

Various Composers

***DIALOGO: MERGELLINA E . SERENATA***  
***FOR SOPRANO, ALTO, STRING ENSEMBLE, AND***  
***BASSO CONTINUO***

Edited by Marie-Louise Catsalis

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## INTRODUCTION

The *Dialogo: Mergellina e Zefiro*<sup>1</sup> is a serenata for two voices and string ensemble, most likely intended for outdoor performance. It survives in only a single source, a manuscript, now in the Abbey of Montecassino, Italy (cat. no. 5-F-15b, ff. 108-137v), containing the full score. Within that manuscript it is placed between two serenatas by Alessandro Scarlatti: *Venere, Adone e Amore*<sup>2</sup> (in a version written for a performance in Naples in 1696) and *Il Genio di Partenope, la Gloria del Sebeto, il Piacere di Mergellina* (likewise performed in 1696). Also included in the manuscript is a two-voiced serenata, *Aglaura e Corebo*, by Severo de Luca. The dating of the *Dialogo* to the late seventeenth century, suggested by the dates of the adjacent Scarlatti serenatas, would be in keeping with the style of its music.<sup>3</sup>

The text locates the performance venue as the Bay of Naples: the main character, Mergellina, personifies a favorite stretch of coastline, traditionally used for serenata performances. The coastal surroundings are a recurrent motif of the text. Although the generic title “serenata” is not found on the manuscript, the work has many characteristics of the outdoor serenata tradition. For example, its setting, with transparent references to the sea as performance location, is common with this genre.

Intricate word play, a regular feature of serenata texts, is seen for example in the aria *Qual magia di voce amena*, which speaks of the Siren, a reference to the Naples symbol of Parthenope. This Siren is compared with the Siren that entranced Ulysses and led to his shipwreck. In this jubilant piece, Zefiro assures the audience that this Siren sings songs of life, not death.

The work begins with a moderately slow introduction, leading to a *balletto* marked *allegro*. This may indicate a dance, such as occurs in several serenatas, particularly those of a pastoral character.<sup>4</sup>

The Petrarchan descriptive formula *Hor che*,<sup>5</sup> seen frequently at the beginning of solo serenatas, occurs twice in this serenata, but not as the opening. The first duet *Deh brillate onde tranquille* contains the phrase “... hor che sparge il crin di Fille in queste arene” (... now that the locks of Phyllis [the sun] have scattered on these sands). The final duet opens

<sup>1</sup> The full heading on the opening page reads: *Dialogo: Mergellina e Zefiro / Canto, e alto con V.V. [violini]*.

<sup>2</sup> An edition of this work by Rosalind Halton is forthcoming with A-R Editions, *Recent Researches in the Music of the Baroque Era*.

<sup>3</sup> Stylistic indications of a date in the 1690s for this work include the prevalence of arias accompanied by basso continuo only, and the use of strings to punctuate, by means of beginning and ending *ritornelli*. When used during arias, the instrumental parts do not form an integrated contrapuntal texture with the voice, but rhythmically reiterate the harmony.

<sup>4</sup> For accounts of serenatas incorporating dance found in the *Gazzetta di Napoli*, see February 7 and November 13, 1696 (Griffin 1993: 19, document 85; and 25, document 100), October 26, 1723 (Griffin 1993: 111, document 495). The accounts sometimes point to the performers dancing, or the audience, or a mixture of the two, as the stage boundaries are blurred, or even broken.

<sup>5</sup> See Griffin 2000, xvii for a discussion of the “hor che” formula in the works of Alessandro Scarlatti and earlier composers.

with “Et hor che Fille in queste rive appare” (And now that Phyllis appears on these banks). The familiar use of this formula, even if in these instances it is a reference to sunrise instead of sunset, is an indication of the recognition by poet and audience of the serenata genre.

A composer is not identified on the manuscript. As it appears between two serenatas by Alessandro Scarlatti, the question arises as to whether it is a work of this composer. In Scarlatti’s known multi-voice serenatas the vocal soloists predominantly sing solo arias, and when a duet occurs, the voices tend to answer each other as if in conversation. In contrast, the *Dialogo* stands out for its numerous duets with their frequently close harmony, which casts doubt on Scarlatti’s authorship.

The *Spassi di Posillipo*, known since the sixteenth century, were seaside festivals occurring during the summer months of July and August. They were multifaceted celebrations of summer, in which music formed an important part.<sup>6</sup> Scarlatti’s *Venere, Adone e Amore*, the companion piece in this same manuscript, was used as the opening of the Posillipo in 1696, as indicated by the title page. There are accounts of such outdoor music-making early in the seventeenth century.<sup>7</sup> The tradition continued throughout the seventeenth century, and well into the eighteenth.<sup>8</sup> The noble women would use coaches to arrive at the festivities, while the men of the nobility would travel by gondola to the performance venue.<sup>9</sup> Often a floating stage could be erected, as was the case for *Venere, Adone e Amore*, and the performance was a conglomeration of visual spectacle, often including bullfighting, dance, and fireworks.<sup>10</sup>

<sup>6</sup> For a detailed description of the *Spassi di Posillipo*, see Fabris 2007, 7-9.

<sup>7</sup> A report from the *Cronicamerone d’Antonio Bulifon* details a wedding celebration in 1617 at the Chiaia (D’Alessandro 1983,159) and the *Diurnali di Scipione Guerra* gives an account of a theatrical festival performed on a stage in the water in 1623. Although not part of a summer festival, Roland Jackson’s 1978 A-R edition of a Neapolitan *Festa a Ballo: Delizie di Posillipo Boscarecce, e Maritime* provides an early example for the music of a typical celebration. It was performed on Carnival Sunday, March 1, 1620, to celebrate “the happiness occasioned by the return to the health of His Catholic Majesty, Philip III of Austria, King of the Spains.” The title of the work, *The Sylvan and Oceanic Delights of Posillipo*, celebrates the natural outdoor surroundings enjoyed at the Bay of Naples, used here as backdrop for a theatrical musical presentation.

<sup>8</sup> Alessandro Scarlatti’s *Il Dafni* (1700), now counted among one of his operas, was a birthday celebration piece, described as a *favola in musica* by the *Gazzetta*, and performed for the wife of the Viceroy for her birthday on August 5, 1700. As specified in the libretto, it was performed *sullo scoglio di Mergellina*—on the rocks of the Mergellina (Pagano 1972: 157). For accounts referring to seaside performances at the Posillipo from the first quarter of the eighteenth century, see Griffin 1993: 36, document 160; 59-60, document 251; 63, document 270; 63, document 272; 67, document 291; 68, document 294; 68, document 295; and 69, document 297.

<sup>9</sup> Napoli – 26 Giugno 1685: “dopo pranso si diede principio all’apertura del passeggio di state sù le riviere di Posillipo, ... che v’accorsero per godere della soavità della musica, ch’in più gondole girava per quella Riviera” (Griffin 1993, 2, document 6) [... after lunch, for the opening of the walking-place promenade at the Posillipo...they strolled while enjoying the sweetness of the music, as were many in gondolas, cruising that river.]

<sup>10</sup> Napoli – 21 Agosto 1685: “...Si continuarono dette feste per 3. giorni. Sabato prossimo vi si farà la caccia de’ Torri: Domenico il Carosello, & altri giochi Cavalereschi, & Lunedì si farà un Carro Trionfale portatile per mare, con di sopra molti Cavalieri, e Musicci che dovranno fare balli, e serenata la sera....” (Griffin 1993: 3, document 14).

One less than savoury aspect of such visual entertainment involved the lower classes of Naples. The *cuccagne*, large pyramids of food ready for the sacking, became very popular. More entertainment for the nobility than charity for the poor, they were erected and “offered” to the masses, while the nobility eagerly watched the ravenous crowds fighting for their portion.<sup>11</sup>

Images of fishing are evoked in the penultimate number of this *Dialogo*, the duet no.13, *All'onde alla pesca*. Perhaps this was a moment for the display of “generosity” to the starving populous: the distribution of fish. Fishing was the subject of another evening’s entertainment, as documented in the *Gazzetta*, on September 26, 1702:

*La sera del medesimo giorno [sabato] il Principe di Santobuono (eletto Ambasciadore a Vinezia) per celebrare secondo il suo nobil genio il Compleannos della Regina N.S. fece rappresentare nel suo palazzo una dilettevol favola piscatoria, con una brieve introduzione in musica...*<sup>12</sup>

[The evening of that same day [Saturday], the Prince of Santobuono (elected Ambassador to Venice), to celebrate the birthday of our Majesty the Queen according to the noble custom, staged a delightful fishing tale in his palace, with a brief musical introduction.]

Another opportunity for a public display of food distribution, particularly of fish, was the religious period of Lent.<sup>13</sup> Such a gesture is described during a 1686 Lenten festival, where fish were flung down from a triumphal float, accompanied by motets:

...seguì un carro Trionfale fabbricato da Marinari a somiglianza del mare su la cima del quale sedeva il Dio Nettuno attorniato da molte Sirene, e Ninfe, e gionto sotto I balconi de S.E. dopo aver cantato alcuni mottetti in lode della medesima, cominciarono a gittar da sopra a basso tanta quantità e diversità di pesci, che molti se ne provvidero per quaresima.<sup>14</sup>

[...a triumphal cart followed, made by seamen to resemble the sea from above, where the god Neptune was sitting, surrounded by sirens and nymphs, and having arrived under the balconies of Her Majesty and sung a few motets in praise of the same, they began to fling down from up high a vast and varied quantity of fish, which provided for many during Lent.]

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[...The festival will continue for three days. Next Saturday will be the bullfight; on Sunday, the joust and other chivalrous games; and on Monday, a seaworthy triumphal cart, carrying many noblemen and musicians, will host a ball with a serenata in the evening.]

<sup>11</sup> For the role that food, famine, and hunger played in such spectacles, see Fabris 2007: 33.

<sup>12</sup> Griffin 1993: 34, document 146.

<sup>13</sup> See Mancini 1968, 89 and 169, n. 9 and 10.

<sup>14</sup> Domenic’ Antonio Parrino, *Avvisi*, February 26, 1686, no. 41, as quoted in Mancini 1968, 171, n. 28. A similar event from the Lenten period of 1670 is documented by Antonio Bulifon, and reproduced in Mancini 1968: 171, n. 24.

## Instrumentation

The instrumentation is not specified with each part in the score, but the indication “V.V.” in the title (see note 1, above) leaves no doubt that the instrumental upper parts were intended for violins, whereas the figured bass part would be performed by a bass string instrument (presumably a cello), along with a harpsichord to realize the harmonies. In view of the acoustical conditions of the outdoor venue, the ensemble may well have consisted of a more substantial group, strengthened by employing multiple violins on the upper parts, reinforcing the bass line with a string bass, and adding more continuo instruments. The work that precedes the *Dialogo* in the manuscript, the serenata *Venere, Adone e Amore*, indicates that the continuo group included *leuti, contrabassi e cimbali* [lutes, string basses and harpsichords], all given in the plural.

The designation of the aria no. 11, *Temprando gl'accenti* as “Aria con violino solo” could simply refer to the fact that in previous sections there were two distinct violin parts, but more likely it prescribed a contrast with the multiple violins employed before. After the violin obbligato solo, all violins return for the duet no. 13, *All'onde alla pesca*. Although here too only one violin part is provided, the prescription *all'unisono* clearly indicates that all violins play this part in unison.

## Editorial Procedures

The following edition reflects the manuscript in all particulars. Editorial markings are given in brackets or are addressed in the editorial notes. In the manuscript the part of Zefiro was notated in soprano clef (C1) and that of Mergellina in alto clef (C3), both of which have been converted to treble clef (G2) to conform to modern practice. The archaic Italian spellings of the text have been retained, and made consistent.<sup>15</sup> Modern usage has been followed for accidentals, so that they remain in effect for a measure unless canceled by a natural. Original beaming, and key and time signatures have been retained. The sparse figuring of the basso continuo line is retained.

## Editorial Notes and Corrections

The *Dialogo* shares the same, presumably Neapolitan hand as *Venere, Adone e Amore* and *Il genio di Partenope*. The watermarks of this entire manuscript alternate in midwork from a quadruped within a single circle to one of two rods arranged in a cross formation within a single circle<sup>16</sup>, the former being an indication of local Neapolitan provenance (Shearon

<sup>15</sup> Zefiro's character is spelled inconsistently, either with a single or double “f.” Likewise, the “h” of “*horche*” is sometimes omitted. It has been standardized to always retain the “h,” in part to remain faithful to its connection to the Petrarch sonnet, mentioned above.

<sup>16</sup> The provenance of this watermark is as yet unknown. However, it occurs in this Neapolitan work, as well as its companion piece, *Venere, Adone e Amore* and Severo de Luca's serenata, *Aglaure e Corebo*, all held in the library of the Abbey of Montecassino, and all with links to the city of Naples.

2000: 111). Within the *Dialogo*, the watermark is almost entirely the latter, changing to the former for the final page.

The following corrections or editorial emendations were introduced:

*Introduzione e Balletto*, m. 23: there is no closing repeat sign in the ms.

*Aurette gioconde*, violin 2, m. 96, beat 2: the flat is not given in the ms.

*Aurette gioconde*, continuo, m. 97, beat 3, second eighth-note: *f* is given in the ms.

*Così vaga dall'ima spelonca*, voice, m. 141, beat 4: the dotted rhythm is not given in the ms., but is supplied for consistency.

*Non ha il mar, non ha il cielo*, Zefiro, m. 191, beat 1: the rhythmic sequence is continued in the ms., but is changed in the edition to an eighth note and two sixteenths by analogy with Mergellina.

*Zefiro! Mergellina!*, continuo, m. 366, beat 4: the last note is figured with a sharp in the ms., which has been omitted in the edition. It is either a mistake, or it refers to the sharpened fourth.

*All'onde alla pesca*, violin 1, m. 409, beat 3: the dotted eighth-note is *d*" in the ms., but is changed to *e*" for consistency with m. 370.

*All'onde alla pesca*, violin 1, m. 431, beat 3: the dotted eighth-note is *d*" in the ms., but is changed to *e*" for consistency with m. 380.

### **Acknowledgments**

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January 2008

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## TEXT AND TRANSLATION

[2. Aria] *Mergellina*:

Aurette gioconde,  
ch'in sen mi scherzate,  
zaffiri dell'onde,  
ch'il pié mi bacciate,  
voi dite qual nume  
quest'ombre illustrò?  
Di Dori alle spume,  
qual sole novello,  
con raggio più bello,  
gl'argenti indorò?

[3. Rec.] *Zefiro*:

Paradiso di Flora, atrio frondoso,  
reggia d'Amor ch'ogni delizia accogli!  
Al rezo de tuoi scogli,  
Zefiro ossequioso i vanni inchina.  
Se una beltà divina  
in questo lido a passeggiar sen viene,  
sponde felici, avventurate arene.

[4.] Aria, *Zefiro*:

Così vaga dall'ima spelonca  
su l'umida conca  
mai Tetide uscì.  
Nel suo carro che l'ombre flagella  
l'Aurora si bella  
dal Gange apparì.

[5.] *Zefiro, Mergellina a 2*:

Deh brillate onde tranquille,  
Deh gioite aure serene,  
hor che sparge il crin di Fille  
raggi d'oro in queste arene.

[6.] Rec. a 2 :

Non ha il mar, non ha il cielo  
della sua rosea bocca,  
de suoi lumi ridenti,  
più candide o più belle  
in sfere, in conche, o margherite,  
o stelle.

*Mergellina*:

You pleasant breezes,  
that play in my breast,  
you sapphires of the waves,  
that kiss my feet,  
tell me what kind of deity  
has lit up these shades?  
What has gilded the waves of Doris,  
what kind of sunrise,  
with its most beautiful rays,  
has gilded that which was silver?

*Zefiro*:

Paradise of Flora, leafy bower,  
love's realm, welcoming all delights!  
By the shade of your rocks,  
Zefiro respectfully folds his wings.  
If a divine beauty  
comes to stroll on this beach,  
happy the shores, daring the sands.

*Zefiro*:

Thus beautiful in her moist shell  
Tethys never emerged  
from the depths of the cavern.  
In her float that whips the shadows,  
the most beautiful dawn  
appeared from the East.

*Zefiro and Mergellina*:

Come on, shine calm waves,  
Come on, rejoice tranquil breezes,  
now that the tresses of Phyllis  
scatter golden rays on these sands.

Recitative, duet:

Neither the sea, nor the sky has  
pearls or stars in their hollow spheres,  
more shining or more beautiful  
than her rosy mouth or her smiling eyes.

[7. Aria]

*Mergellina:* a) Dal cinabro  
di quel labro  
stilla nettare Cupido.  
*Zefiro:* b) Da quegli'occhi  
par che scocchi  
le saette il Dio di Gnido.

*Mergellina:* 1) From the vermilion  
of those lips  
Cupid extracts nectar.  
*Zefiro:* 2) From those eyes  
the God of Gnido [Cupid]  
shoots his arrows.

[8.] Rec., *Mergellina*

Taci! Zefiro taci,  
che la beltà che questi scogli infiora  
fa con soavi accenti  
fermar sull'ali addormentati i venti.

*Mergellina:*

Silence! Zefiro, be silent, so that  
the beauty that adorns these rocks  
with sweet tones will make  
the winds' wings stop and fall asleep.

[9. Aria] *Zefiro:*

Qual magia di voce amena  
a miei voli il fren prescrisse,  
che non può la mia Sirena  
s'anco vince un cor d'Ulisse?

*Zefiro:*

What magical pleasing voice  
demanded me to halt my flight,  
so that even my siren  
cannot conquer a heart like Ulysses'?

[10.] Rec., *Zefiro:*

Volgete olà volgete,  
le poppe intorno al lido, o legni erranti!  
Che la nuova Sirena,  
qui con diversa sorte,  
tesse incanti di vita e non di morte.

*Zefiro:*

Oh turn there, turn the stern  
towards the beach, wayward oars!  
Because a new siren,  
here with different fate,  
weaves spells of life, not death.

[11.] Aria con violino solo, *Mergellina:*

Temprando gl'accenti  
di maga canora,  
lusinghe non ha.  
Con vezzi innocenti  
d'un cor che l'adora  
tiranna si fa.

*Mergellina:*

In tempering the accents  
of the singing sorceress,  
she loses her allure.  
With innocent allurements  
she becomes a tyrant  
to an adoring heart.

[12.] Rec. [a 2]

*Mergellina:* Zefiro! Non sospiri  
ai lampi di quel ciglio!  
*Zefiro:* Mergellina! Non ardi  
al suon di quelle note!  
Ah ch'al diletto immenso,  
estatico di gioia,  
ebra di meraviglia,  
io non ho senso.

Recitative, duet:

*Mergellina:* Zefiro! Do not sigh for the  
lightening of that gaze!  
*Zefiro:* Mergellina! Do not burn  
for the sound of that night!  
Ah! because of the immense delight,  
ecstatic with joy,  
drunk with awe,  
I am numb.

[13.] a 2:

All'onde alla pesca  
d'un vago tesoro,  
ch'il nume bendato  
con l'hamo e con l'esca  
d'un crine dorato,  
fa preda d'un cor.

Duet:

Let us to the waves to fish  
a beautiful treasure,  
so that the blindfolded god  
with his fishhook and bait  
of golden tresses,  
can prey on a heart.

[14. a 2]

Et hor che Fille in queste rive appare,  
splende il ciel, ride il suolo,  
e brilla, brilla il mare!

And now that Phyllis appears at these  
shores, the sky glimmers, the earth smiles,  
and the sea sparkles!

# Dialogo: Mergellina e Zefiro per canto e alto con violini

## 1. Introduzione e Balletto

Introduzione, Andante

Anonymous

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This section consists of three staves: Violin I, Violin II, and Continuo. The music is in common time (C) and begins with a series of eighth and sixteenth notes. The Continuo part includes a sharp sign at the end of the first measure and a sharp sign at the end of the third measure.

Largo

This section consists of three staves: Violin I, Violin II, and Continuo. The music is in common time (C) and features a slower tempo. The Continuo part includes a sharp sign at the end of the first measure and a sharp sign at the end of the second measure.

Balletto, Allegro

10

This section consists of three staves: Violin I, Violin II, and Continuo. The music is in 7/8 time and features a faster tempo. The Continuo part includes a sharp sign at the end of the first measure and a sharp sign at the end of the second measure.

12

tr.

6 6 6 6 6 6 6

This section consists of three staves: Violin I, Violin II, and Continuo. The music is in 7/8 time and features a faster tempo. The Continuo part includes a sharp sign at the end of the first measure and a sharp sign at the end of the second measure. The section ends with a trill (tr.) in the Violin I part.

14

Musical score for measures 14-15. The system consists of three staves: Treble, Alto, and Bass. Measure 14 features a treble staff with a sixteenth-note melody and an alto staff with a single note. Measure 15 features a treble staff with a sixteenth-note melody and an alto staff with a single note. The bass staff contains a sequence of notes with fingerings 6, 5, #, 6, 6, 6, 6, 6, 6, 6, 6.

16

Musical score for measures 16-17. The system consists of three staves: Treble, Alto, and Bass. Measure 16 features a treble staff with a sixteenth-note melody and an alto staff with a single note. Measure 17 features a treble staff with a sixteenth-note melody and an alto staff with a single note. The bass staff contains a sequence of notes with fingerings #, #, b, #.

18

Musical score for measures 18-19. The system consists of three staves: Treble, Alto, and Bass. Measure 18 features a treble staff with a sixteenth-note melody and an alto staff with a single note. Measure 19 features a treble staff with a sixteenth-note melody and an alto staff with a single note. The bass staff contains a sequence of notes with fingerings #, #, #, #.

20

Musical score for measures 20-21. The system consists of three staves: Treble, Alto, and Bass. Measure 20 features a treble staff with a sixteenth-note melody and an alto staff with a single note. Measure 21 features a treble staff with a sixteenth-note melody and an alto staff with a single note. The bass staff contains a sequence of notes with fingerings #, #, #, #.

22

Musical score for measures 22-25. The top staff is in Treble clef, the middle in Alto clef, and the bottom in Bass clef. The music consists of eighth and sixteenth notes, with a key signature of one sharp (F#).

2.[Aria] Aurette giocondo

24

[Vn.]

[Vn.]

Mergellina:

Au - ret - te gio -

[B.C.]

Musical score for measures 24-29. It features four staves: two Violin staves (top two), a vocal line for Mergellina (third), and a Bass Continuo staff (bottom). The time signature is 3/4. The vocal line begins with the lyrics "Au - ret - te gio -".

30

con - de, ch'in sen mi scher - za - te, zaf - fi - ri del - l'on - de, ch'il piè mi ba -

Musical score for measures 30-34. It features four staves: two Violin staves (top two), a vocal line (third), and a Bass Continuo staff (bottom). The vocal line continues with the lyrics "con - de, ch'in sen mi scher - za - te, zaf - fi - ri del - l'on - de, ch'il piè mi ba -".

36

cia - te, voi di - te qual nu - me que - st'om - bre\_il - lu - strò, \_\_\_\_\_ que -

42

st'om - bre\_il - lu - strò? Di Do - ri\_al - le spu - me, qual so - le no -

48

vel - lo, con rag - gio più bel - lo, gl'ar - gen - ti\_in - do - rò? \_\_\_\_\_

54

Con rag - gio più bel - lo, gl'ar - gen - ti\_in-do - rò,

60

gl'ar gen ti\_in-do - rò? Con rag - gio più bel - lo, qual so - le no -

6

66

vel - lo, gl'ar - gen - ti\_in-do - rò, gl'ar-gen-ti\_in-do - rò,

*p*

72

gl'ar-gen-ti\_in-do - rò?

78

Au - ret - te gio - con - de, ch'in sen mi scher - za - te, zaf -

84

fi - ri del - l'on - de, ch'il piè mi ba - cia - te, voi di - te qual nu - me que -

90

st'om - bre\_il - lu - strò? Voi di - te qual nu - me que - st'om - bre\_il - lu -

96

strò? Voi di - te qual nu - me que - st'om - bre\_il lu - strò? Voi di - te qual

102

nu - me que - st'om - bre\_il - lu - strò?

### 3. [Rec.] Paradiso di Flora

107 *Zefiro:*

Pa - ra - di - so di Flo - ra, a - trio fron - do - so, reg - gia d'A - mor ch'o - gni de - li - zia - ac - co - gli!

[B.C.]

4 #3

111

Al re - zo de tuoi sco - gli, Ze - fi - ro os - se - qui - o - so i van - ni - in - chi - na.

5  $\flat 4$  2  $\flat 6$   $\flat 5$

115 *a tempo*

Se\_u - na bel - tà di - vi - na in que - sto li - do a pas - seg - giar sen vie - ne, spon - de fe -

#

118

li - ci, av - ven - tu - ra - te, av - ven - tu - ra - te\_a - re - ne, spon - de fe -

$\flat$  #  $\flat 6$

120

li - ci, spon - de fe - li - ci, av - ven - tu - ra - te, av - ven - tu - ra - te a - re - ne,

$\flat 6$  7 6 7 6 7 6 6

122

av - ven - tu - ra - te, av - ven - tu - ra - te a - re - ne.

#### 4. Aria: Così vaga dall'ima spelonca

124

[B.C.] #6

127 *Zefiro:*

Co - sì va - ga dal - l'i - ma spe - lon - ca su l'u - mi - da con - ca mai Te - ti - de\_u - sci, mai Te - ti - de\_u - sci.

130

Nel suo car-ro che l'om-bre fla - gel - la, che l'om-bre fla - gel - la, nel suo

133

car-ro che l'om bre fla-gel-la, che l'om bre fla - gel - la l'Au-ro-ra si bel-la, l'Au-ro-ra si bel - la dal Gan-ge\_ap pa - ri, l'Au-ro - ra si

136

bel - la, l'Au - ro - ra si bel - la dal Gan - ge\_ap - pa - ri.

#6

139

Co - sì va - ga dal - l'i - ma spe - lon - ca su l'u - mi - da

142

con - ca mai Te - ti - de\_u - scì, mai Te - ti - de\_u - scì. Dal - l'i - ma spe - lon - ca su l'u - mi - da

144

con - ca, su l'u - mi - da con - ca mai Te - ti - de\_u -

146

scì. Dal - l'i - ma spe - lon - ca su l'u - mi - da con - ca, su l'u - mi - da con -

148

- ca mai Te - ti - de\_u - scì.

Ritornello:

[Vn] 150.

[Vn] (#) (#)

[B.C.] #6

153.

#

5. a 2: Deh brillate onde tranquille

157

Zefiro:

Deh gio - i - te\_au - re - se -

Mergellina:

Deh bril - la - te\_on - de tran - quil - le,

[Bc] #6 #

159

re - ne, hor che spar - ge il crin di Fil - le rag - gi  
hor che spar - ge il crin di Fil - le rag - gi d'o - ro,

161

d'o - ro, rag - gi d'o ro\_in que - ste\_a - re -  
rag - gi d'o ro\_in que - ste\_a - re -

163

ne, rag - gi d'o - ro in que - ste\_a - re -  
ne, rag - gi d'o - ro in que - ste\_a - re -

165

ne. Deh gio - i - te au - re se -  
ne. Deh bril - la - te on - de tran - quil - le,

This system contains two staves of music. The upper staff is a vocal line starting with a whole rest followed by a melodic phrase. The lower staff is a lute accompaniment with a bass clef and a flat key signature, providing harmonic support for the vocal line.

167

re - ne, gio - i - te, gio - i - te, au -  
bril - la - te, bril - la - te!

This system contains two staves of music. The upper staff continues the vocal line with a melodic phrase. The lower staff is the lute accompaniment, which includes a sharp key signature change.

169

- re se - re - ne, gio - i - te, gio - i - te, au -  
bril - la - te, bril - la - te!

This system contains two staves of music. The upper staff continues the vocal line. The lower staff is the lute accompaniment, which includes a sharp key signature change.

172

re se - re - ne.

175 Ritornello:

[Vn]

[Vn]

[B.C.]

178

181

6. Rec. a 2: Non ha il mar, non ha il cielo

184

*Zefiro:*

*Mergellina:*

non ha il cie - lo de suoi lu - mi ri -

Non ha il mar, del - la sua ro - sea boc - ca,

[B.C.]

187

den-ti, più can-di-de\_o più bel - le in sfe - re, in con - che, o mar ghe-ri - te, o stel -

più can-di-de\_o più bel - le,

190

le, in con - che, in con - che, o mar-ghe-ri - te, o stel - le, in sfe-re, in

in sfe - re, in sfe - re, o mar-ghe-ri - te, o stel - le, o mar-ghe-ri - te, mar -

7 6 5

193

con - che, o mar - ghe - ri - te, o stel - le.  
- ghe - ri - ghe - te, o stel - le.

Detailed description: This block contains a vocal line and a bass line for measures 193 to 195. The vocal line is in a soprano clef with a treble clef. The lyrics are: "con - che, o mar - ghe - ri - te, o stel - le." for measure 193, and "- ghe - ri - ghe - te, o stel - le." for measure 194. Measure 195 is a whole rest. The bass line is in a bass clef with a treble clef. It features a rhythmic pattern of eighth and sixteenth notes, with a key signature change to one sharp (F#) in measure 194.

7a. [Aria] Dal cinabro di quel labro  
b. Da quegl'occhi par che scocchi

Ritornello:

195

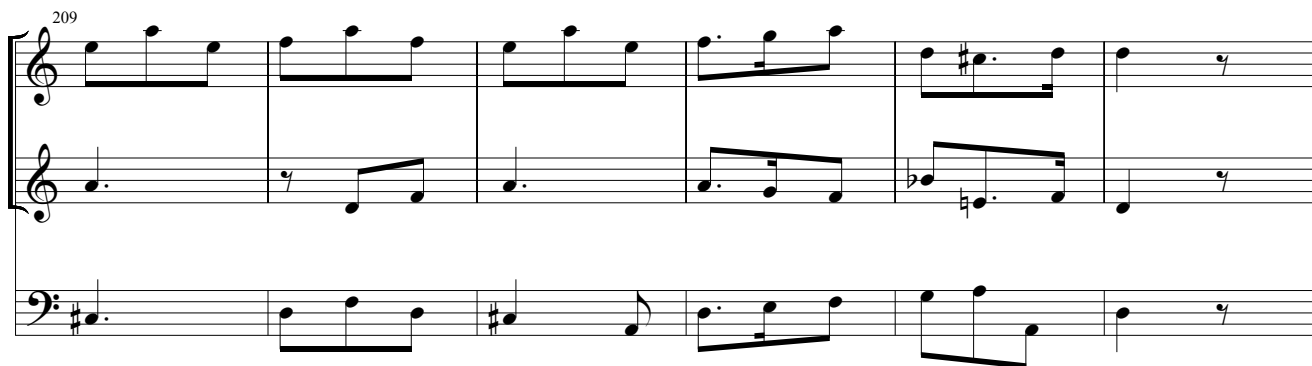
[Vn] [Vn] [B.C.]

Detailed description: This block contains an instrumental ritornello for measures 195 to 201. It features three staves: Violin I (Vn), Violin II (Vn), and Bassoon (B.C.). The key signature is one sharp (F#) and the time signature is 3/8. The Violin I part has a melodic line with eighth and sixteenth notes. The Violin II part has a rhythmic accompaniment with eighth notes and rests. The Bassoon part has a bass line with eighth and sixteenth notes. Measure 201 ends with a fermata.

202

Detailed description: This block contains an instrumental continuation for measures 202 to 208. It features three staves: Violin I (Vn), Violin II (Vn), and Bassoon (B.C.). The key signature changes to one flat (Bb) in measure 202. The Violin I part has a melodic line with eighth and sixteenth notes. The Violin II part has a rhythmic accompaniment with eighth notes and rests. The Bassoon part has a bass line with eighth and sixteenth notes. Measure 208 ends with a fermata.

209



215 *Mergellina:*

Dal ci - na - bro di quel la - bro stil - la net -

[B.C.]



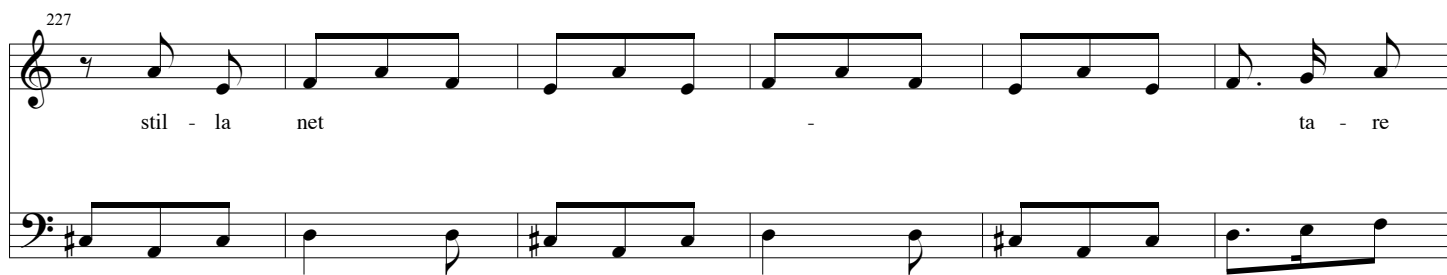
221

ta - re Cu - pi - do,



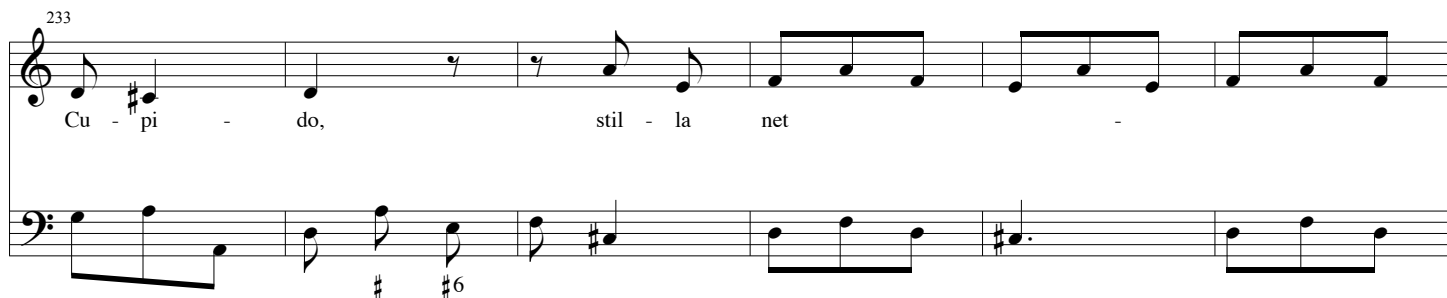
227

stil - la net - ta - re

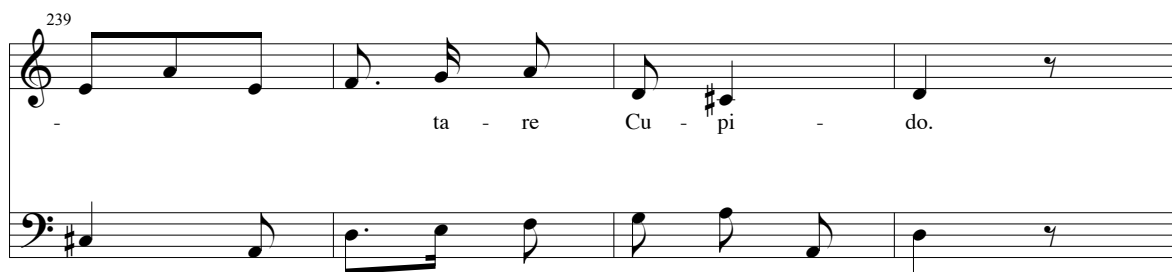


233

Cu - pi - do, stil - la net -



239



ta - re Cu - pi - do.

Ritornello ut supra,  
e poi subito  
ripiglia Zefiro

243 Zefiro:



Da que - g'loc - chi par che scoc - chi le sa - et

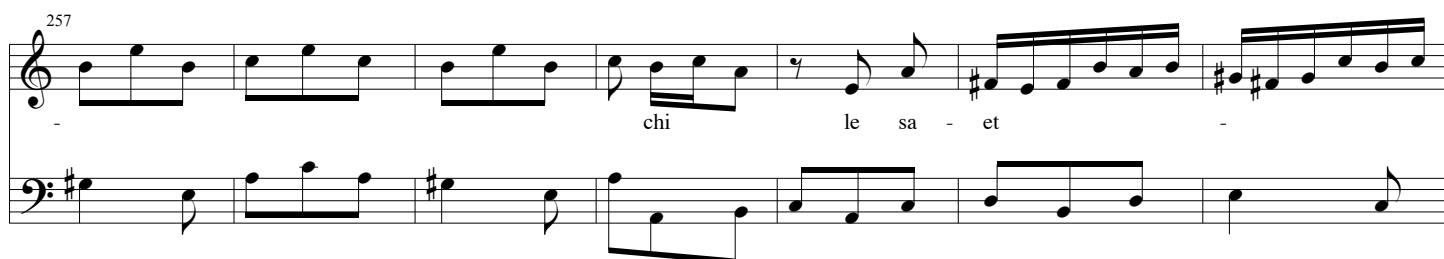
[B.C.]

250



te il Dio di Gni - do, par che scoc -

257



chi le sa - et

264



te il Dio di Gni - do, par che scoc -

271

chi le sa - et

278

te il Dio di Gni - do.

8. Rec.: Taci! Zefiro taci

283 *Mergellina:*

Ta - ci! Ze - fi - ro ta - ci, che la bel - tà che que - sti sco - gli in

[B.C.]

#

286

fi - ra fa con so - a - ve ac - cen - ti fer - mar sul - l'a - li ad - dor - men -

6 5

289

ta - ti i ven - ti.

9. [Aria]: Qual magia di voce amena

292

[B.C.]

stretto

294 Zefiro:

Qual ma - gia di vo - ce a - me - na,

296

qual ma - gia di vo - ce a -

298

me - na a miei vo - li il fren pre -

300

scris-se, che non può la mia Si - re - na s'an - co

303

vin - ce un cor d'U - lis - se? S'an - co vin -

305

ce un cor d'U - lis - se? Che non può

This system contains two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the vocal line for measures 305 and 306. The lower staff is in bass clef with the same key signature and time signature, containing the bass line for the same measures. The lyrics are: "ce un cor d'U - lis - se? Che non può".

307

la mia Si - re - na s'an - co vin

This system contains two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the vocal line for measures 307 and 308. The lower staff is in bass clef with the same key signature and time signature, containing the bass line for the same measures. The lyrics are: "la mia Si - re - na s'an - co vin".

309

ce un cor, *tr.*

This system contains two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the vocal line for measures 309 and 310. The lower staff is in bass clef with the same key signature and time signature, containing the bass line for the same measures. The lyrics are: "ce un cor, *tr.*".

311

vin - ce un cor d'U - lis - se?

This system contains two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the vocal line for measures 311 and 312. The lower staff is in bass clef with the same key signature and time signature, containing the bass line for the same measures. The lyrics are: "vin - ce un cor d'U - lis - se?".

Ritornello:

313

[Vn]

[Vn]

[B.C.]

315

[Vn]

[Vn]

[B.C.]

317

[Vn]

[Vn]

[B.C.]

segue

10. Rec.: Volgete, olà, volgete

320 Zefiro:

Vol - ge - te\_o - là vol - ge - te, le pop - pe\_in - tor - no\_al li - do, o le - gni\_er - ran - ti!

[B.C.]

6

323

Che la nuo - va Si - re - na, qui con di - ver - sa sor - te, tes - se in can - ti di vi - ta e non di mor - te.

6 4 3

### 11. Aria: Temprando gl'accenti di maga canora

Aria con violino solo e a tempo giusto.

327

[Vn]

[B.C.]

# # #

329

# b 6 #

331

*Mergellina:*

Tem - pran - do gl'ac - cen - ti di ma - ga ca - no - ra,

# #

333

b 6 # #

tem - pran - do gl'ac -

335

cen - ti di ma - ga ca - no - ra, lu - sin - ghe non ha,

337

lu - sin - ghe non ha,

339

lu - sin - ghe non ha.

341

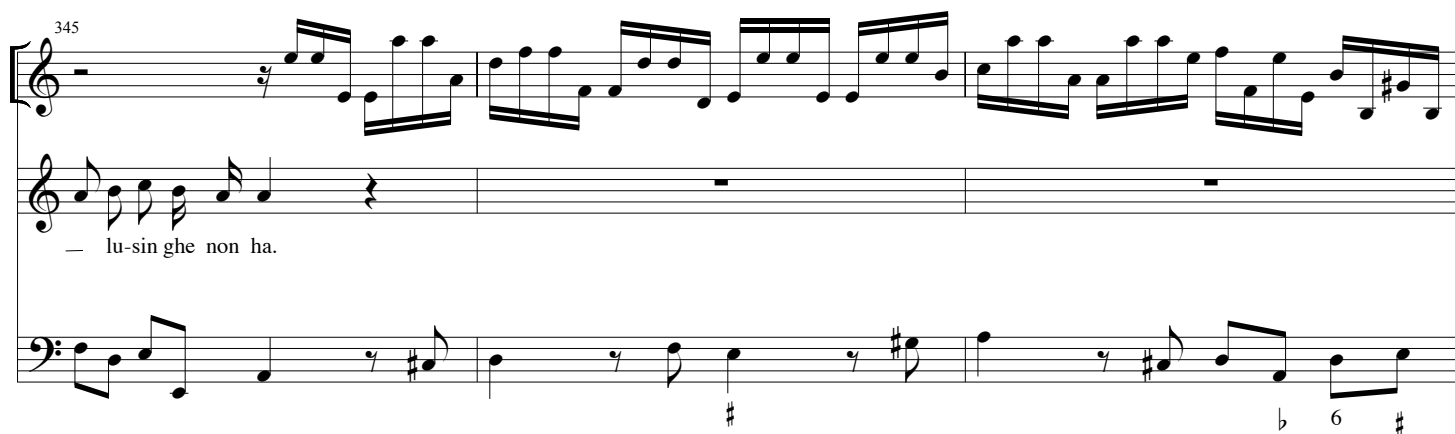
Tem - pran - do gl'ac - cen - ti di ma - ga ca - no - ra, lu - sin - ghe non

343



ha, lu - sin - ghe non ha,

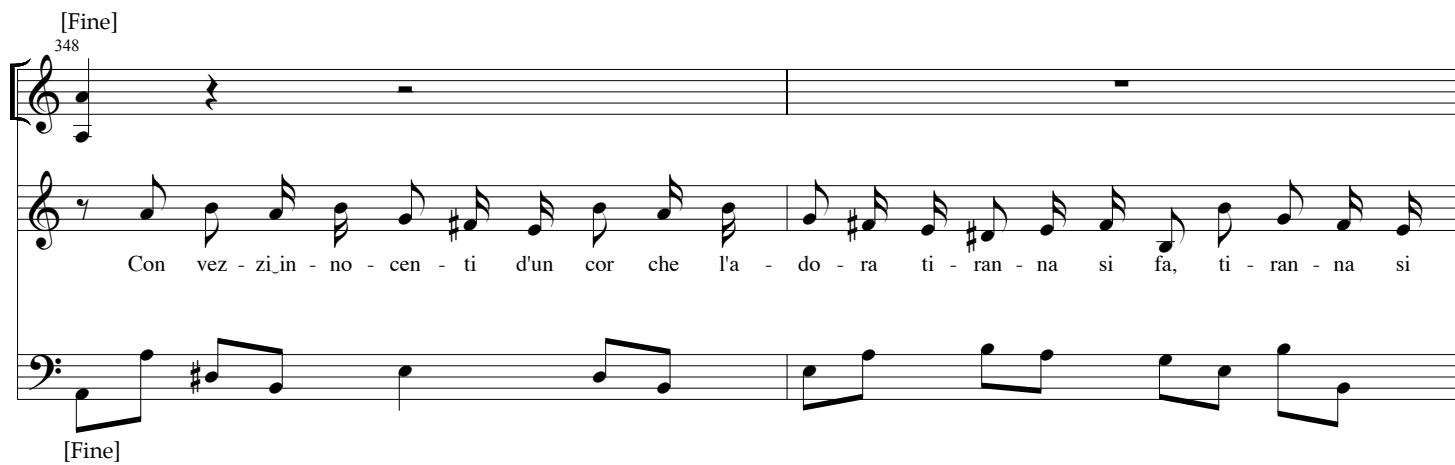
345



- lu-sin ghe non ha.

[Fine]

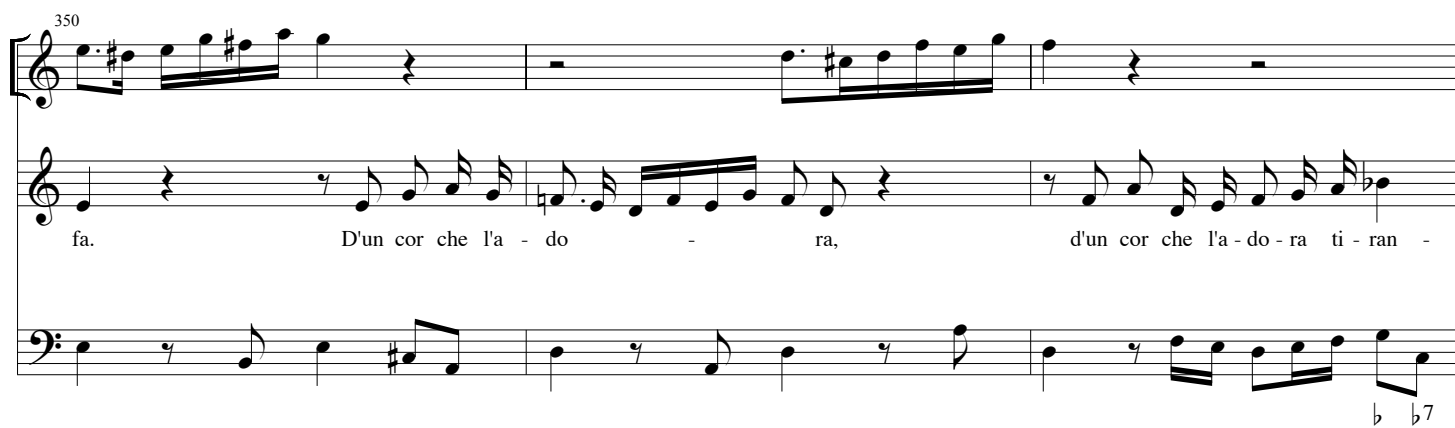
348



Con vez - zi\_in - no - cen - ti d'un cor che l'a - do - ra ti - ran - na si fa, ti - ran - na si

[Fine]

350



fa. D'un cor che l'a - do - ra, d'un cor che l'a - do - ra ti - ran -

353 Da Capo

na, ti - ran - na si fa. D'un cor che l'a - do - ra ti - ran - na, ti - ran - na si fa.

Da Capo

### 12. Rec.: Zefiro! Mergellina!

356 *Zefiro:* *Mergellina:*

*Zefiro:* Mer gel - li - na! Non ar - di al suon di quel - le no - te!

*Mergellina:* Ze - fi - ro! Non so - spi - ri ai lam - pi di quel ci - glio!

[B.C.] # 9 8 7 6 # 7 6 #

360 *Largo*

Ah, ah ch'al di - let - to\_im - men - so, e - sta - ti - co di gio - ia,

Ah ch'al di - let - to\_im - men - so, e - bra di me - ra -

9 6 6 5 4 #3 6

363

io non ho sen  
vi - glia, io non ho sen

# 9 6 4 6 9 b6 b4 6 b 6

Detailed description: This block contains the musical notation for measures 363 to 365. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line has lyrics 'io non ho sen' and 'vi - glia, io non ho sen'. The piano accompaniment line has a key signature of one sharp (F#) and a 3/4 time signature. The bass line includes figured bass notation: #, 9, 6, 4, 6, 9, b6, b4, 6, b, 6.

366

- so, io non ho sen - so, non ho sen - so.  
- so, io non ho sen - so.

# 7 7 6 5 #6 #7 5  
# 5 4 #3 4 5 4 #3

Detailed description: This block contains the musical notation for measures 366 to 368. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line has lyrics '- so, io non ho sen - so, non ho sen - so.' and '- so, io non ho sen - so.'. The piano accompaniment line has a key signature of one sharp (F#) and a 3/4 time signature. The bass line includes figured bass notation: #, 7, 7, 6, 5, #6, #7, 5, #, 5, 4, #3.

### 13. Duet: All'onde alla pesca

All'unisono

370

[Vn] stretto

[B.C.]

Detailed description: This block contains the musical notation for measures 370 to 373. It features four staves: a Violin (Vn) staff (treble clef), two empty staves (likely for a second Violin and a Flute), and a Bass Continuo (B.C.) staff (bass clef). The Vn staff has a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking 'stretto' is present. The B.C. staff includes figured bass notation.

374

*Zefiro:*  
Al - l'on - de al - la pe - sca,

*Mergellina:*  
Al - l'on - de al - la pe - sca,

378

al -

al -

382

l'on - de al - la pe - sca d'un va - go te -

l'on - de al - la pe - sca d'un va - go te -

7 6

386

sor, al - l'on - de\_al - la pe - sca, al - l'on - de\_al - la

sor, al - l'on - de\_al - la pe - sca, al - l'on - de\_al - la

390

pe - sca d'un va - go te - sor, al - la

pe - sca d'un va - go te - sor, al - l'on -

394

pe - sca, al - la pe - sca, al - l'on - de\_al - la

de, al - l'on - de\_al - la

398

pe - sca, al - l'on - de al - la pe - sca d'un va - go te -

pe - sca, al - l'on - de al - la pe - sca d'un va - go te -

402

sor, ch'il

sor, ch'il

406

nu - me ben - da - to con l'ha - mo\_e con l'e - sca

nu - me ben - da - to con l'ha - mo\_e con l'e - sca

6 #

410

d'un

d'un

414

cri - ne do - ra - to fa pre - da d'un cor, fa

cri - ne do - ra - to fa pre - da d'un cor, d'un

6

418

pre - da, fa

cri - ne do - ra - to, do - ra - to, d'un

422

pre - da, fa pre - da d'un cor. Al -  
cri - ne do - ra - to, fa pre - da d'un cor. Al

426

l'on - de al - la pe sca,  
l'on - de al - la pe sca,

430

al - l'on - de al - la  
al - l'on - de al - la

434

pe - sca d'un va - go te - sor, al -

pe - sca d'un va - go te - sor, al -

7 6 #

438

l'on - de al - la pe - sca, al - l'on - de al - la pe - sca d'un

l'on - de al - la pe - sca, al - l'on - de al - la pe - sca d'un

442

va - go te - sor. Al - la pe - sca, al - la

va - go te - sor. Al - l'on - de,

447

pe - sca, al - l'on - de al la pe - sca, al - l'on - de al - la pe - sca d'un  
al - l'on - de al - la pe - sca, al - l'on - de al - la pe - sca d'un

452

va - go te - sor.  
va - go te - sor.

457

*Zefiro:* Et hor che Fil - le in que - ste ri - ve, in que - ste ri - ve, ap - pa - re, in

*Mergellina:* Et hor che Fil - le in que - ste ri - ve, in que - ste

460

que - ste ri - ve, ap - pa - re,

ri - ve, ap - pa - re, in que - ste ri - ve, ap - pa - re,

463 **Allegro**

splen - de il ciel, ri - de il suo - lo,  
splen - de il ciel, ri - de il suo - lo,

7 7/4 #3 #

466

e bril-la, bril-la, e bril-la, bril-la il ma - re! Splen - de il ciel,  
e bril-la, bril-la, e bril-la, bril-la il ma - re! Splen - de il ciel,

# 6 #



474

ma - re, splen - de, ri - de, e bril - la il ma -

ri - de, bril - la, e bril - la il ma -

476

re! Ri - de il suo - lo!

re! Brill - la il ma - re!

6 [Fine]