ri -

[BC] 

188

ORMINDO

Ami 

- trat - to è il mi - o. E' ve - ro, er - ra - i, la ma - no Di sì

[BC] 

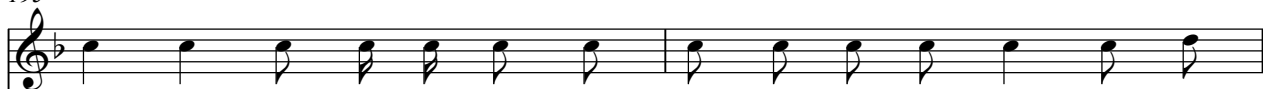
192

Orm 


lu - ci - da gem - ma, e pre - tio - sa Di - ve - nu - ta ge - lo - sa, Per non im - po - ve -

[BC] 

195

Orm 

- ri - re An - co per bre - ve i - stan - te Del te - sor, che pos -

[BC] 

197

Orm 

- se - de La vo - lon - tà in - gan - nan - do, il tuo ti die - de.

[BC] 

201 A.2.

Orm  Ahi che mi - ro? La mia Don - na, {la mia Don - na} com -

Ami  Ahi che veg - gio:

[BC] 

204

Orm  -par - te ad al - tri i ra - i?

Ami  Si di - vi - de, {si di - vi - de} in duo pet - ti il mio so -

[BC] 


207

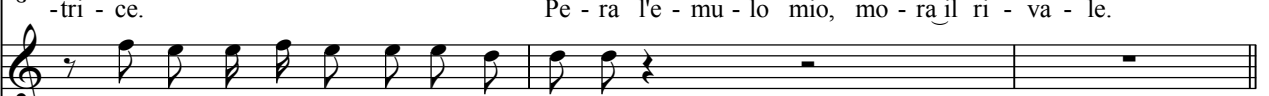
Orm  Ahi che veg - gio? E - ri - sbe, {E - ri - sbe} in - gan - na -

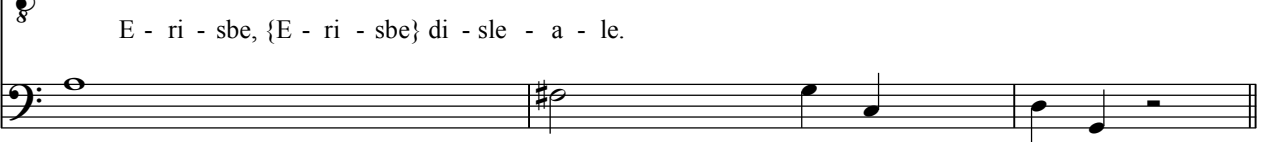
Ami  -spi - ro? Ahi che mi - ro?

[BC] 

211

Orm  -tri - ce. Pe - ra l'e - mu - lo mio, mo - ra il ri - va - le.

Ami  E - ri - sbe, {E - ri - sbe} di - sle - a - le.

[BC] 

214 ORMINDO

Orm  Quan - to mi spia - ce A - mi - da Do - ver trar - ti dal se - no Quel co - re, quel


[BC] 

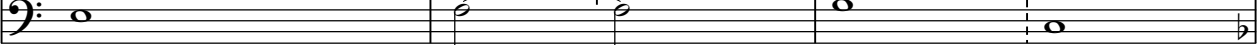
217

Orm  co - re, in cui s'an - ni - da, Ohi - mè, lo spir - to mi - o Lo sà il

[BC] 

220

Orm  Ciel, {lo sà il Ciel,} lo sà Di - o;

[BC] 

224

Orm  Mà la spa - da mi reg - ge a - mor guer - rie - ro,


[BC] 

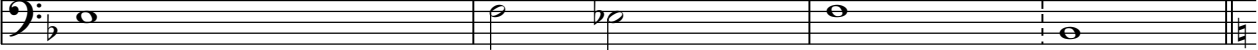
226

Orm  E - gli a - di - ra - to, e fie - ro, Con - tro di tè co' dar - di suoi mi spro - na; Tù—

[BC] 

229

Orm  le sue vi - o - len - ze à me per - do - - na.——

[BC] 

6

233 AMIDA

Ami  Vi - bre - rà que - sta de - stra In ri - pa - ro del co - re Stra - li di mor - te, e ful - mi - ni d'hor -

[BC] 

235

Ami

-ro - re. Mà non con - sen - ta Gio - ve ch'in san - gue no - se pro - ve In - vi - da Par - ca e

[BC]

[#]

239

Ami

ri - a de la no - stra a - mi - ci - tia il fer - ro si - a. De le na - te con -

[BC]

243

Ami

-te - se Fac - ciam ar - bi - tre E - ri - sbe, E qual di noi sa - rà da lei gra - di - to Per - se - ve - ri in a -

[BC]

247

Ami

-mar - la, e l'al - tro ce - da, Da sue spe - ran - ze, e del suo a - mor scher - ni - to.

[BC]

[#] [6] [4 #]

251 ORMINDO

Orm

Scon - si - glia - to con - si - glio è per lui que - sto. Per - di - tor, per - di -

[BC]

[#] [#]

255

Orm

-tor si di - chia - ra. A tuoi det - ti m'ap - pren - do.

[BC]

[#] [#]

258 AMIDA ORMINDO

Ami
 Hò vin - to, hò vin - to, hò vin to; Oh De - i. Sa - ran - no i scher - ni

[BC]

[#]

261 AMIDA

Orm
 suoi le mie ven - tu - re. Sa - ran - no i suoi di - sprez - zi i miei Tro - fe - i.

[BC]

[6] [#] [#]

265 ORMINDO

Orm
 Tra - boc - chiam le di - mo - re, For - se si tro - ve - rà nel giar - din re - gio

[BC]

268

Orm
 Il con - ten - du - to, e ri - ve - ri - to pre - gio.

[BC]

[b]

272 AMIDA

Ami
 Ti se - guo. Ei non s'a - ve - de, Che per giun - ge - re il

[BC]

275

Ami
 ma - le L'in - cau - to suo de - sio gl'af - fret - ta il pie - de.

[BC]

[#]

Musical Example 3

Atto Primo, Scena Terza (complete)

Nerillo

1

NERILLO

Quel che cre - du - to io non ha - vrei, pur vi - di: Per ca - gio - ne d'A -

[BC]

4

Ner

-mo - re Or - min - do, e il mio Si - gno - re Si so - no qua - si uc - ci - si:

[BC]

7

Ner

Sian ma - le - det - ti i vi - si Del ses - so fe - mi - ni - le, Che con mal - va - gi in - can - ti

[BC]

10

Ner

Le - va - no il sen - no à gl'in - fe - li - ci a - man - ti.

[BC]

14

[Vln I]

O sa - ga - ce, {o sa - ga - ce} chi sà, chi sà Fug - gir, fug -

[Vln II]

[Vla I]

[Vla II]

Ner

[BC]

18

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Ner

- gir, _____ co - me il suo peg - gio La don - ne - sca bel - tà. Sa - ga - ce chi

[BC]

22

Ner

sà Fug - gir, _____ fug - gir, _____ co - me il suo peg - gio La don - ne - sca bel -

[BC]

25

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Ner

-tà.

[BC]

29

Ner

Bel - tà men - ti - ta, e va - na, Che per far lac - ci a' co - ri V à ru - ban - do i ca -

[BC]

33

Ner

-pel - li A te - schi in - fra - ci - di - ti en - tro gl'a - cel - li: _____ Mâ che par - lo de'

[BC]

5 #6

38

Ner

mor - ti, Se con vez - zi la - sci - vi Pe - la spie - ta - ta - men - te in - fi - no i vi - vi?

[BC]

42

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Ner

O' sa - ga - ce, {o sa - ga - ce} chi sà, chi sà Fug - gir, _____ fug -

[BC]

46

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Ner

- gir, _____ co - me' il suo peg - gio La don - ne - sca bel - tà. Sa - ga - ce chi

[BC]

50

Ner

sà Fug - gir, fug - gir, co - me il suo peg - gio La don - ne - sca bel -

[BC]

53

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Ner

- tà.

[BC]

57

Ner

A - pri - re, {a - pri - re} sco - la io vo - glio

[BC]

62

Ner

Per dar à mi - se - rel - li ef - fe - mi - na - ti U - ti - le

[BC]

68

Ner

do - cu - men - to, Per - che se be - ne il men - to

[BC]

74

Ner

Ru - vi - do an - cor non hò, Più di quel ch'o - gn'un cre - -

[BC]

79

Ner  - - - - de in que - sto, in que - sto io sò.

[BC] 

84 C_2^3 Ritor[nell]o 

[Vln I] 


[Vln II] 


[Vla I] 

[Vla II] 


[BC] 


89 Aria

Ner  O scioc - chi, scioc - chi a - man - ti, ò scioc - chi I vo - stri I - do - li bel -

[BC] 

93

Ner  -li Son fat - tu - re de_ l'ar - - - - - te, e de' pen -


[BC] 


96

Ner  -nel - li, E sti - ma - te un gran che, quan - do ba - cia - te La - bra di mi - nio, e

[BC] 

100

Ner  guan - cie at - to - si - ca - te. A - pri - te, a - pri - te, { a -

[BC] 

104

Ner  -pri - te} gl'oc - - - chi, A - pri - te, a -

[BC] 

108

Ner  -pri - te, - a - pri - te gl'oc - - - chi,

[BC] 

112

Ner  O scioc - chi, scioc - chi a - man - ti, ò scioc - chi.

[BC] 

Segue il Ritor[nell]o

115 Ritor[nell]o

[Vln I] 

[Vln II] 

[Vla I] 

[Vla II] 

[BC] 

120

[Vln I] 

[Vln II] 

[Vla I] 

[Vla II] 

[BC] 

125

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

129 2.a

Ner

A prez - zo trop - po, trop - po, {trop - po} ca - ro da ma - sche - ra - ti in gan -

[BC]

133

Ner

-ni com - pra - te i - na - ve - du - - - ti i vo - stri

[BC]

136

Ner

dan - ni, e spe - ran - do fer - mez - za an - co nel Ven - to la per - fi - dia se - gui - te e'l

[BC]

140

Ner

tra - di - men - to A - pri - te, {a - pri - te, a - pri - te} gl'oc -

[BC]

146

Ner

chi, a - pri - te, a - pri - te, a - pri - te

[BC]

150

Ner

gl'oc - - chi, O scioc-chi, scioc-chi a - man - ti, ò scioc - chi.

[BC]

155 Ritor[nell]o

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

160

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

165

[Vln I]


[Vln II]


[Vla I]

[Vla II]

[BC]

169 3.a

Ner 
Cre - de - te à me, cre - de - te, cre - de - te, Che se non fa - te in - ge -

[BC] 

173

Ner 
-gno Be - vre - te in - pe - ni - ten - - - za ac - qua - di -


[BC] 


176

Ner 
le - gno, E gri - da - re - te in van ste - si nel let - to, Per - che non die - di fe - de al

[BC] 

180

Ner 
gio - va - net - to. A - pri - te, {a - pri - te, a - pri - te} gl'oc -


[BC] 


186

Ner 
chi, a - pri - te, a - pri - te, {a - pri - te} gl'oc -

[BC] 

191

Ner 
-chi, O scioc - chi, scioc - chi, a - man - ti, ò scioc - chi. Mà vò di qui par -

[BC] 

196

Ner 
-ti - re Per - che ra - pi - de, e snel - le Vo - le - ran - no le se - die, e le pia - nel - le.

[BC] 

Musical Example 4a

Atto Primo, Scena Settima (complete)

Si tramuta la Scena nel Giardino Regio

Erisbe, Mirinda

1

ERISBE

Se nel sen di gio - va - net - ti L'al - ma mi - a Sol de - sia di trar_____

[BC]

4

Eri

di - let - ti, Vec - chio Rè

[BC]

9

Eri

Per ma - ri - to il Ciel mi_____ diè, Vec - chio

[BC]

#

14

Eri

Rè Per ma - ri - to il Ciel mi_____ diè.

[BC]

19 Ritor[nell]o

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

25

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

32 ERISBE

Eri

Fa - me - li - ca, e di - giu - na Di dol - cez - ze ve - ra - ci, Con so - spi - ri in - ter - rot - ti

[BC]

36

Eri

Pas - so le tri - ste not - ti, Sa - tia di fred - di, e di scia - pi - ti ba - ci,

[BC]

41

Eri

Pa - sco sol di de - sio l'a - vi - de bra - me, Et à men - sa Re - al mo - ro di

[BC]

46

Eri

fa - me. Se nel sen di gio - va - net - ti L'al - ma mi - a Sol de - sia di trar

[BC]

51

Eri

di - let - ti, Vec - chio Rè

[BC]

56

Eri

Per ma - ri - to il Ciel mi — diè, Vec - chio

[BC]

61

Eri

Rè Per ma - ri - to il Ciel mi — diè.

[BC]

Segue Ritor[nell]o

66 Ritor[nell]o

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

72

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

79 MIRINDA

Mir

Mal si con - vie - ne in ve - ro Con - giun - ger trec - cia d'o - ro à crin d'ar - gen - to: —

[BC]

[6]

[b]

83

Mir 
 Ne l'a - go - ne d'A - mo - re Po - ve - ra di vi - go - re, Sen - za po - ter fè - ri - re Hà la

[BC] 

88

Mir 
 pi - gra vec - chiez - za il so - lo ar - di - re. — Ti com -

[BC] 

92

Mir 
 -pian - go, {ti com - pian - go} Re - i - na Co - stret - ta à pas - sar


[BC] 


97

Mir 
 gl'an - ni Del tuo A - pri - le ri - den - te Con un vec - chio ag - giac -

[BC] 
 [#]

101

Mir 
 cia - to, ag - giac - cia - to, ed — im - po - te - te. —

[BC] 
 [6 b]

106

ERISBE

Eri 
 Ti giu - ro, io ge - le - re - i Fi - da Mi - rin - da, à la - to Del con - sor - te ge -

[BC] 

110

Eri 
 - la - to, Se dop - pia - men - te a - mo - re Non m'ac - cen - des - se il co - re. —

[BC] 

114

Eri

O' Pren - ci - pi, Pren - ci - pi di - let - ti E - qual - men - te voi sie - te D'E - ri - sbe in - na - mo -

[BC]

118

Eri

-ra - ta Le de - li - tie più ra - re, Le me - mo - rie più ca - re, I più ric - chi te -

[BC]

122

Eri

-so - ri, Le spe - ran - ze mi - glio - ri. MIRINDA Ben Or - min - do, et A -

[BC]

127

Mir

- mi - da A ra - gio - ne, {à ra - gio - ne} tu a - do - ri, So - no, {so - no} i tuoi dop - pi a -

[BC]

131

Mir

-mo - ri es - - ca - gra - di - ta, Che l'al - ma ti nu - tri - sce, e,

[BC]

135

Mir

e ti dà vi - ta. Che l'al - ma ti nu - tri - sce, {che

[BC]

138

Mir

l'al - ma ti nu - tri - sce,}e, e ti dà vi - ta.

[BC]

Segue il Ritor[nell]o

142 Ritor[nell]o

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

150 Aria ERISBE

Eri

Il mio Co - re Fù d'a - mo - re Con un dar - - - do in duo di -

[BC]

153

Eri

- vi - so, E per fe - de E - gli die - de A cia - scu - - - no un -

[BC]

156

Eri

- pa - - - ra - di - so; E per fe - de E - gli

[BC]

159

Eri die - de; {E per fe - de E - gli die - de} A cia- scu - - - no un__ pa -

[BC]

162

Eri - - - - - ra - di - so.____

[BC]

Segue il Ritor[nell]o

165 Ritor[nell]o

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

169

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

173 2.a ERISBE

Eri Se mi cin - ge, Se mi strin - ge Dop - pio lac - - - - - cio, e dop - pio.

[BC]

192

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

196 3.a ERISBE

Eri

Lu - ci - a - ma - te, Che bril - la - te Ne la fron - - - te de_ miei

[BC]

199

Eri

Cie - li Voi, voi sie - te Che strug - ge - te Di mia for - - -

[BC]

202

Eri

- te_ i cru - - di ge - li; Voi, voi sie - te, Che strug -

[BC]

205

Eri

-ge - te; {Voi, voi sie - te Che strug - ge - te} Di mia for - - - te i_ cru -

[BC]

208

Eri

- - - - - di ge - li_

[BC]

Segue il Ritor[nell]o

211 Ritor[nell]o

[Vln I]
[Vln II]
[Vla I]
[Vla II]
[BC]

215

[Vln I]
[Vln II]
[Vla I]
[Vla II]
[BC]

Musical Example 4b

Prologo (excerpt)

Armonia

158

ARMONIA

Non vi - di à le tue pom - pe, à fa - sti tu - i, O pom - pa,

[BC]

162

Arm

ò fa - sto e - gua - le, Ver - gi - ne Se - re - nis - si - ma, e im - mor - ta -

[BC]

166

Arm

[BC]

169

Arm

[BC]

le.

Musical Example 4c

Atto Secondo, Scena Decima (excerpt)

Fortuna

1

FORTUNA

[BC]

I - o che de l'ae - re più del tur - bo lie - ve Scor - -

5

For

[BC]

- - ro le vie sou - ra cor - sie - - - ro a - -

8

For

[BC]

-la - to Son la For - tu - na, il cui po - ter ri - ce - ve In - vi - o - la - bil leg - ge ogn' or,

13

For

[BC]

ogn' or dal fa - - - - - to.

Musical Example 5

Atto Secondo, Scena Prima (complete)

Svanisce il Giardino, & appare l'Atrio Reale.

Erisbe, Mirinda

1

ERISBE

MIRINDA

[BC]

4

Eri

Mir

[BC]

8

Eri

Mir

[BC]

13

Eri

Mir

[BC]

Au - re trec - ce in - na - ne - la - - - - -

Au - re trec - ce in - na - ne -

- - - - - te Che, che non fa - - -

- la - - - - - te Che, che non fa -

- tè? Voi ren - de - te, ren - de - te con - cor - di;

- tè? Con - te -

Voi ren - de - te, ren - de - te, ren -

- na - ci - le - ga - - - - - mi;

18

Eri -de - te; Voi ren -

Mir Con_____ te - na - ci le - ga - mi al -

[BC]

23

Eri -de - te, ren - de - te, ren - de - te con__

Mir - me di - scor - - di. Voi ren - de - te, ren - de - te, ren -

[BC]

28

Eri - te - - na - ci le - ga - - - -

Mir -de - te Con_____ te - - na - - ci le -

[BC]

33 [MS breaks off here]

Eri -mi al - - me di - [scor - di.]

Mir - ga - - - mi al - me

[BC]

37 Ritor[nell]o

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

47

Eri

Au - re trec - ce in - na - ne - la - - - -

[BC]

49

Eri

Mir

Au - re trec - ce in - na - ne - la - - - -

[BC]

52

Eri
- te, Che che non fa - - - te?

Mir
- te, Che, che non [fa - te?]_____

[BC]

55 [Ritornello]

[Vln I]

[Vln II]

[Vla I]

[Vla II]

[BC]

59 ERISBE

Eri
Di di - scor - die ge - lo - se Spen - si gl'ac - ce - si sde - gni, E sot - to du - ro gio - go di dia -

[BC]

63

Eri
- man - te Ac - cor - dai pu - re, è l'u - no, è l'al - tro a - man - te.

[BC]

Musical Example 6

Atto Secondo, Scena Seconda (complete)

Amida, Erisbe, Miri[n]da

1
 AMIDA
 Do - ve, do - ve mia bel - la au - ro - ra A sco - lo - rar te'n va - i Con
 [BC]

4
 Ami
 i begl' oc - chi tuoi del So - le i ra - i? Con quei begl' oc - chi ar - cie - ri, Che sa - et - te di
 [BC]

8
 Ami
 lu - ce Scoc - ca - no ad hor, ad hor dagl' ar - chi ne - ri: Con quei begl' oc - chi ar -
 [BC]

12
 Ami
 - den - ti, Del cui vi - va - ce ar - do - re Pir - rau - sta a - la - ta è l'Au - ge - lin, è l'Au - ge - lin d'a -
 [BC]

16
 ERISBE
 Ami
 - mo - re. Sù le ri - vie - re a - me - ne De l'O - ce - an m'in - vi - ta Hog - gi
 [BC]

21
 Eri
 pom - pa, pom - pa, {pom - pa} so - len - ne Vi - ta, vi - ta de la mia vi -
 [BC]

25

Eri

- ta? Ma che ra - gio - ni tū degl' oc - chi mie - i? Gl'en - co - mij, ch'à lor

[BC]

29

Eri

dai so - no de' tuo - i In cui l'a - ni - ma mia, las - - sa, las -

[BC]

34

Eri

- - - sa per - de - i. Ne' miei tū la per - de - sti? O pu - re

[BC]

[4 # # # 6 6]

AMIDA

39

Ami

in quei d'Or - min - do, ohi - mè [la ri - po] - ne - sti? A - ma, {a - ma,} ch'a - ma - to

[BC]

[6 7 6 #]

ERISBE

43

Eri

se - i, Ne me - scer con il net - ta - re d'a - mo - re L'a - ma - ris - si - mo fe - le,

[BC]

[6] [7 #6]

46

Eri

di ge - lo - sia, di ge - lo - sia cru - de - le.

[BC]

[6 6 6 4 #]

Musical Example 7a (Atto Primo, Scena Quarta)

5

SICLE

O' bel gio - va - ne ar - re - sta, {ar - re - sta} Il fret - to - lo - so pie - de,

[BC]

Musical Example 7b (Atto Primo, Scena Quarta)

54

SICLE

Hor la mi - se - ra cre - de Es - ser da lui de -

[BC]

56

Sic

-lu - sa, Poi - che è pas - sa - to un lu - stro, e à lei non rie - de.

[BC]

Musical Example 7c (Atto Primo, Scena Quarta)

96

SICLE

Ciò che nar - ri io pre - vi - di, Ma dir non ti sa -

[BC]

99

Sic

-pre - i L'e - mu - lo suo, co - me s'ap - pel - la.

[BC]

Musical Example 7d (Atto Primo, Scena Quinta)

1 Ritor[nell]o

[BC] 

6 SICILE

Sic 

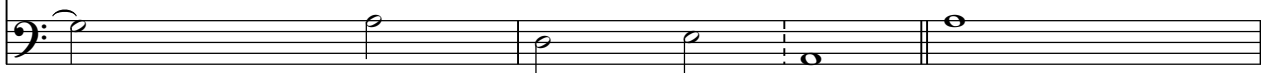
Per - fi - dis - si - mo A - mi - da Il mio cru - do mar - ti - re

[BC] 

9

Sic 

Pre - se hu - ma - ne sem - bian - ze, em - pio, t'uc - ci - da. La - scia, {la - scia} di

[BC] 


13

Sic 


Su - sio il tuo bel Re - gno De - li - ca - ta don - zel - la, E per mon - ti sco -

[BC] 


16

Sic 

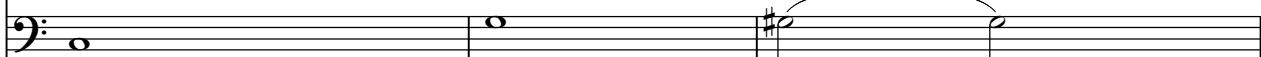
-sce - si, E per de - ser - te a - re - ne, Sot - to spo - glie men - ti - te Gi - ra le pian - te ar -

[BC] 

19

Sic 

-di - te, Per tro - var il tuo be - ne, E lie - ta do - ve fa - i, Ch'e - gli di -

[BC] 

22

Sic

-mo - ra, cor - ri, cor - ri, Che lo ri - tro - ve - ra - i, A - man - te di - sprez - za - ta,

[BC]

25

Sic

Pren - ci - pes - sa scher - ni - ta, Pel - le - gri - na tra - di - ta Per no - vel - lo de - si - o, Lan - gui -

[BC]

29

Sic

-re, lan - gui - re, ohi - mè di te scor - da - to. Oh_ Di - o.

[BC]

34 MELIDE

Mel

Fre - na, {fre - na} il cor - do - glio, fre - na, Mer - cè d'A - mo - re an -

[BC]

37

Mel

-co - ra Ve - drò can - gia - ta in gio - ia o - gni tua

[BC]

39

Mel

pe - na. Fre - na, {fre - na} il cor - do - glio, fre - na.

[BC]

44 ERICE

Eri

Ras-se-re - na, {ras-se-re - na} la fron - te, An-co-ra A-mi-da an-co-ra Can-cel-le-rà co'

[BC]

48

Eri

ba-ci i spre-z-zì, e l'on-te. Ras-se-re - na, {ras-se-

[BC]

b

52

SICLE

Eri

-re - na} la fron - te. Am - mu - ti - te, ta - ce - te, Con si

[BC]

#

56

Sic

va - ni con - for - ti Con - so - lar - mi cre - de - te? Am - mu - ti - te ta - ce - te.

[BC]

#

60

Sic

Chi, chi, chi mi to - glie al di - e

[BC]

66

Sic

Car - ne - fi - ce pie - to - so De le scia - gu - re mi - e?

[BC]

71

Sic 

[BC] 

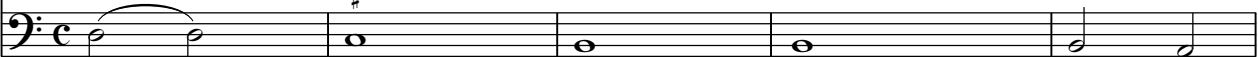
76 Ritornello

Sic 


[BC] 


82

Sic 

[BC] 

87

Sic 

[BC] 

91

Sic 

[BC] 

96

Sic 

[BC] 

101

Sic

-gu - re mi - e, Chi, chi,

[BC]

105

Sic

chi mi to - glie, {chi mi to - glie} al di - e.

[BC]

Musical Example 7e (Atto Secondo, Scena Terza)

18

SICLE

De' tuoi dol - ci de - si - ri Bel - lis - si - ma Re -

[BC]

#

21

Sic

- i - na O - gni men - te il suo cor ch'io a - mi - ca gi - ri,

[BC]

[4 # #]

Musical Example 7f (Atto Secondo, Scena Terza)

50

SICLE

Per - che di Ba - si - li - sco Non hò il guar - do le -

[BC]

51

Sic

-ta - le Per uc - ci - der l'in - de - gno, il di - sle - a - le?

[BC]

[#]

Musical Example 7g (Atto Secondo, Scena Terza)

84

SICLE

Sò con li - ne - e re - tro - gra - de de pun - ti, Ne l'a - re - na con l'in - di - ce for -

[BC]

87

Sic

-ma - te In sem - bian - za di fiam - ma, Co - me già u - sa - va il mio sa - pien - te E -

[BC]

90

Sic

-git - to, Pu - re di pun - ti fa - bri - car fi - gu - re, In cui chia - re,

[BC]

93

Sic

chia - re vegg' i - o le co - se o - scu - re.

[BC]

[4 # #]

Musical Example 8

Atto Terzo, Scena Quarta (excerpt)

Amida, Sicile

1

AMIDA



Che ri - mi - ro? ò stu - po - re So - no l'om - bre sì bel - le?

[BC]

5

Ami



Vien co - stei da l'in - fer - no, ò da le stel - le? An - cor sa - tio non

[BC]

6

9

Sic

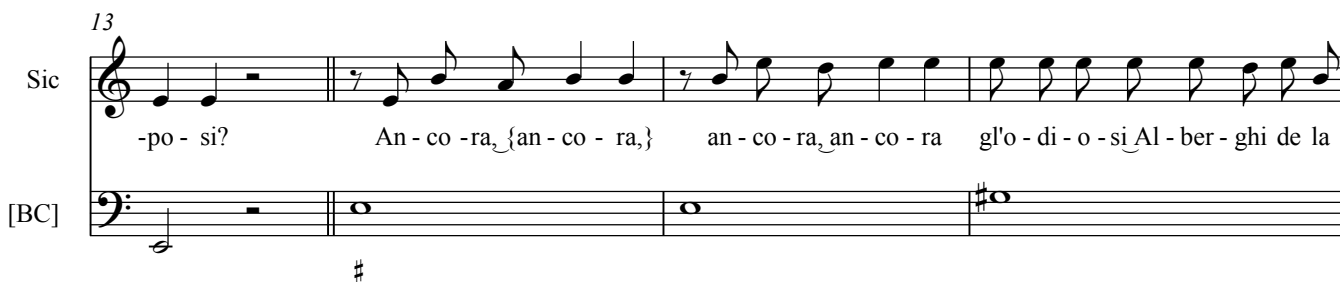


se - i In - gra - tis - si - mo A - mi - da Di tur - bar - mi spiet - ta - to Gl'in - qui - e - ti ri -

[BC]

13

Sic



-po - si? An - co - ra, {an - co - ra,} an - co - ra, an - co - ra gl'o - di - o - si Al - ber - ghi de la

[BC]

#

17

Sic



lu - ce De' car - mi à for - za ri - mi - rar mi fa - i? Oh non t'ha - ves - si [ma - i Co - no -

[BC]

21

Sic

-sciu - to, nè a - ma - to] Tra - di - tor, {tra - di - tor} scel - le - ra - to.

[BC]

26 AMIDA

Ami

Que - sto pian - to, che sgor - ga Da' ca - na - li degl' oc - chi Ti fac - cia fe - de [al -

[BC]

30

Ami

- ma] leg - gia - dra, e bel - la, [Che la] quie - ta tu - a, Co - me sde - gno - sa ac -

[BC]

34

Ami

- cen - ni, Per tur - bar, {per tur - bar} qui non ven - ni, — No - va del tuo mo -

[BC]

40

Ami

- ri - re Si - cle, {Si - cle,} non heb - bi ma - i, Da la ma - ga hor l'in -

[BC]

45

Ami

- te - si, e per do - lo - re In la - gri - me, e so - spi - ri io spar - si,

[BC]

50 SICLE

Ami

{io spar - si} il co - re. — An - co l'an - gue del Ni - lo De le sue re - i -

[BC]

55 3

Sic

- tà qua - si in - no - cen - te Pian - ge co - lui, che la - ce - rò col den - te: Co -

[BC]

[4 #]

59

Sic

- si, {co - si} tra - dir - mi, Co - si, {co - si} per u - na a -

[BC]

[#]

63

Sic

-dul - te - ra la - sciar - mi? Ma che? qui t'at - ten - de a per ven - di - car - mi.

[BC]

[#]

68

Sic

U - sci - te fu - rie, u - sci - te, {u - sci - te,} E in quel pet - to in - co -

[BC]

70

Sic

-stan - te I Che - li - dri a - ven - ta - te. Af - fli - ge - te, {af - fli -

[BC]

72

Sic

-ge - te} il fel - lo - ne, e tor - men - ta - te_ Ah nò, nò, non ve - ni - te, {non ve -

[BC]

76

Sic

-ni - te} Mi - ni - stre del mar - to - ro, An - cor tra - di - ta, an -

[BC]

80

Sic

- cor tra - di - ta il tra - di - tor, il tra - di - tor a - do - ro.

[BC]

84 AMIDA

Ami

O ven - det - ta, ven - det - ta d'a - mo - re, Giu - sta quan - to j - nu - di - ta_

[BC]

87

Ami

Per non ha - ver mio pa - ce Son sfor - za - to ad a - ma - re om - bra fu - ga - ce.

[BC]

90

Ami

Da che ti ri - mi - ra - i Al - ma a - mo - ro - sa, e va - ga, _

[BC]

94

Ami 
 à po - co à po - co Il pet - to mi - o si ri - em - pì; à po - co à

[BC] 

98

Ami 
 po - co il pet - to mi - o si ri - em - pì, si ri - em - pì di fo - co. Ohi - mè

[BC] 

104

Ami 
 t'a - mo, e non spe - ro Di pos - se - der - ti ma - i, Ti se - gui - rò per il Tar - ta - reo im - pe - ro,

[BC] 

108

Ami 
 I - vi di tè fatt' i - o Se - gua - ce in - di - vi - si - bi - le, e con - sor - te, Ri - tro - ve - rò la

[BC] 

111

SICLE

Ami 
 vi - ta en - tro la mor - te. D'in - gan - nar an - co ten - ti I mi - se - ri de -

[BC] 

116

Sic 
 - fon - ti, An - co es - ser - ci - ti me - co i tra - di - men - ti? Spen - di le vo - ce in va - no,

[BC] 

[#]

120 AMIDA

Sic

Sò, che tù fin-gi, il sò, co-re in-hu-ma-no. S'à tè fos-se con-ces-so Di pe-ne-

[BC]

124

Ami

-tra-re en-tro il mio sen-col guar-do Scor-ge-re-sti la fiam-ma, là fiam-ma, on-

[BC]

129

Ami

-de tutt' ar-do. Las-so d'o-gni spe-ran-za L'in-ne-so-ra-bil ba-ra-tro mi

[BC]

134

Ami

pri-va, Ah, ah Si-cle, ah Si-cle mi-a, per-che, per-che non sei tù

[BC]

139 SICLE

Ami

vi-va? Vi-va son, {vi-va son} se tù m'a-

[BC]

144

Sic

-mi Mor-ta, mor-ta se mi di-sa-mi.

[BC]

Musical Example 9a

Atto Terzo, Scena Decimaterza (excerpt)

Hariadeno, Osman, Erisbe, Ormindo, Choro di Soldati taciti.

1 OSMAN #

HARIADENO

Son mor - ti que - sti a - dul - te - ri? Pur ho - ra in - tre - pi - di spi - ra -

[BC]

[4 #]

5 HARIADENO

Osm

- ro. Io son hu - ma - no al fi - ne, E non tras - si il na -

[BC]

[#] # #

10

Har

- tal da bal - ze al - pi - ne. Per cal - pe - star qui ven - ni I ca - da - ve - ri im -

[BC]

15

Har

- pu - ri Tut - to sde - gno, {tut - to sde - gno,} {e ri - go - re,} e à pe - na giun - to A si

[BC]

19

Har

tra - gi - co og - get - to La pie - ta - de m'ac - ce - se, {la pie - ta - de m'ac - ce - se} il

[BC]

23

Har

fred - do pet - to: Scor - go es - san - gue co - lui, Ch'l Re - gno mi sal - vò co'l suo va - lo - re,

[BC]

28

Har

Mi - ro, mi - ro e - stin - to il mio A - mo - re. Io son hu -

[BC]

33

Har

- ma - no al fi - ne, E non tras - si il na - tal da bal - ze al - pi - ne.

[BC]

39 OSMAN

Osm

Pria che mo - ris - se Or - min - do, Que - sta Car - ta mi por - se, E m'im - po - se Si -

[BC]

44 HARIADENO

Osm

- gnor, che à te la des - si. Te la man - da Ci - di - ge. A - pri - la, e leg - gi.

[BC]

Musical Example 9b (Atto Terzo, Scena Decimaterza)

157

HARIADENO

O' ne le vi - te lo - ro Ra - vi - va - to Ha - ria - de - no, O mi - ni - stro fa -

[BC]

161

Har

- ta - le De' De - cret - ti del Cie - lo, è la tua fro - de De - gna di pre - mio im - men - so, e d'al - ta

[BC]

165

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Har

lo - de. For - tu - na - ta vec - chiez - za,

[BC]

171

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Har

for - tu - na - ta, {for - tu - na - ta} vec - chiez -

[BC]

176

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Har

-za, Ch'hav - rà, {ch'hav - rà} si for - te ap - pog - gio.

[BC]

Har

Ne' lo - ro sen - ti - [men - ti Ri - tor - ni - no] dor - mi - en - ti.] Il pre - pa - ra - to hu -

[BC]

Osm

- mo - re, Che me - co ad - du - co, hor ho - ra Di - scac - cie - rà da le lor

[BC]

Osm

tem - pie il son - no. A - ven - tu - ro - sa, a - ven - tu -

[BC]

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Har

- ro - sa } not - te; a - ven - tu - ro - sa, a - ven - tu - ro - sa not - te, Trà le cui neb - bie o -

[BC]

195

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Har

[BC]

- scu - re Il mio fi - glio ri - tro - vo, e ri - co - no - sco, Mi - se -

200

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Har

[BC]

- ro, {mi - se - ro} me se l'uc - ci - de - va il to - sco.

205

Har

[BC]

Ne - gli - gen - te, {ne - gli - gen - te} Ci - di - ge Di quan - to mal, di quan - to E'

209

Har

[BC]

sta - to qua - si fa - bro il tuo ta - ce - re. Non bra - ma - ro il mio

213

Har

duol, {non bra - ma - ro il mio duol} l'ec - cel - se sfe - re. A - ven - tu - ro - sa, {a - ven - tu -

[BC]

218

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Har

-ro - sa} not - te, a - ven - tu - ro - sa, {a - ven - tu - ro - sa} not - te,

[BC]

222

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Har

Trà le cui neb - bie o - scu - re Il mio fi - glio ri - tro - vo, e ri - co - no - sco,

[BC]

227

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Har

Mi - se - ro, {mi - se - ro} me se l'uc - ci - de - va il to - sco.

[BC]

Musical Example 9c (Atto Terzo, Scena Decimaterza)

367

HARIADENO

E' d'Im - pe - rio mag - gio - re La tua vir - tù ca - pa - ce,

[BC]

[#] [6 #]

370

Har

Al seg - gio d'o - ro ac - cre - sce - ra - i, ac - cre - sce - rai splen - do - re.

[BC]

[#]

Musical Example 10

Atto Terzo, Scena Nona (excerpt)

Ritorna il Cortile

Mirinda

1

MIRINDA

In grem - bo al ca - ro, ca - ro a - ma - to E - ri - sbe sol - ca il

[BC]

6

Mir

ma - re, In - vi - dio la sua fu - ga, la sua fu - ga; in - vi - dio la sua fu - ga, la sua

[BC]

#

10

Mir

fu - ga, ed' il suo sta - to. O, ò, quan - to è dol - ce,

[BC]

16

Mir

dol - ce, dol - ce, oh quan - to Un' a - man - te mi dis - se A - man - do es - ser a - ma - ta, Ba -

[BC]

20

Mir

- cian - do, es - ser ba - cia - ta. Che va - glion le co - ro - ne A crin di don - na

[BC]

25

Mir

bel - la S'è l'im - po - [ten - za è con - fi - na - ta in brac - cio?] Non ap - pa - ga - no a -

[BC]

29

Mir

[BC]

34

Mir

[BC]

39

Mir

[BC]

43

Mir

[BC]

47

Mir

[BC]

52

Mir

[BC]

Musical Example 11

Atto Primo, Scena Sesta (complete)

Erice

1

ERICE

Ver - gi - nel - la in - fe - li - ce — Trop - po cre - du - la, trop - po

[BC]

4

Eri

A scon - giu - ri in - gan - ne - vo - li de l'huo - mo, Ch'hà del ve - tro più fra - gi - le la fe - de;

[BC]

7 6

8

Eri

Co - si v`a, {co - si v`a,} ch'in lui spe - ra;

[BC]

12

Eri

Co - si v`a, {co - si v`a,} ch'in lui spe - ra,

[BC]

16

Eri

et `a lui, `a lui cre - de. — I - o, che

[BC]


20

Eri

fui più d'o - gn'al - tra Sem - pre a - ve - du - ta, e scal - tra, In u - na for - ma a - ma - i,

[BC]

24 C³ Aria

Eri 

[BC] 

29

Eri 

[BC] 

34

Eri 

[BC] 

39

Eri 

[BC] 

43

Eri 

[BC] 

#

48

Eri 

[BC] 

Ritor[nell]o

53

Musical score for measures 53-57. The score is for five parts: Violin I, Violin II, Viola I, Viola II, and Bassoon (BC). The key signature is one sharp (F#) and the time signature is 3/2. The music features a melodic line in the violins and a supporting bass line in the bassoon. The tempo is marked 'Ritornello'.

58

Musical score for measures 58-61. The score is for five parts: Violin I, Violin II, Viola I, Viola II, and Bassoon (BC). The key signature is one sharp (F#) and the time signature is 3/2. The music continues with a melodic line in the violins and a supporting bass line in the bassoon.

62

Musical score for measures 62-65. The score is for five parts: Violin I, Violin II, Viola I, Viola II, and Bassoon (BC). The key signature is one sharp (F#) and the time signature is 3/2. The music concludes with a final cadence in all parts.

66 C_2^3 2.a

Eri  L'ha - mo di mil - le jo fu - i, Nè pre - da d'un re -

[BC] 

70

Eri  -sta - i, Go - dei con - ten - ta, e ma - i Fei di mia li - ber - tà

[BC] 

75

Eri  Ti - ran - no al - tru - i; E - ra trà ba - ci o -

[BC] 

79

Eri  gn'un l'a - - ni - ma mi - a, Ma sva - ni - to il pia -

[BC] 

83

Eri  -cer, {ma sva - ni - to il pia - cer,} dal sen, {dal

[BC] 

87

Eri  sen} m'u - - sci - - a.

[BC] 

Ritor[nell]o

91

Musical score for measures 91-95. The score is for five parts: Violin I, Violin II, Viola I, Viola II, and Bassoon (BC). The key signature is one sharp (F#) and the time signature is 3/2. The music features a melodic line in the violins and a supporting bass line in the bassoon.

96

Musical score for measures 96-100. The score is for five parts: Violin I, Violin II, Viola I, Viola II, and Bassoon (BC). The key signature is one sharp (F#) and the time signature is 3/2. The music continues with a melodic line in the violins and a supporting bass line in the bassoon.

100

Musical score for measures 100-104. The score is for five parts: Violin I, Violin II, Viola I, Viola II, and Bassoon (BC). The key signature is one sharp (F#) and the time signature is 3/2. The music concludes with a final cadence in all parts.

Ritor[nell]o

129

Musical score for measures 129-133. The score is for five staves: [Vln I], [Vln II], [Vla I], [Vla II], and [BC]. The key signature is one sharp (F#) and the time signature is 3/2. The music features a melodic line in the violins and a supporting bass line in the cello.

134

Musical score for measures 134-137. The score is for five staves: [Vln I], [Vln II], [Vla I], [Vla II], and [BC]. The key signature is one sharp (F#) and the time signature is 3/2. The music continues with a melodic line in the violins and a supporting bass line in the cello.

138

Musical score for measures 138-142. The score is for five staves: [Vln I], [Vln II], [Vla I], [Vla II], and [BC]. The key signature is one sharp (F#) and the time signature is 3/2. The music concludes with a final cadence in all parts.

Musical Example 12a

Atto Terzo, Scena Duodecima (excerpt)

Ormindo, Erisbe, Osman, Choro di Soldati taciti.

41
ORMINDO
Ch'io mo - rir deg - gia è giu - sto, Con vi - o - len - te sfor - zo A l'ho -

[BC]

44
Orm
- nor d'Ha - ria - de - no in - si - die te - si, Con le ra - pi - ne mie trop - po, {trop - po} l'of - fe - si,

[BC]

49
Orm
Ma che mo - ra co - ste - i Non è giu - sti - tia nò, non è ra - gio - ne, La for - za mia fù del suo er - ror ca -

[BC]

53
ERMISBE
Orm
- gio - ne. Nò, nò non mor - rai so - lo, Pro - cu - ri in van ch'io

[BC]

57
Eri
vi - va, Fù la fu - ga e - let - ti - va: Io ti se - quij, la col - pa è mi - a, si de - ve A me que - sto ve -

[BC]

60
ORMINDO OSMAN
Eri
- len. O dio, ò dio che fai? Co - me in - tre - pi - da il be - ve?

[BC]

64 ERISBE

Eri

Vò pria di te mo - ri - re Per non ve - der - ti a - ni - ma mia lan - gui - re.____

[BC]

69 ORMINDO

Orm

Ah____ ti - mi - do, che tar - do? Por - ge - te - mi quel to - sco, Ci

[BC]

73

Orm

chiu - da le pal - pe - bre Un' i - stes - so oc - ci - den - te In un me - de - smo

[BC]

76

Orm

pun - to, vo - li al - tro - ve al tuo spir - to al mio con - giun - - to.

[BC]

Musical Example 12b (Atto terzo, Scena Duodecima)

267

ERISBE

Mà te - mo, te - mo ohi - mè ben mi - o Che nel var - car di Le - te,

[BC]

271

Eri

Non spe - gna in te l'ar - dor l'ac - qua d'ob - li - o.____


[BC]


275 ORMINDO

Orm 
 Co - sì va - no ti - mo - re Da te scac - cia mia spe - me, Tut - to l'on - do - so hu -

[BC] 

278

Orm 
 -mo - re Di quel pro - fon - do, e sme - mo - ra - to fiu - me Non po - trà mai smor - za - re U - na fa - vil - la

[BC] 

281

Orm 
 so - la De la fiam - ma, che m'ar - de, e mi con -

[BC] 

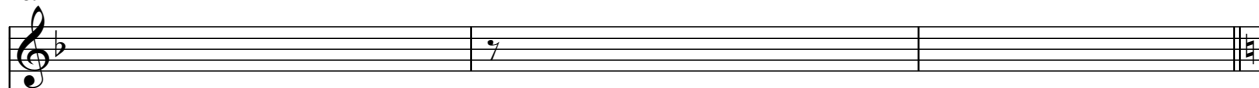
OSMAN

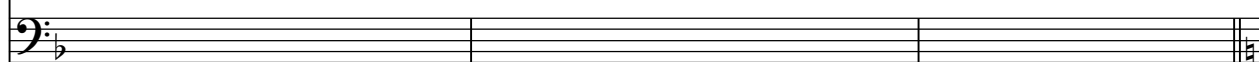
285

Orm 
 - so - - la. Te - ne - ro af - fet - to

[BC] 

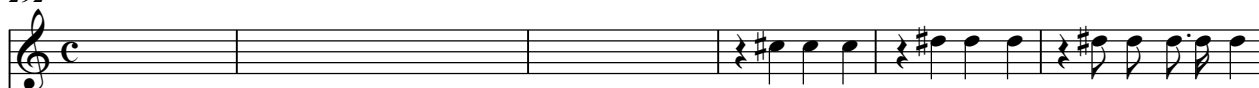
289

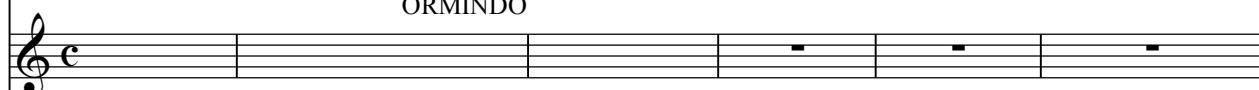
Orm 
 [à la - gri - mar, à la - gri - mar m'in - du - ce.]


[BC] 

292 ERISBE

ERISBE

Eri 
 [Or - min do, Or - min - do?] Io sen to, {Io sen - to} Dimor - ti - fe - ro

Orm 
 [E - ri - sbe, E - ri - sbe?]

[BC] 

#[6]

298

Eri
son - no Gra - vi - di gl'oc - chi. ORMINDO

Orm
Op - pri - me A po - co, à po - co, à po - co, à

[BC]

302

Eri
ERMISBE

ORMINDO Ral - le -

Orm
po - co an - co - ra i[miei la mor - te.] Ral - le - grian - ci, che cor - te,

[BC]

307

Eri
-grian - ci, che cor - te, ral - le - grian - ci, che

Orm
ral - le - grian - ci, che cor - te, {ral - le -

[BC]

312

Eri
cor - te, che cor - te Le vi - gi - lie sa - ran - no Del no - stro

Orm
-grian - ci,) che cor - te Le vi - gi - lie sa - ran - no Del no - stro

[BC]

317

Eri
cru - do, e tor - men - to - sa af - fan - no.

Orm
cru - do, e tor - men - to - so af - fan - no.

[BC]

Musical Example 12c (Atto Terzo, Scena Duodecima)

353

[Violin I]

[Violin II]

[Viola I]

[Viola II]

ERISBE

Io mo - ro, {io mo - ro,}

ORMINDO

E - ri - sbe, {E - ri - sbe,} E - ri - sbe, {E -

[BC]

b

357

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Eri

de la Par - ca L'ac - cia - ro tra - te - ner più non poss' i - o,

Orm

- ri - sbe} a - spet - ta, {a -

[BC]

361

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Eri

Ne gl'E - li - si t'at - ten - do,

Orm

-spet - ta,} lo ven - go, {io ven - go,} di già pren - de

[BC]

364

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Eri

Or - min - do, {Or -

Orm

Lo mio spi - ri - to a - man - te Le li - cen - ze dal cor - po an - go - ni - zan - te.

[BC]

368

[Vln I]

[Vln II]

[Vla I]

[Vla II]

Eri

- min - do } à Di - o.

[BC]

b

372 ORMINDO

Orm

Ahi_ spi - rò la mia vi - ta, Ec - clis - sa - to è'l mio So - le, Sol di bel - lez - za

[BC]

b

377

Orm

ve - ra, In cui men - da non e - ra. Pian - ge - te a -

[BC]

382

Orm

-mo - ri, pian - ge - te, pian - ge - te,

[BC]

387

Orm

pian - ge - te a - mo - ri, pian - ge - te Ve - ne - re, ch'è

[BC]

392

Orm

mor - ta,

[BC]

398

Orm

E per for - mar - le l'o - do - ra - ta

[BC]

403

Orm

pi - ra Spen - nac - chia - te - vi l'a - li,

[BC]

408

Orm

Spez - za - te gl'ar - chi, ac - cu - mu - la - te i

[BC]

413

Orm

stra - li,

[BC]

419

Orm

Pian - ge - te, {pian - ge - te,} pian - ge - te a - mo -

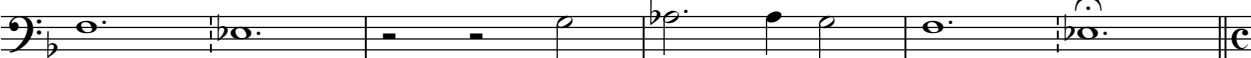
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424


Orm 

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APPENDIX

Synopsis

ORMINDO

Favola Regia Per Musica

Text: Giovanni Faustini

Music: Francesco Cavalli

First performance: Teatro San Cassiano, Venice, 1644

Cast of characters

ORMINDO – unknown son to Hariadeno (alto)

AMIDA – Prince of Tremisene (tenor)

NERILLO – his page (mezzo-soprano)

SICLE – Princess of Susio (soprano))

MELIDE – her maidservant (soprano)) in Egyptian garb

ERICE – her nurse (tenor))

ERISBE – (wife of Hariadeno)

MIRINDA – (her confidante)

HARIADENO – King of Morocco (bass)

CUSTODE

OSMANO – Hariadeno's Captain (tenor)

MESSO

IL DESTINO (tenor)

AMORE (soprano)

LA FORTUNA (mezzo-soprano)

I VENTI (chorus of winds) – (tenor, tenor, bass)

Soldiers, ladies-in-waiting to Erisbe (silent)

Prologue. Setting: a representation of the Piazza San Marco. Armonia addresses the audience directly with the prologue, citing her provenance – Heliconia¹ rather than Olympus – and sings a melismatic paean to Venice, the 'Most Serene and Immortal Virgin', to which she was led via Greece and Rome. The beauty of Venice, which the 'universe admires', is underlined poetically with allusions to the city's crystalline aquatic 'walls' and unparalleled pageantry and splendour. It is only five years that she has trod the golden boards of Venice's theatres.²

I/i. The scene is laid in the city of Anfa.³ A short instrumental *sinfonia* paves the way for the entrance of Ormindo who sings of being happily at war, because amidst its furies a blind little Cupid shone on his face, and he found peace again. The Spaniards have crossed the foaming seas in order to subjugate Morocco and Fez. Ormindo apprises the audience he is at war to defend these kingdoms and that he is in love. Blessed is the day, he says, when a glance from her divine countenance set his breast on fire.

¹ Heliconia is the seat of the muses, as distinct from Olympus, that of the gods.

² One can see from this comment that from the earliest stages, opera is a self-referential genre.

³ Anfa is modern day Casablanca. See Richard J.A. Talbot, ed., *Atlas of Classical History*, London and New York: Routledge, 1985), cited by Christopher J. Mossey, 'Human after all: Character and Self-Understanding in Operas by Giovanni Faustini and Francesco Cavalli', (Ph.D diss., Brandeis University, 1999).

I/ii. Amida sings of the beautiful burning eyes of his beloved. Why is it, he asks, if I burn like a moth may I not rise as a phoenix? He is like Icarus knowingly raising his plumage to the burning light of love. Acknowledging that desire can lead to the edge of reason, he reveals his feelings to Ormino, his friend and comrade-in-arms, who wishes him well in his quest. Amida seems to think there is hope, but tries to lower his own expectations. Ormino encourages him, man to man, to be bold and hope.: you are already a companion of Mars, now be a companion of Love!

Ormino confides that he too is in love with an exquisite, heavenly beauty. If you could see my love, Amida counters, you would be dumbstruck. If you could see my love, retorts Ormino, you would be wounded and would fall, as Phaeton, burnt to ashes. They resolve to settle their increasingly competitive claims by showing each other portraits of their respective beloveds. Amida seems to enjoy the pain and Ormino the invigoration of being in love.

As they reveal the portraits to each other, they are horrified to learn that they are in love with the same woman: Erisbe. Initial shock and incredulity lead to anger, and swords are drawn, but their bellicose postures are tempered by friendship: Love controls the sword, not I, says Ormino, while Amida says that Jove would not allow their friendship to be destroyed in a bloody dual. The way to resolve the dispute is to allow Erisbe to choose between them. The scene ends with assertions by both parties that they will win, and they leave to seek Erisbe in the royal garden.

I/iii. Amida's page Nerillo, meanwhile, has been watching and soliloquises: who would believe that for reasons of love Ormino and my master have nearly killed each other? He goes on to curse the feminine sex as devilish enchantresses who remove the sound judgement of men. In the aria that follows, he says that wise is the man who knows how to flee womanly beauty. Although he is barely old enough to have 'hairs on his chin', he would like to open a school for lovers to give useful instruction to unfortunate men. Open your eyes, he says, foolish lovers, if you don't believe me, you will lie in bed and scream 'why did I not pay heed to that young man's advice?'

I/iv. Sicle, Melide and Erice, disguised as Egyptians, bump into Nerillo as he makes his way to the royal palace. Sicle offers to tell his fortune, and reveals, correctly, that he is not from Fez but from beyond the Atlas mountains, from the Kingdom of Susio in Torodenta, where he stirred the passion of a young princess by bringing her love letters from his master. The said princess is now bereft, since five years have passed and he has not returned. Nerillo, impressed with the accuracy of Sicle's claims, unwittingly compounds her wounds by telling that she is not grieving in vain, as his master is now in love with Erisbe! Furthermore his master is plagued by jealousy as he has discovered he has a rival. Sicle extorts from Nerillo who the rival is: Ormino, the most valiant warrior, the eldest son of Cedige,⁴ Queen of Tunis, who, like Amida, came here to the aid of the King of Morocco. They bid each other farewell: they will see each other again at court.

I/v. Left alone with her attendants, Sicle's heartache and bitterness are apparent and she calls upon her suffering to take human form and kill Amida. She relates how she

⁴ This vital piece of genealogical information was omitted in the first modern revival of *Ormino* at Glyndebourne in 1967 by Raymond Leppard and, in my view, robs the plot of any credibility.

has left Susio, scaled mountains and crossed deserts in disguise to find her beloved Amida, only to learn that he has betrayed her and left her to languish. Melide's and Erice's attempts to comfort her are in vain. She sings, 'who, who will take me from the day?' and calls for an 'executioner' for her sorrows.

I/vi. Feeling sorry for her mistress, Erice warns of being credulous of deceitful assurances of men's love. She has always tried not to fall in love with a man, as one can easily ruin a recipe by burning it. Better to enjoy the 'act of loving' rather than the 'lover'. Although she had thousands of lovers she always remained free, and the wise woman should free herself from the fetters of ferocious grief by loving as Erice did. It is madness, she says, to fall in true love.

I/vii. Queen Erisbe sings that she only wants to draw pleasure from young lovers. Heaven gave her an old man for a husband. She complains that she is ravenous, grazing only on desire, dying of hunger at the royal table and passing the sad nights fed up with cold and insipid kisses. 'I swear I would freeze at the side of my frigid consort had Cupid not set fire to my heart twice over'. Thus we learn that she is enamoured of the two princes, Ormindo and Amida. She sings joyfully of how her heart has been divided into two, that she is entwined in a double knot of love, which gives double the pleasure. She clearly plans to have two lovers.

I/viii. Amida and Ormindo come upon Erisbe singing in the royal garden. As they admire her beauty (Amida's poetic bent allows for his admission that one would want to have as many eyes as Argus to take it all in. Ormindo, more prosaic, says even heaven does not have such a goddess). Erisbe's song is about a neglected rose withering in its stem, much like she is in the 'senile' marital bed. As Amida watches, hidden in the shrubbery, Ormindo approaches Erisbe and woos her with florid flattery, talking of drinking her splendour until his heart becomes drunk on it. Erisbe replies: nothing is denied you – I want to be penetrated every moment with your piercing gaze. 'Keep looking, and wound me', she says. Ormindo continues to flatter her, singing of her moist lips which are 'like the honeycomb to bees'. She replies that he is the centre of her longing. Ormindo celebrates his victory and simultaneously taunts the hidden Amida. Erisbe sings giddily about how lucky she is as Ormindo takes his leave.

As Ormindo watches, Amida reveals his whereabouts to Erisbe. You cannot be mine, he says, as you are Ormindo's. As he expresses his disappointment, Erisbe replies: 'you charming liar! Am I not yours?' As Erisbe declares her unwavering love for Amida, Ormindo watches, confounded, and confronts her. I love you both, she says, and orders them to eradicate jealous sentiment from their breasts. The men sing of the 'barbarous edict' that they must share her. They leave, as the king is approaching, bidding each sweet farewells. The scene ends with Erisbe complaining once again about the king's impotence: he might *want* to satisfy her, but wanting to is not enough.

I/ix. King Hariadeno enters and addresses Erisbe: 'beloved, adored queen, deprived of your presence my life becomes a hell of sorrows'. She interrupts him with reciprocal confessions of devotion. Matters of state and the heart are intertwined, as the king sings of the prayers he has offered that his armies should prevail over those of Spain. Not for vainglory, but to ensure that his wife never become prey to some lascivious

conqueror. He goes on to command Erisbe to entertain the two young princes who were sent with their navies to his aid. She promises that they will receive all the favours they deserve. Hariadeno leaves, bidding Erisbe to remain in the gardens while he attends to affairs of state.

I/x. Erisbe's confidante Mirinda addresses why one should never marry an old man, even if he has all the money in the world. She metaphorically and aphoristically goes on to explain why. The 'bitter drink' would only increase the 'arid thirst'; one would have to wash his filthy face with dirty slaver, and so on. Addressing old men, she advises they divest themselves of dirty thoughts as they will 'soon be dead' (*Di lascivi pensier l'alma spogliate/Che tosto diverrà/La vostra pigra età preda del fù*) She finishes by addressing young ladies directly, saying 'should Fate destine you to be married to an impotent old man, may my queen (Erisbe) be a salutary lesson!'

I/xi. Destino proclaims that, as 'the offspring of that eternal and uncreated mind which was born of the womb of almighty Chaos' and since he 'has the Stars and Nature as his ministers, one flees his wise, mortal, and fast arrows in vain'. Destiny I am, says he, 'king of events, lord of the elements, who enchains human judgement'.

I/xii. Amor enters and submits himself before Destiny, who decrees that Amida will again become the lover of the 'errant virgin' (Sicle) and Ormino alone will be Erisbe's lover. These astounding deeds shall cause all Africa to admire Fate. Destiny will guide the happy couple to enjoy 'unspeakable pleasure'. The act ends as Amore flies quickly to obey Destiny's will, and Destiny goes to part the clouds, Heaven-bound.

ACT TWO

II/i. Mirinda (presumably) plaits Erisbe's hair. They sing together: what is it beautiful golden locks and a beautiful mouth cannot do? The former restores concord and binds disunited souls, the latter enchains rivals together with its nectar. They praise the sweet tyranny and delightful compunction of love. Finally, they sing of being accustomed to winning.

II/ii. In colourfully poetic terms Amida flatters Erisbe. She reciprocates and exceeds his compliments ('why, the praises that you give my eyes should be for *yours!*'). But Amida cannot contain his jealousy. 'Are you lost in my eyes or in Ormino's?' With artful harmony she reassures him: 'Ormino loves that you are loved' and then she advises and admonishes him: 'pour out the bitter bile of jealousy'.

II/iii. Sicle and her two companions, still in disguise, step into the royal palace. Sicle greets Erisbe with apposite decorum: may all your endeavours, beautiful queen, be surrounded by friendly thoughts. But she alludes to dark forces at work, and prays 'may heaven be with you'. Erisbe would like to have her fortune told by the 'wandering Egyptians', but Amida asks to go first. In a series of bitter asides we see Sicle is very angry (she would like to chop off the ingrate's head). Amida wants to know who the best soothsayer is. Erice sets up the scene by affirming Sicle's prowess. Summoning her considerable acting powers, the princess chants astrological and astronomical verbiage. Amida offer his right palm. Sicle gradually 'reveals' his true character. The mensal (rectangle of flesh below the fingers) which extends

uninterrupted to the top of the index finger is tinted by fiery venom which points to his being a soldier... or a traitor. She artfully gains the credulity of Amida and Erisbe by revealing truths about Amida that Erisbe does not yet know: that he was impaled in the chest in battle. Amida confirms to Erisbe that it is true. Still examining his palm, Sicile goes on to reveal something more distinct: that where 'Jove is located a little figure similar to a letter D reveals his perfidious nature'. As Amida gets angry and defensive, Erisbe begins to doubt him. Sicile asks him about a princess in Torodenta whom he loved and betrayed so basely. Erisbe begins to argue with him and Amida claims the fortune-teller to be a liar – yet she has only said what he knows to be true.

Having successfully sown the seeds of doubt in Erisbe's mind about Amida, Sicile goes on to reveal Erisbe's fortune, ignoring Amida's protestations not to believe her. 'If I'm not mistaken, you love that inconstant warrior [Amida] who, betraying you like the other girl, feigns loving you... Listen, if you want to be happy, you should love Ormindo alone'. Erisbe tells Amida she must leave, and he should stay, consider the woman he scorned, and dismiss cruelty from his heart.

II/iv. Amida turns furiously to the 'Egyptians' and curses: 'may your wandering feet never find peace'! Erice, tells his to 'shut up!' but assuages his anger by assuring that *she* will render Erisbe unto him. Amida responds enthusiastically, promising her sufficient gold to 'satisfy avarice' if his wish comes true. Erice extols her magic powers to Amida to whom 'hope is restored'. She orders him to go to the uninhabited, rocky place near the old walls, which look towards Libya. There she will 'prepare her incantation'. He leaves, and Sicile demands of Erice what she has planned for the 'dissembler'. 'You'll find out', Erice replies, 'and I want you to play your part'.

II/v. Melide, comments on the action, saying she would like to love, but he who does receives in return nothing but sorrow. Addressing Cupid, she says, 'draw your bow as you wish, shoot your arrows, wound as much as you want, you won't have me among your ranks'. 'I don't fear your power; your existence to me is well known, I won't fall into your traps'.

II/vi. Nerillo rants about life in the city. What habits, people, clothing, rudeness... and everyone wants me! 'There are thousands of perils, and I am constantly harassed'. Harassment includes having his cheeks pinched by someone he hardly knows, men inviting him to dinner, and people pretending to have met him elsewhere. He wishes Amida would get out of here!

II/vii. The scene changes to a pleasant shore outside the city walls. Erisbe is on the ocean front, singing of the pain of deceit. Having sown the seed of affection in a fickle and inconstant heart, she 'reaps a sad harvest of desperate tears and pain'. Erisbe sings that she does not want to love a heart addicted to deceit, and rejecting Amida, resolves to 'consecrate her entire soul to Ormindo alone'.

II/viii. Ormindo enters with some grave news for Erisbe. He must leave immediately. Erisbe, distraught, demands to know why. He is compelled to leave, having received a letter from his mother (Cedige, Queen of Tunis) which he reads: 'Emboldened by your absence, the King of Algeria has taken to sea with his ships and armed Arab mercenaries and besieged Tunis, which will fall helpless unless you hasten back immediately'. Ormindo, then, is called home to save his kingdom and familial honour

by military action. Erisbe is distraught. Ormindo hopes to disseminate his grief in the foam as he ploughs the ocean back to Tunis. But Erisbe quickly decides: 'If you are my star and I am your beloved, I must come with you'. Abandoning her husband is a pardonable offence, she says, my faults are those of love. After ordering the faithful Mirinda to stay behind to delay the discovery of her flight from court, she and Ormindo pray together: 'Oh Love, may Thetis watch our galleys, may He guide us safely into port'.

II/ix. Mirinda asks whatever will the king say when he learns of Erisbe's disappearance? But if she had a hunky lover (*nerboruto amante*) she would do the same. 'If you'll pardon my honesty, I wouldn't want to die of frustration and boredom with a withered and defective man'. An old husband with frosty hair and a dried and wrinkled face is not going to 'keep me awake at night'. I'd like to 'enrich my beauty' with a lover who would know how to kiss me back.'

II/x. Fortuna, who has the power over every moment of fate, calls upon her minister and servant Destiny to summon a storm to return the fleeing ship back to port, by filling the air with raging winds of the three Elements.

II/xi. A chorus of winds demands the 'proud heir of Astraeus' what she wants. 'Do you want to bring down the sky, raise the seas in order to submerge the stars and the god of Delos? Fortuna replies: I do not want such a laborious undertaking. The sky shall stay put and the stars shall still shine afire. Rather, I ask you to breathe instead upon Ormindo and return his fleet to Anfa. The firmament is filled with gushing winds and the sea with crashing waves in order to return the wanton lovers back to shore.

ACT THREE

III/i. The scene is set in an isolated and uninhabited area within the city walls. Erice explains to Sicile and Melide that she has brought regal ornaments to 'serve her intentions' and water to wash off Sicile's make-up (*succhi herbosi*) to return her natural look (*la nativa effigie*). Erice orders Sicile and Melida to 'stick to the plan', enter a cave taking the adornments with them, and 'not to be afraid'.

III/ii. In order to help substantiate her subsequent incantations, Erice marks circles on the ground. Pity men like Amida, she says, who resort to the intercession of magicians in order to bring women to their feet. In royal personages only 'true love can stir love', but (in a playful use of words) she says that for common people 'money talks' (*Ma ne cori volgari nasce da l'oro Amor, cresce con l'oro, e l'oro impetra quanto vol da loro*). 'In vain you spend time, little narcissuses, in love. Chew your gloves [in frustration], for you'll never be loved'. Leaving little to the imagination, she continues: 'you'll never enter'. 'Fancy hair-dos will not lead to being tied to a beloved girl. Music and dancing have lost their power too. Lovers only want lovers who are givers. It is a new law of love: those who *give* may 'enter', those who *don't* stay outside.'

III/iii. Amida arrives at the appointed place. Erice tells him she has prepared her spell. Telling him to stand in the middle of the circle, she explains that she will call upon the soul of a scorned soul from the 'dark realm' to appear, whereupon Erice will leave, as

the soul will not allow someone who is not in love to be there. Discouraging further inquiry, she 'prays' upon the 'dark monarch of the damned Cocytus, black Hecate' to listen to her words and summon from Hades a soul from the legion of scorned lovers. Getting into her stride she calls, chant-like, for the unhappy soul, which fled the beautiful body of Sicle, to appear. Amida's reaction is immediate: of Sicle? He hears the name of his former love and realises that she must be dead. Erice tells him to 'shut up'. The chant is repeated. Amida asks how she died. 'She killed herself'. Erice repeats the chant again then relates the gory aspects of the 'suicide'. Amida's heartbreak at the news is clear. As he weeps Erice heartlessly confirms, 'yes, yes, she's dead', again tells him to shut up. She repeats the chant. As Sicle fails to appear Erice, aside, calls upon her to 'get a move on!' and leaves before the 'ghost' appears.

III/iv. Amida is stupefied by the appearance of the beautiful 'ghost' of Sicle. Does she come from heaven or hell? She asks, 'is it not enough that you disturb my slumber?' But she cannot hide her passion and rage: 'Oh, if only I had never met you!' Amida says that he did not come to disturb her rest. 'I didn't know you were dead' and news of it has broken his heart. Sicle says: 'you left me for an adulteress' and she calls upon the furies to hurl themselves and torment Amida, only to immediately change her mind – 'no, don't come, as although I am yet betrayed... I adore my betrayer'.

Amida responds that the vengeance to which he is subjected is as just as it is unexpected: his heart is full of fire at the sight of Sicle's ghost and he is now forced to love a spectre. Alas, he says, 'I love you and have no hope of ever possessing you'. Sicle's 'ghost' initially spurns his profession of love, but as he emphasises his love and laments his fate (Ah Sicle, why are you not alive?) she can no longer maintain the pretence: 'I *am* alive if you love me, dead if you *don't* love me'. Amida confirms his love and Sicle tries thrice to convince him that she is indeed alive, but he recoils in fear. 'Go in peace, beautiful ghost'. When Sicle explains that she came in disguise and was the 'gypsy' who exposed his perjuries to Erisbe, and that the sorceress who summoned her 'spirit' was the nursemaid Erice, he realises that it truly is Sicle, and sings of his reborn love for his beautiful, faithful and betrayed darling.

III/v. Amida is taunted by Erice for 'embracing ghosts'. Having been deprived of the loving 'food of love' for so long, Sicle says she will never have enough of putting her arms round Amida's neck. Amida says he is in paradise, and together they sing of the shooting arrows of love, which pleasure their hearts.

III/vi. At the arsenal, Hariadeno is urgently issuing orders to his officers that his ships set sail to capture the fleeing couple. Then he contemplates his fate and the trappings of his office. If he doesn't ensure swift and memorable revenge for such a nefarious crime he loses all kingly authority, while he feels personally so scorned and unhappy.

III/vii. An aide informs Hariadeno that preparation of the vessels is no longer necessary as Erisbe and Ormino have been captured alive in port, having been returned to shore by a furious storm, which wrecked his ship and killed many of his crew. Thanking the Gods for discerning the crimes of mortals, Hariadeno orders them poisoned. Osmano questions the king. Must Ormino die? Yes, the adulterers will be poisoned immediately. Osmano is distraught at his comrade's fate – Ormino saved his life. Hariadeno, grief-stricken and deeply wounded, equivocates. His love for Erisbe demands clemency – her beauty would surely explain her actions. Did lust stir

her to commit the crime? But he is losing his reason. The order must be carried out. But perhaps she was taken by force by the traitor? But her flight was voluntary. Conceding that he is deluding himself, he concludes that they be put to death.

III/viii. Messo reflects that if Argus falls in love with a mole he is bound to acquire his blindness. False and mendacious, he promises joy but brings only pain. Likewise, the king should look at his white hair, wrinkles and hairy lips in the mirror and wisely allow a substitute into the marital bed. Instead he gets blinded by an 'out-of-season' affection, leading to fury and dishonour.

III/ix. Back at court, Mirinda, oblivious to events at port, soliloquises on Erisbe's maritime elopement: 'How I envy her flight and her good fortune!' Queen Erisbe had so many royal accoutrements yet was so unhappy with her ossified husband. 'Now I think her mood will have changed and her breast set on fire as she sails the sea'.

III/x. Osmano enters in a gloomy mood, commenting on a miserable day in which perfidious Love has caused the bloody reddening of the sea, the staining of the sun and an infernal fog. Mirinda is unimpressed by all his sighing. 'You blame Love for your love of one who scorns you. I don't love you, I shun you and I don't want you'. Osmano replies that his sighs are not for her rejection of him, but for the imminent death of Ormindo and Erisbe. 'I want to save them, or else to die'. Mirinda, impressed by his heroism, promises herself to him if he saves them and encourages him: 'fear cannot stop you – you can get what you want with a resolute heart!' His desired is increased and he leaves full of hope and courage to save them – or to die.

III/xi. A room in the royal palace. Ormindo and Erisbe are under guard. Ormindo bemoans the burden he feels over Erisbe's fate, but not his. Erisbe in turn grieves for Ormindo's fate and not her own. Cursing the 'tyrants of the waves' they turn on faithless Love, who 'controlled their sails', and drove his trusted devotees to the shore. Ormindo wishes the king to kill him alone. Erisbe wishes likewise. They sing: 'the black cloak of death should only cover *me*'.

III/xii. Osmano enters the room and cannot bring himself to utter the fugitives' fate. Ormindo spares him it: 'I know the sentence; you bring me death'. Osmano shows the prisoners the poison, and tells them it is for them both. Ormindo accepts his fate but cannot accept Erisbe's. Erisbe counters that he will not die alone and, swiftly grabbing the poison, abruptly drinks it. 'I want to die before you as I cannot bear to see you die'. Ormindo hastily takes the potion and swallows it so that they may die together. Erisbe rails against the deities. 'Is this the marriage promised to us by the Cyprian god? Ormindo says, 'do not blame Love, but complain to Heaven which is hostile towards us... As his reward we shall enjoy infinite joy'. 'Yes, yes, says Erisbe this night, thanks to love shall open up a new day'. As the effects of the poison increase, they rail against the gods, and alternate between infinite joy at the prospect of an afterlife together and fear that as they 'cross the waters of Lethe' they may enter an oblivious state. As they get more soporific, they sing together of their gladness that their suffering will be short. Ormindo gives Osmano a letter from his mother to Hariadeno, asking him to deliver it.

III/xiii. As Erisbe comes close to death, Ormindo cries out her name, begging her to wait for him too to die. 'I await you in Elysium', and feeling her breathe slip away,

she bids him farewell. Ormindo laments Erisbe and follows Erisbe into death, 'don't let me live any longer... I follow you, my beloved', unable to complete his last sentence.

III/xiv. Hariadeno arrives on the scene and begins abruptly: 'are those adulterers dead?' Yet when Osmano confirms it the façade crumbles immediately. 'I'm human after all... I came here to trample on their impure corpses...but this tragic sight arouses my pity. I see he who valiantly saved my kingdom and I look at my departed love.' Osmano produces the letter from Ormindo's mother. Hariadeno regrets: 'Oh, Cedige, how you will grieve for the death of your son, which I so unjustly called for'.

Osmano reads it (and I translate it here in full): 'I take pleasure in your victories. If, as you wrote, Ormindo saved you from danger, the offspring saved his father. He is your son. You must remember when as a young warrior you arrived on the shore at Tunis and your heart burned for my beautiful sister Nearbe. Ormindo was conceived by this illicit love, which aroused in you thoughts of marriage. He was born exactly when I was in childbirth. My unfortunate one died, and for royal interests I hid the death of my child and lied to [my husband] the king that I had produced your lovely baby. Thus did Ormindo grow up in a royal manner. I restore him to you now, as you saw him amid the fury of naval battle.'

Osmano, moved by the king's devastation at having killed his new-found son, decides he cannot delay uncovering his unknown deceit: 'Sire, if I disobeyed your orders I am ready to receive the punishment. Obligated to poison Ormindo and Erisbe, I resolved instead to give them a sleeping potion with the idea of dragging them from the sepulchre and saving them for a brighter future. They are not dead, they are asleep'.

Overjoyed at Osmano's deceit, Hariadeno proclaims his happy old age. Osmano revives the sleeping couple. Ormindo somnolently thinks they have been reunited in the afterlife. Erisbe sees that they are where they left off. Hariadeno tells Ormindo that he is his only son. 'Embrace your father. The gods saved you to console my final days'. He tells Erisbe that, although her transgressions are very grave, he will try to banish them from his memory. He explains to the confused Ormindo how he conceived him in Tunis with Nearbe, the sister of Cedige. Ormindo is overjoyed at finding his long lost father and begs forgiveness for his perfidy (it was Cupid who prompted him to do it). Hariadeno understands the power of love.

Hariadeno, citing his advancing years, announces his abdication. He assigns his wife and kingdom to Ormindo who, capable of greater rule, will bring increased splendour to the throne.

III/final scene. Amida introduces Sicle, now undisguised, to Erisbe who addresses her: 'our loves have coursed through unknown ways and mountainous precipices'. Ormindo counsels Amida, never give refuge to jealousy in his heart. Mirinda, who promised to marry Osmano if he saved the fugitives from death, asks Erisbe for his hand in marriage. Amida and Sicle call upon doleful sighing to fly from their hearts. Erisbe and Ormindo pray ever to share a conjugal room and a bed, and for loving pleasure to rule their hearts and expel contentions forever. Sicle and Amida call on nourishing Love to tighten the knot that binds them. Ormindo and Erisbe sing

together: 'Don't complain of Love. He only brings torment in order to sweeten happiness'.

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