# ANCIENT GROOVE MUSIC

# IL TIRSI

## DRAMMA PASTORALE

**Per Musica da rappresentarsi nel Teatro**

## DI SAN SALVATORE

**L'AUTUNNO DELL ANNO**

**M D C X C V I**

**Dedicato all' Altezza Serenissima di**
**FERDINANDO CARLO**
**Duca di Mantova, Monferrato, Guastalla, Carlovilla...**


Music by
Antonio Lotti
Antonio Caldara
Attilio Ariosto

Libretto by
Apostolo Zeno
(1668 – 1750)

Edited by
Ben Byram-Wigfield



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# IL TIRSI

## INTERLOCUTORI

| | | |
|---|---|---|
| TIRSI | (Alto) | Pastore, Amante di Corinna, e di Clori |
| CORINNA | (Soprano) | Ninfa amante di Tirsi |
| CLORI | (Soprano) | Ninfa amante di Tirsi |
| DAFNE | (Soprano) | Figlia di Asterio, e amante d'Evandro |
| FILENO | (Soprano) | Amante di Corinna |
| LICISCO | (Tenor) | Amante di Clori |
| ALISA | (Contralto) | |

CELIA, NICEA: Suonatrici di Arpe.
SILVIA: Suonatrice di Flauto.
CLITIA: Suonatrice di Leutto.

Coro di Pastori, Coro di Ninfe.

(Seguaci d'Amore, Seguaci di Bacco; Cacciatori e Cacciatrici.)

The music is scored for voice and continuo only.

# EDITORIAL NOTES

*Il Tirsi* was the second opera with music by Lotti to be performed in Venice: it ran from 3 November 1696 at the theatre of San Salvatore. The sole surviving source of the music is an 18th-century collection of 345 arias. The arias from *Il Tirsi* are Nos. 82 to 115, and the manuscript provides the only evidence for authorship. Seemingly, Lotti wrote the arias for Act 1; Antonio Caldara wrote the arias for Act 2; and Attilio Ariosto writes those for Act 3. The authorship of Acts 4 and 5 is unknown. Conceivably, the remaining arias could also be by the three composers of the earlier acts.

All of Act 1 survives; 2 arias from Act 2 are missing; 2 from Act 3; 3 from Act 4; and 2 from Act 5. The source does not list the arias in the correct order, they are haphazardly mixed. The recitatives and Sinfonia are also absent.
There is only a Basso continuo accompaniment, and is likely a 'cut-down' arrangement from the original. Eleanor Selfridge-Field writes that this opera was a pasticcio, produced in haste. The opera was reportedly 'beautiful', but it attracted few people compared to Ziani's *La costanza in trionfo* at Sant' Angelo. It would be another 10 years before Lotti would write again for the opera.

This edition aims to be a usable score for performance or study, and is based on the surviving complete manuscript and the printed libretto. Modern conventions of clef, accidental validity, beaming and barring have been used. Accidentals in square brackets are editorial amendments; curved parentheses indicate cautionary accidentals. Dynamics in brackets and dashed slurs are editorial. *Da Capo al Fine* instructions have been made explicit. Amendments to assumed errors or uncertainties are listed below.

The manuscript is in the Brussels Royal Conservertoire of Music (B-Bc: MS 703).

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**2. Certa già della tua fede**
5, Corinna: Source has quaver for final note, leaving one quaver short of a full bar.

**11. Quanto t'ami, o bella**
56: No music survives in the source for 'Al tuo Amor', but it follows in the libretto immediately from the previous aria, and has the same poetic metre. It is Clori's 'reply' to Tirsi's song. The words have been matched to the music of the previous aria.

**12. Finge così**
26: Source has '*di*' for last two notes. Changed to '*manca*'.

**13. Chi sa che per pietà**
1, Basso: There is no initial repeat barline: it is suggested that the A is not played on the 2nd time.
4, Basso: Source has D as final note before repeat. Changed to E.

**14. Spensierata, o prati erbosi**
18, Alisa: The source repeats the penultimate line *(Sol voi siete...)*. The final line of the poetic stanza has been inserted in its place.

**15. Il Cor legato o sciolto**
The source has a pick-up bar of only one quaver; the notes before the backward repeats are minims tied to dotted crotchets. They have been shortened by a quaver.

**19. Al fin, cara beltà**
The source contains two versions of this aria: one for Alto, in F; the other for Soprano in Bb. The libretto text suggests that the aria is sung once by Corinna to Fileno, and then a second verse is sung by Tirsi to Clori. Both arias have the same text ( first verse) in the source, but it seems sensible that the Soprano (Tirsi) should sing the second verse.

**20. T'inganni, incostante**
Like some of the other arias, the libretto suggests that a second verse is sung by another character. Here, Corinna sing the second verse, though she is an Alto, and the range is too high. The preceding aria is also a duet between Tirsi and Corinna, with Corinna's verse a fourth lower.
The libretto also suggests a repeat of both verses after the second verse. The source shows the initial phrase repeated after the final note in bar 27. However, finding a key for the second verse in the Alto range that fits well with the start and end of the first verse is tricky.

**22. D'Amor ogn' alma canti**
Coro di Ninfe: The score has:
*D'Amor ogn' alma canti i preggi, i vanti e il grand onor.*
*Ei solo d'ogni petto dolce caro diletto (dolce) dolor.*
The libretto has:
*D'Amore ogn' alma canti i chiari vanti e il grand poter.*
*Ei solo è d'ogni petto caro diletto, dolce piacer.*

**23. Datti pace, o cuore amante**
2, Basso: Second note is C# in source. Change to D.

**25. Tu sei il mio diletto**
32, Tirsi: Last note is C in source; changed to B.

**27. Pupillette, voi posate**
7: Libretto has '*stanche forse*'.
14, Alisa: The first note of this bar is editorial. The source has a rest.
15, Alisa: The note durations in this bar are unclear. The last two notes are a semiquaver and crotchet (totalling one semiquaver too many). The editorial solution is to turn both notes into quavers. Other solutions may be possible.

**30. Ne' nostri cuori**
7, Coro di Ninfe: The score has *spunta il piacer*. The libretto has *spandi*.
15, Coro di Ninfe: Score has *duol istesso*; libretto has *duolo stesso*.

# ANCIENT GROOVE MUSIC

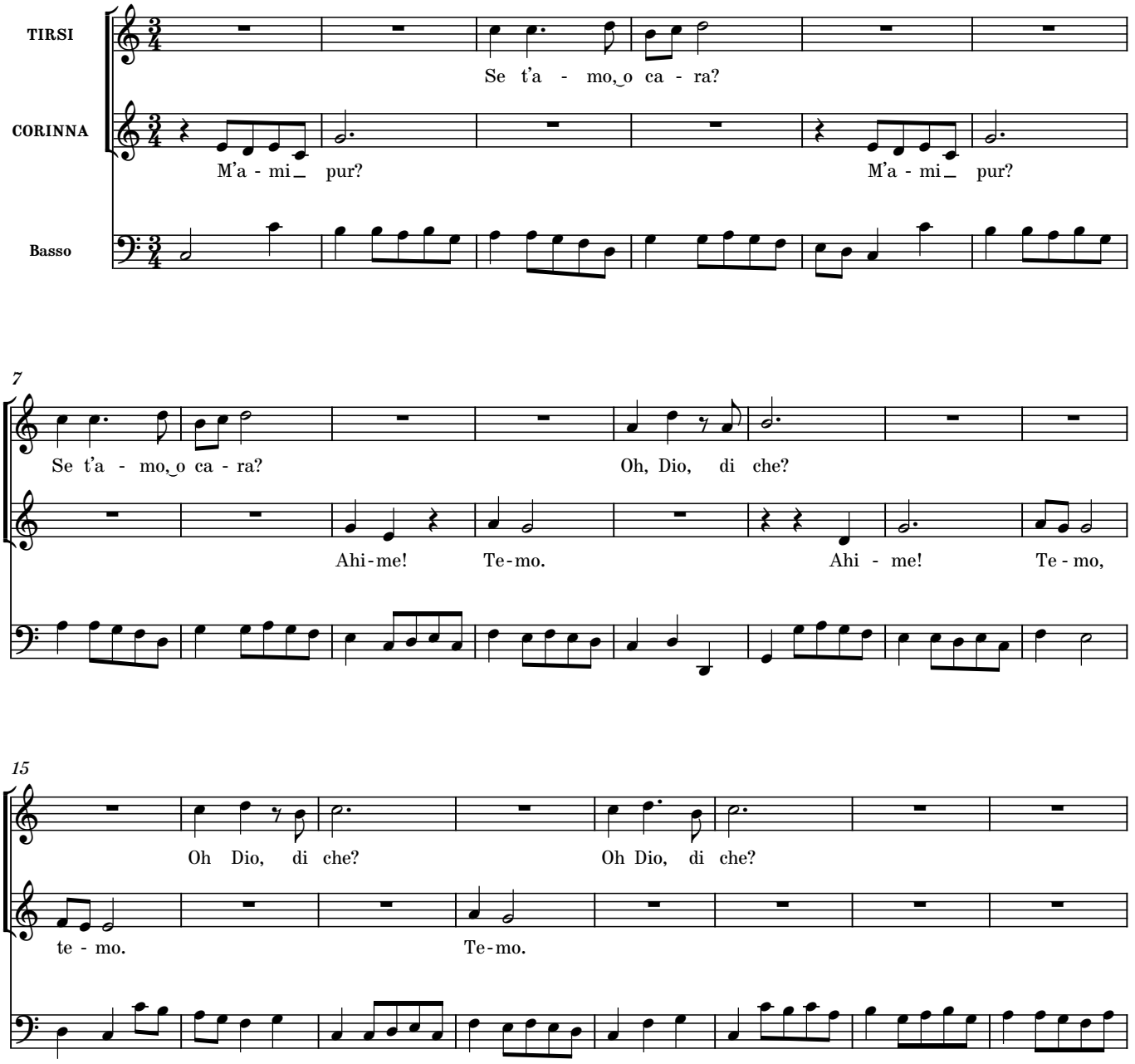
# Il Tirsi

La Scena si finge in Arcardia.
Viale Sacro di Pini, diviso in più ordini, con Tempio in lontananza.

## 1. M'ami pur?

Act 1, Scene 1

**ANTONIO LOTTI**

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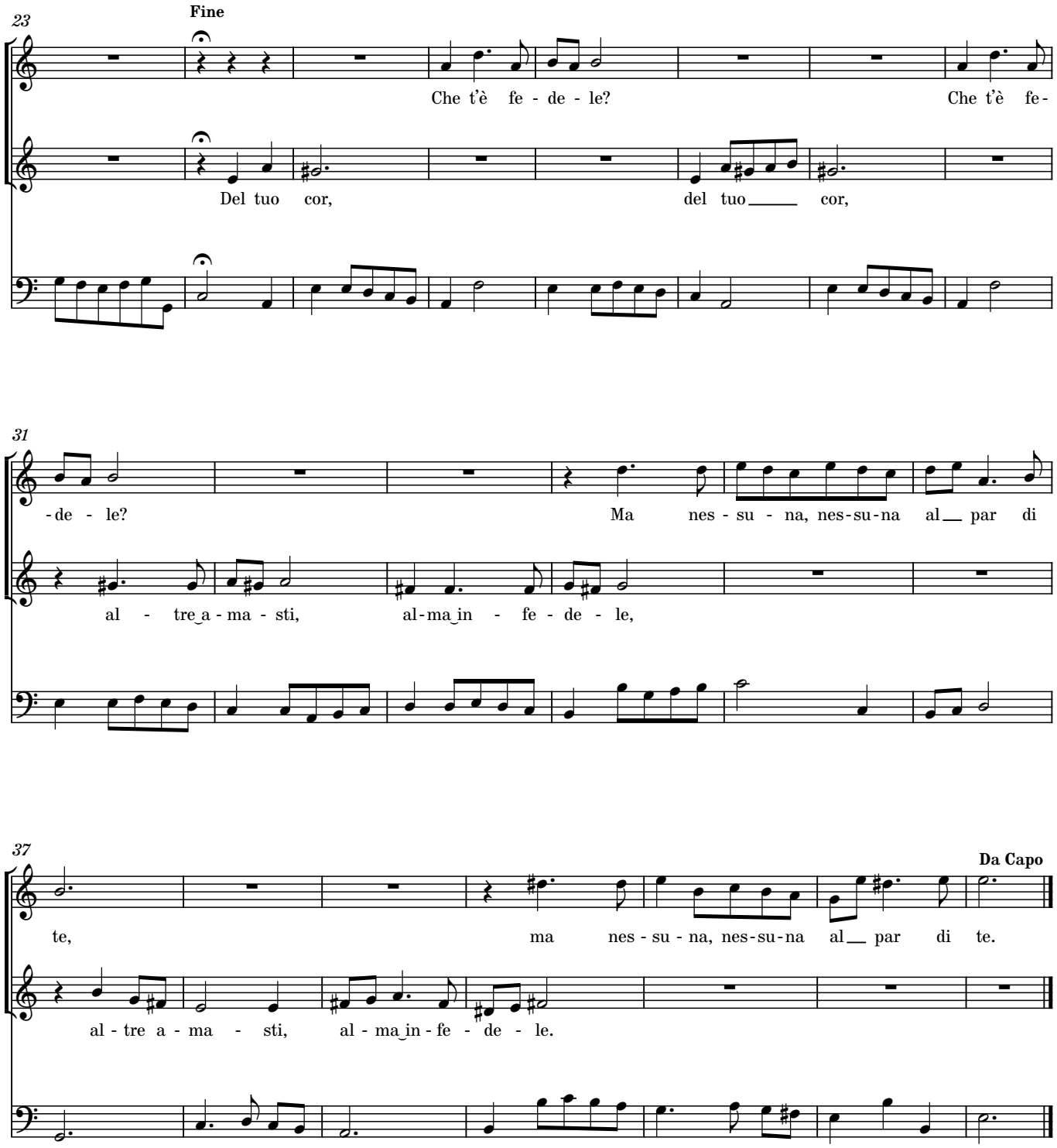


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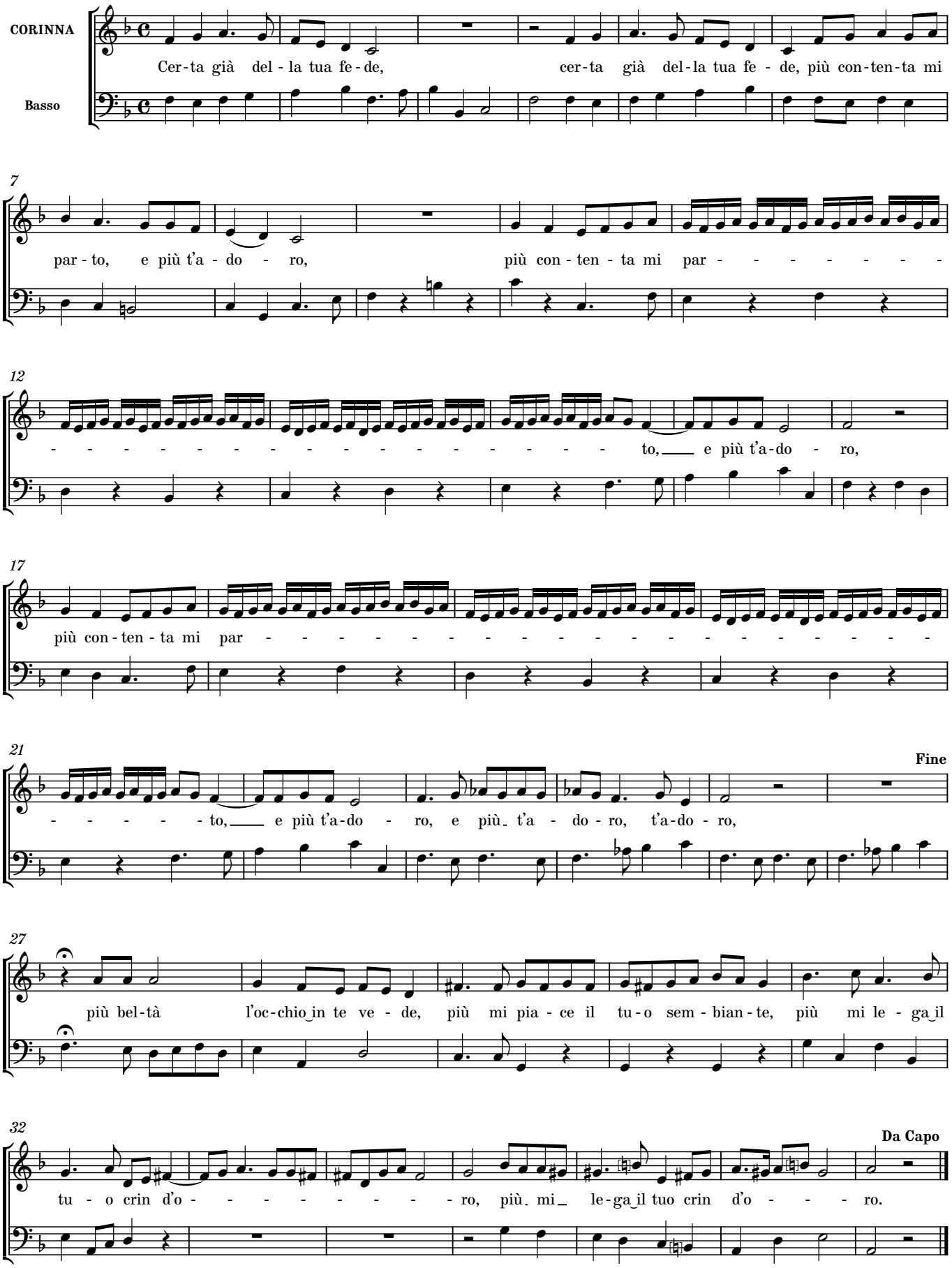
# 2. Certa già della tua fede

Act 1, Scene 1

**ANTONIO LOTTI**

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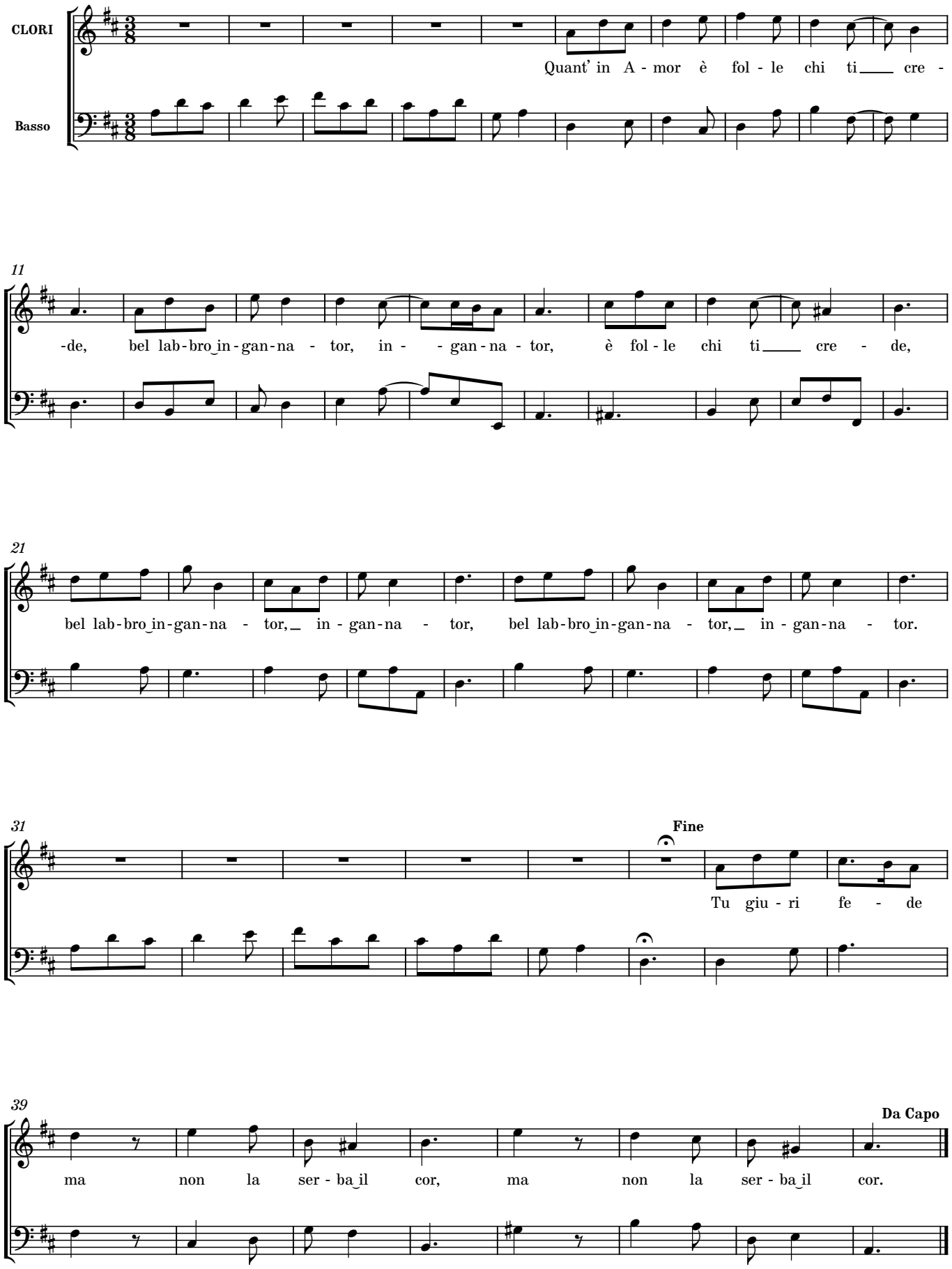
# 3. Quant'in Amor è folle

Act 1, Scene 2

**ANTONIO LOTTI**

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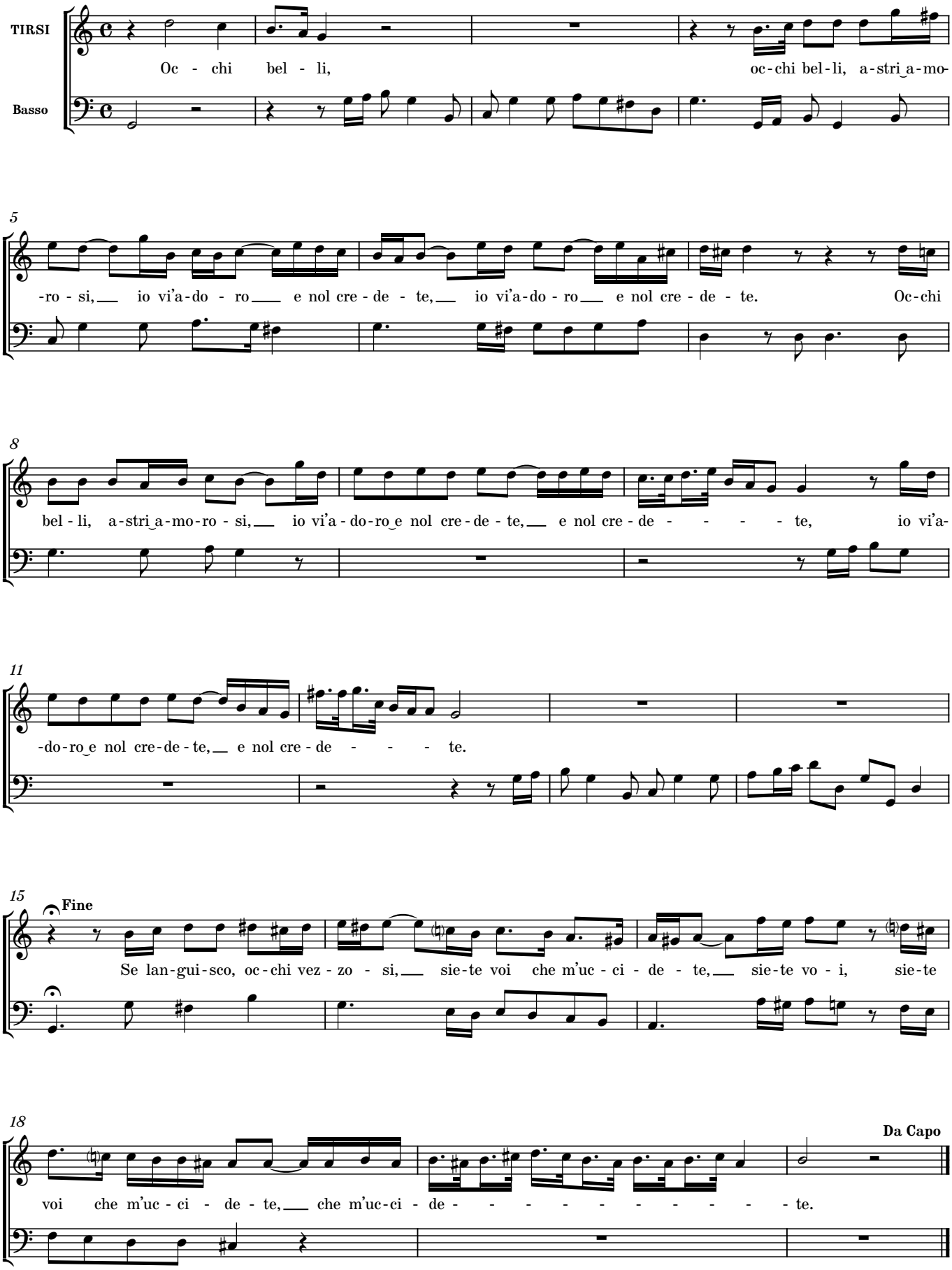
# 4. Occhi belli, astri amorosi

Act 1, Scene 2

**ANTONIO LOTTI**

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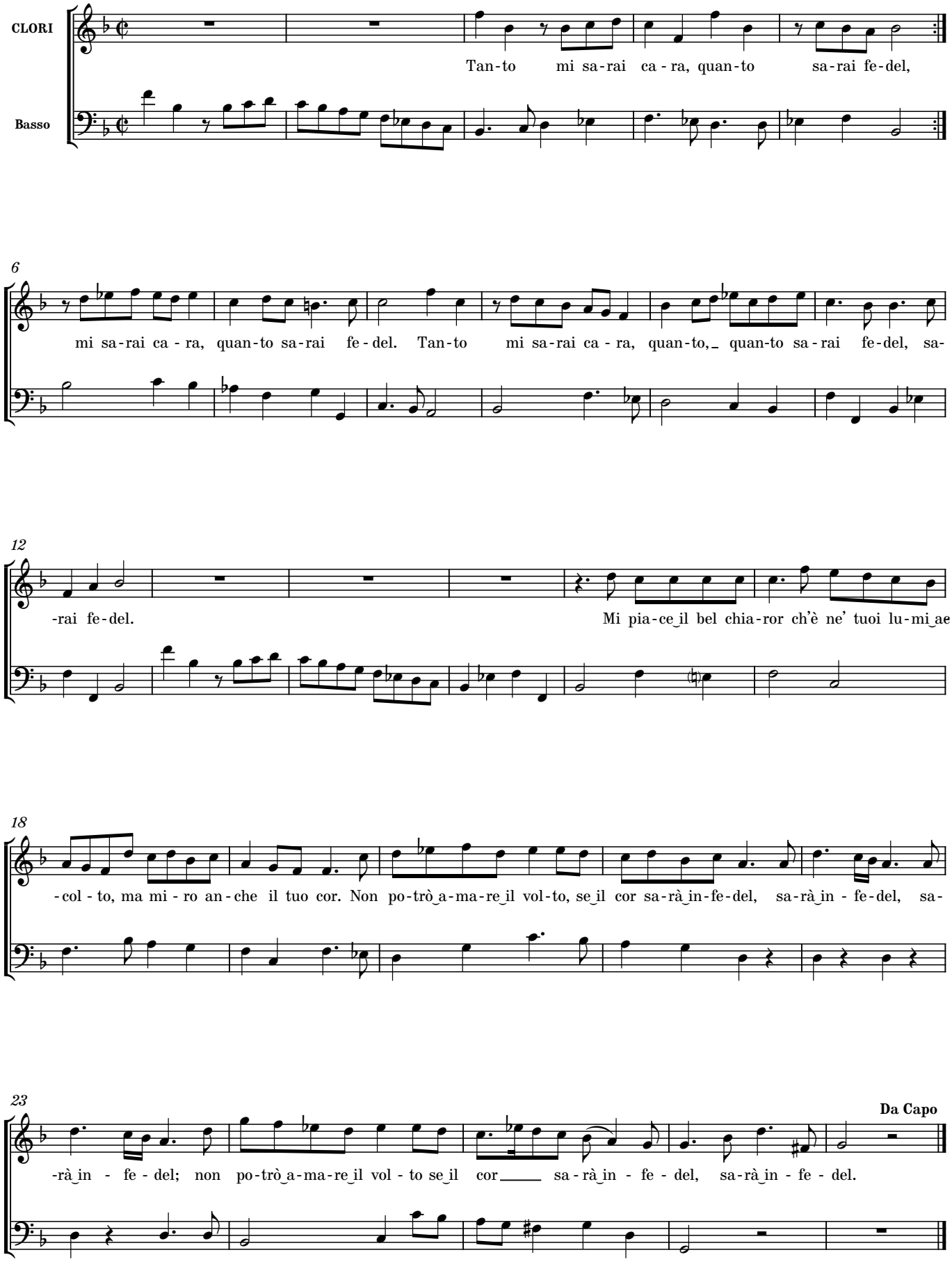
# 5. Tanto mi sarai

Act 1, Scene 2

**ANTONIO LOTTI**

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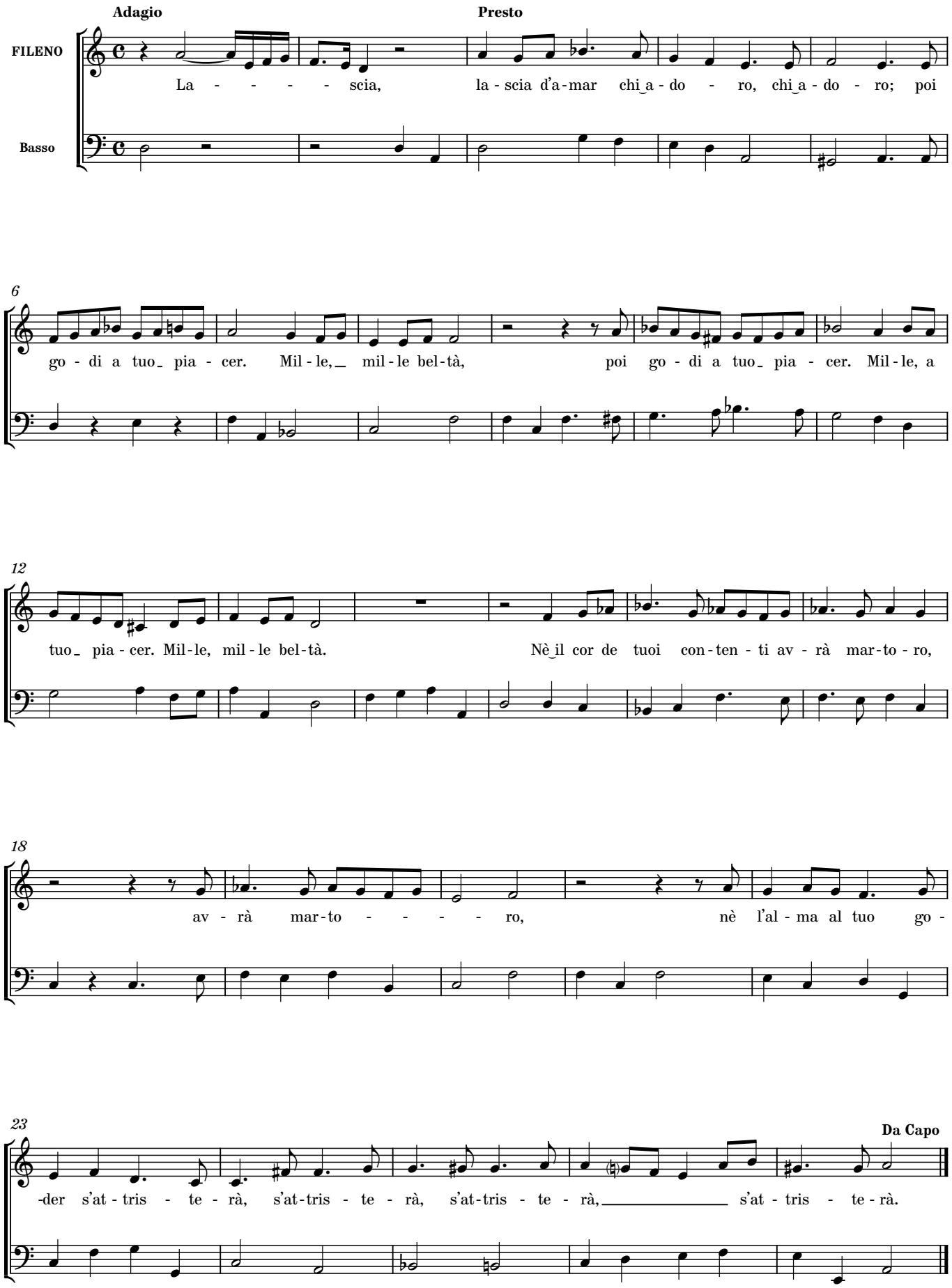
# 6. Lascia d'amar chi adoro

Act 1, Scene 3

**ANTONIO LOTTI**

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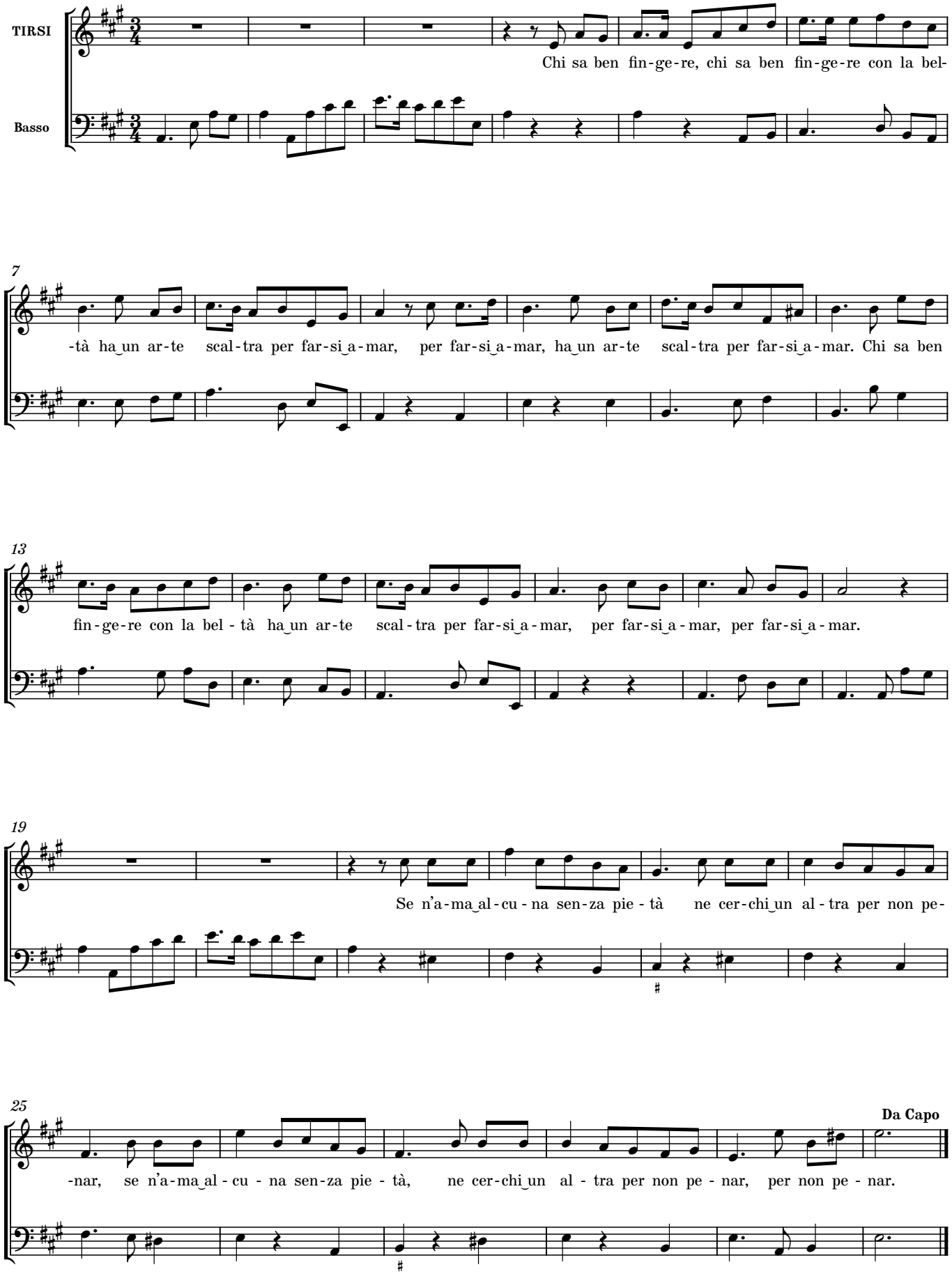
# 7. Chi sa ben fingere

Act 1, Scene 4

**ANTONIO LOTTI**

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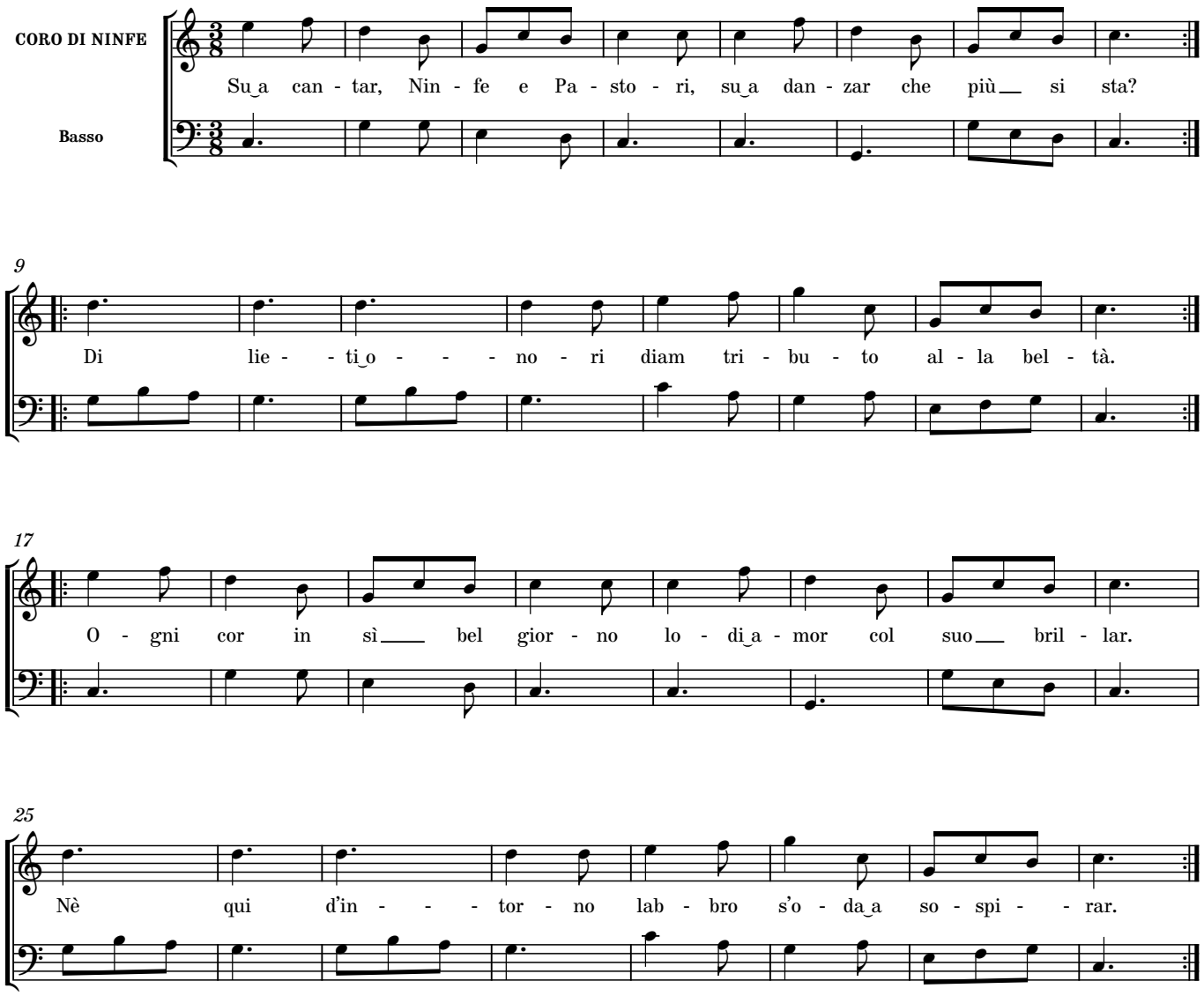
# 8. Su a cantar

Act 1, Scene 6

**ANTONIO LOTTI**

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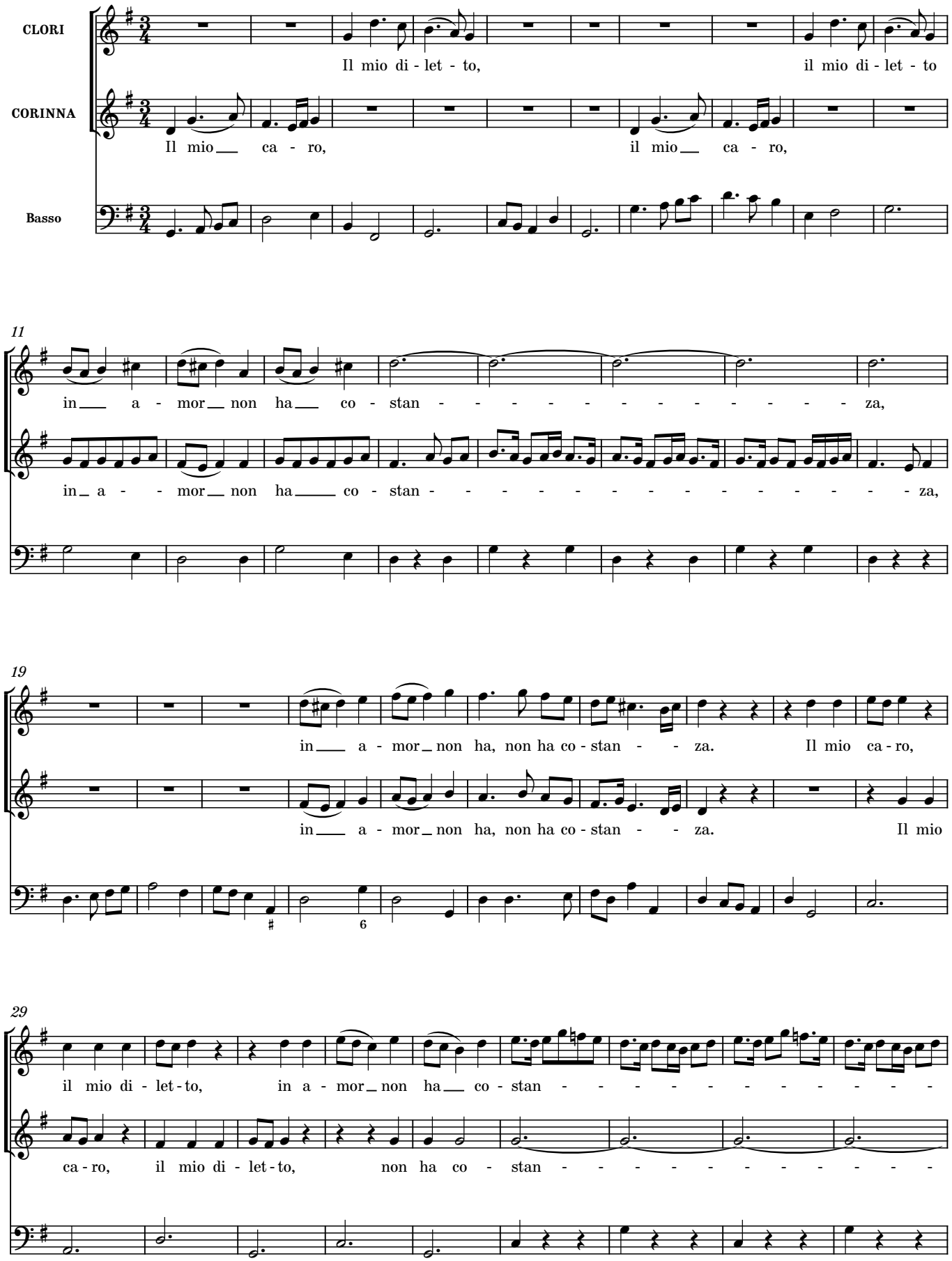
# 9. Il mio caro, il mio diletto

Act 2, Scene 1

**ANTONIO CALDARA**

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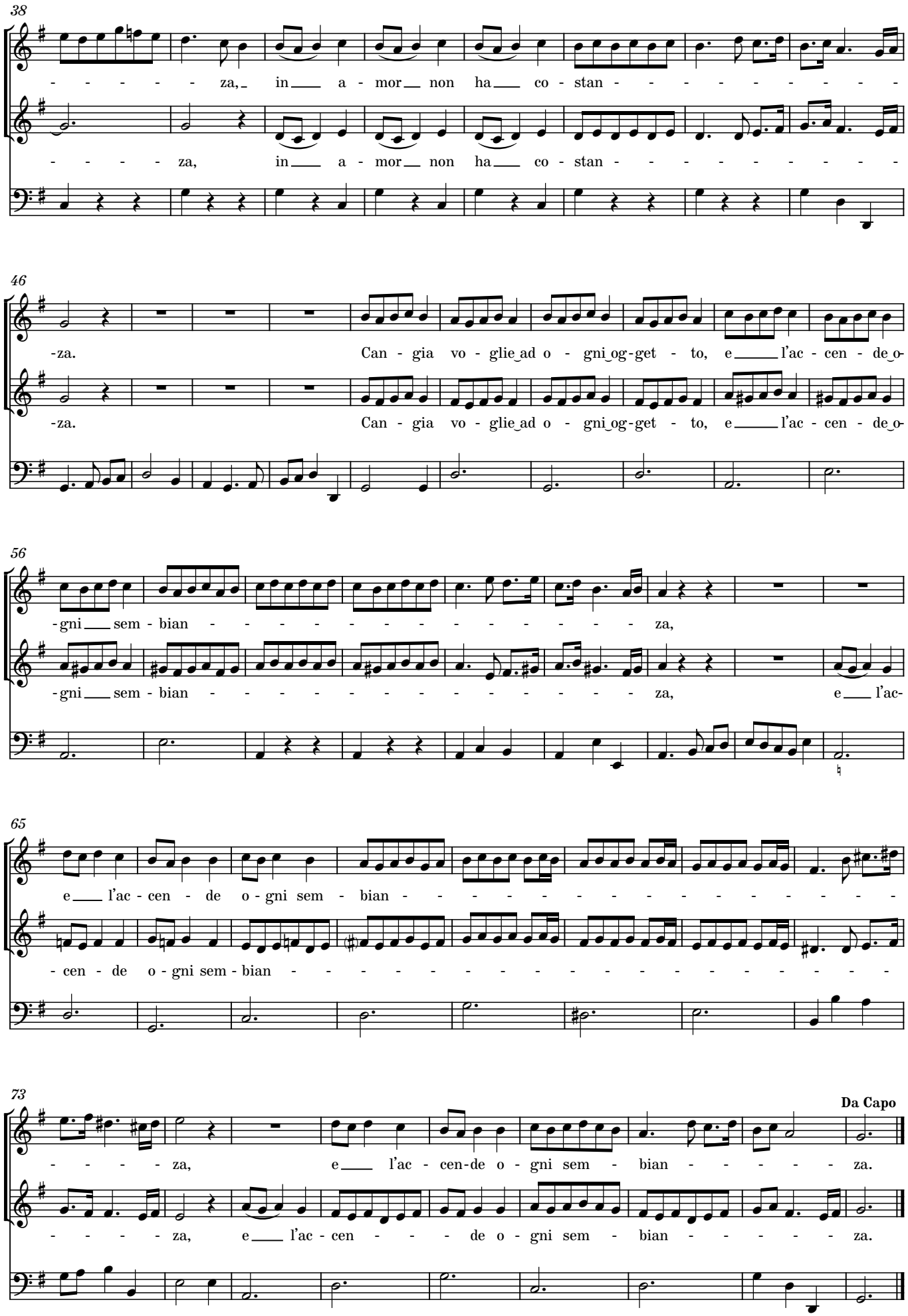


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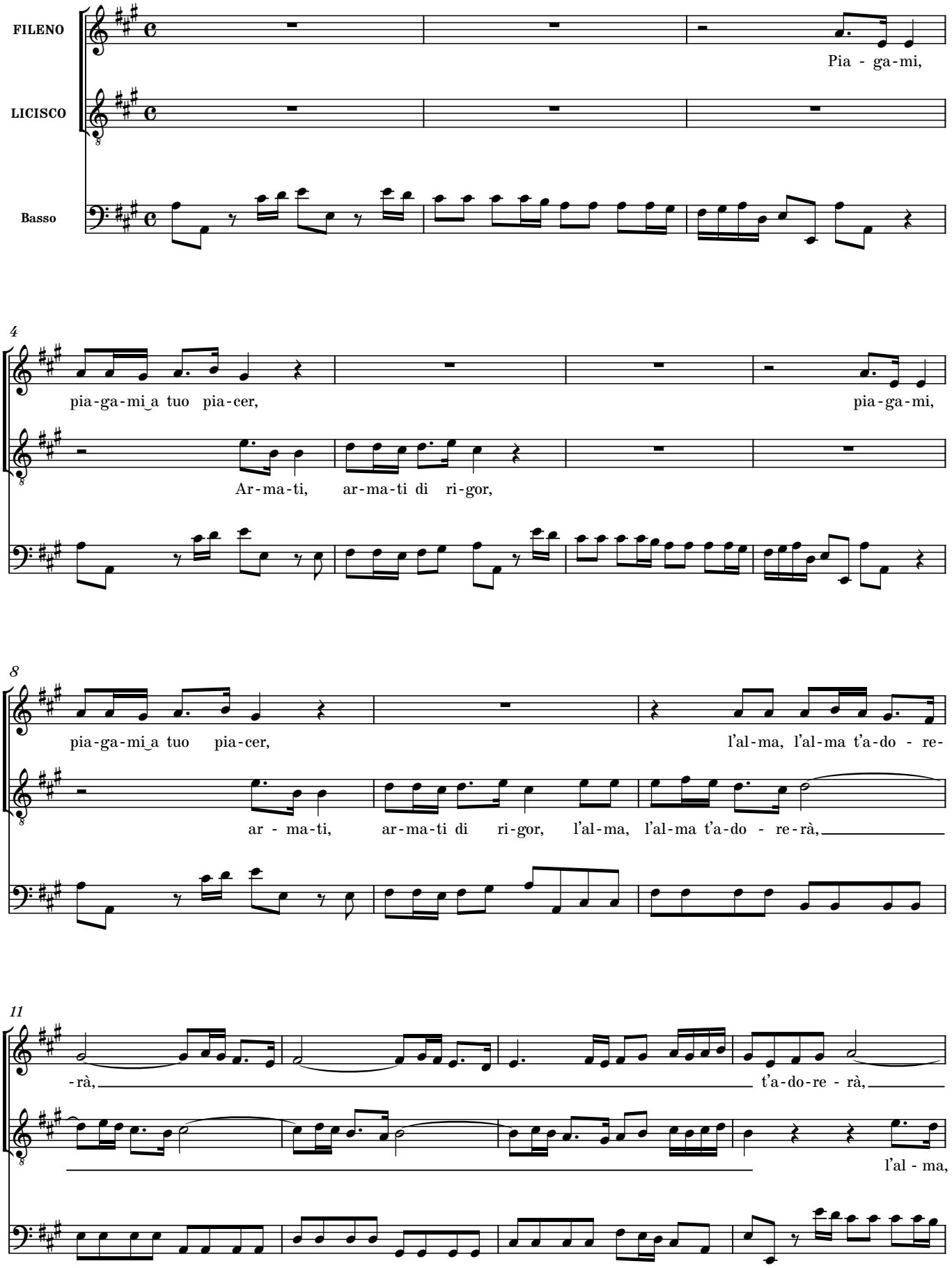
# 10. Piagami a tuo piacer

Act 2, Scene 2

**ANTONIO CALDARA**

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15

t'a-do - re - rà. Io mi

l'al-ma t'a-do-re - rà, t'a-do - re - rà.

19

preg-gio di fe - de, e tu di cru-del - tà, e tu, e tu di cru-del-

Io mi van - to d'a-mor, e tu di cru-del - tà, di cru-del - tà, e tu di cru-del-

23

-tà. Io mi preg-gio di fe - de, e

-tà, io mi va - - to d'a-mor, e

26

Da Capo

tu di cru-del-tà, e tu di cru - del-tà.

tu di cru-del-tà, e tu di cru - del-tà.

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# 11. Quanto t'ami, o bella

Act 2, Scene 3

**ANTONIO CALDARA**

TIRSI

Quan - to t'a - mi, o bel - la Clo - ri, tu lo ve - di e tu lo sa - i,

Basso

10

tu lo ve - di, quan-to t'a - mi tu lo ve-di e tu lo sa - -

21

- - - - i, quan-to t'a-mi o bel-la Clo-ri, tu lo ve-di, e tu, e tu lo sa - - - i,

29

e tu lo sa - i. Dim-mi o ca-ra a mie-i do - lo - ri se pie - tà ne -

39

-gar po - - tra - i, se pie - tà ne-gar po - tra - - i,

48

dim-mi, o ca - ra a mie-i do - lor - - ri se pie - - tà ne-gar po-tra - - i.

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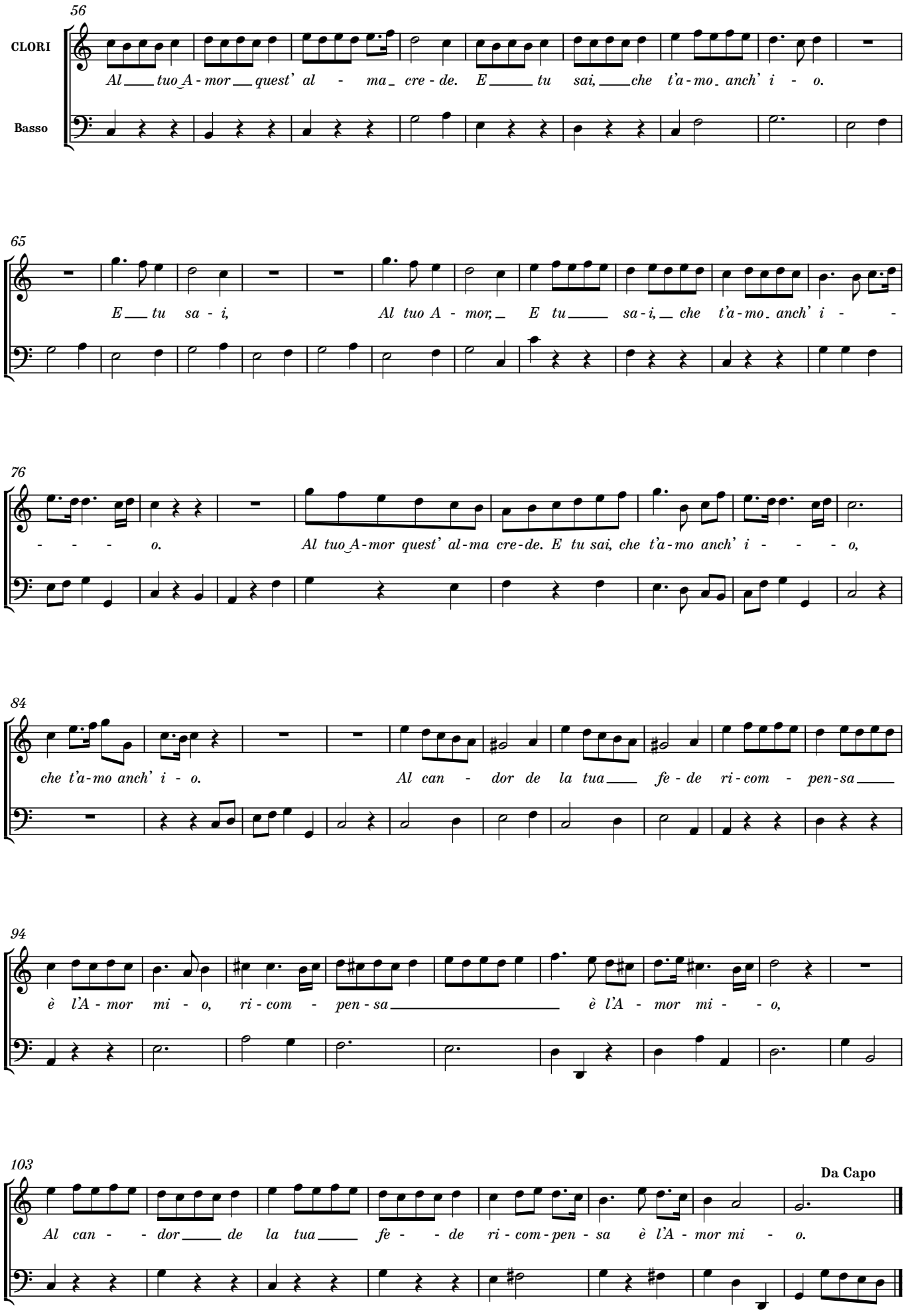


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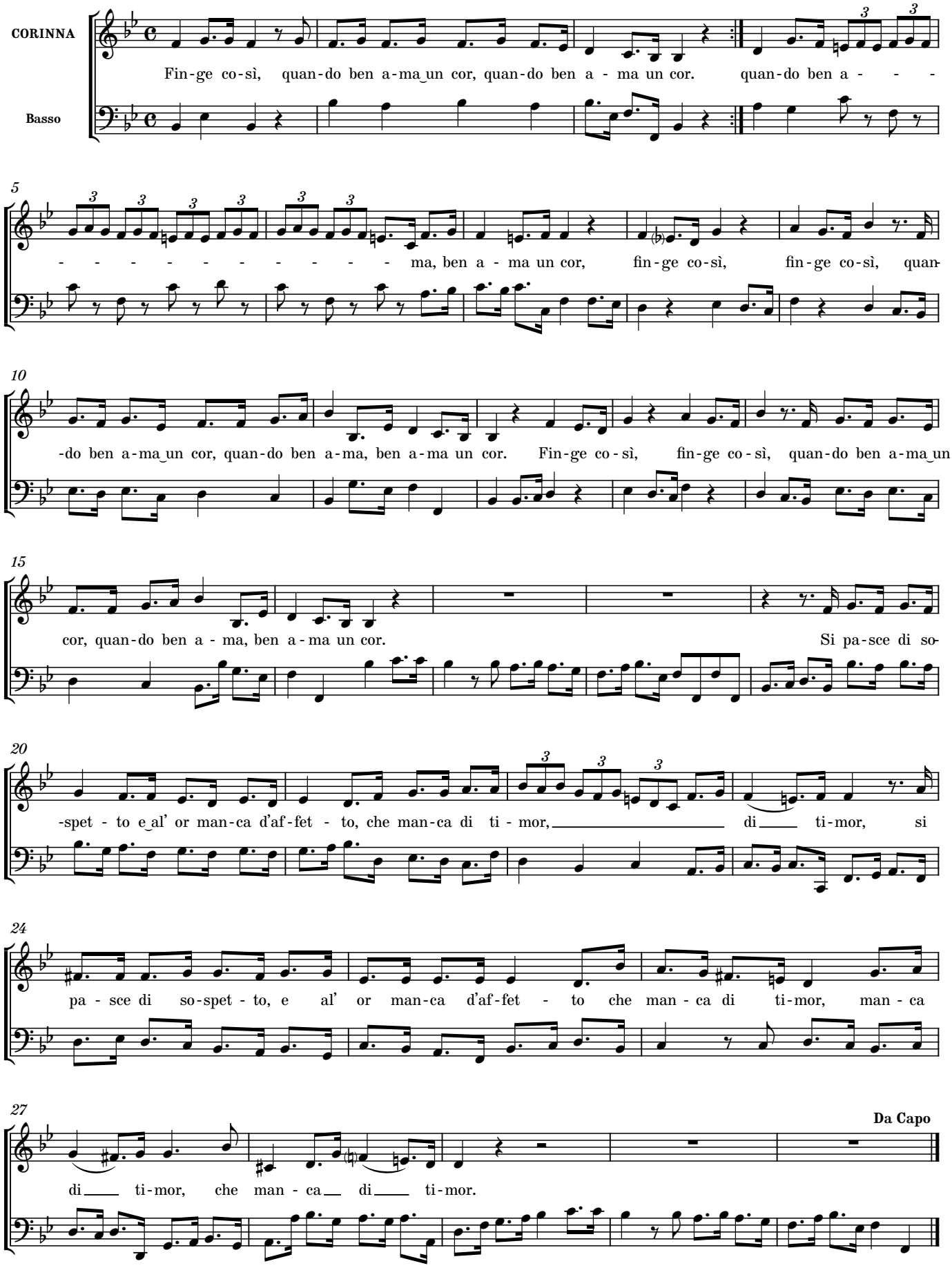
# 12. Finge così

Act 2, Scene 5

**ANTONIO CALDARA**

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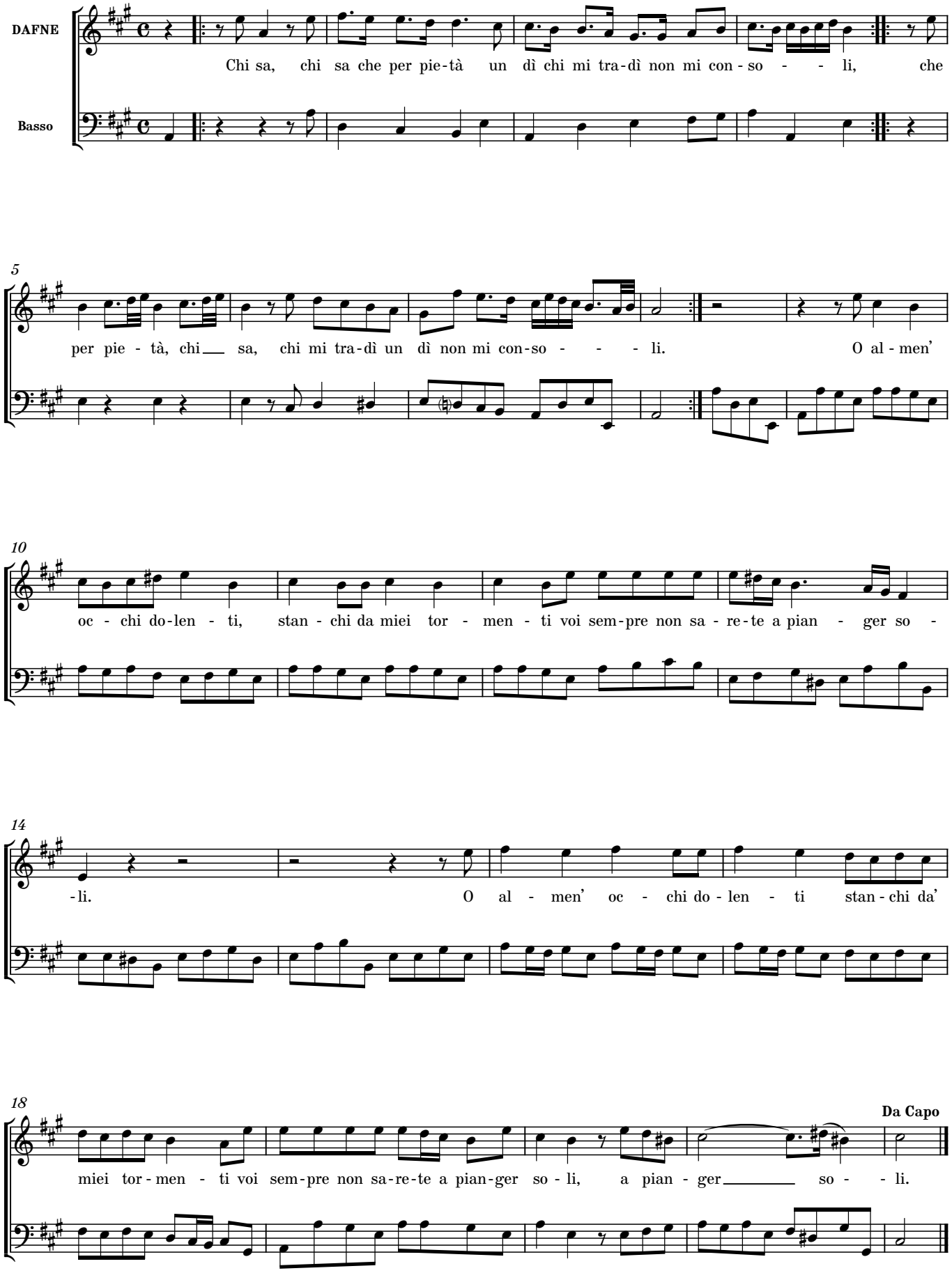
# 13. Chi sa che per pietà

Act 2, Scene 6

**ANTONIO CALDARA**

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## 14. Spensierata, o prati erbosi

Act 2, Scene 7 **ANTONIO CALDARA**

ALISA
Spen-sie-ra-ta, o pra-ti er-bo-si, va-ghi col-li, a voi mi por-to,

Basso

6
a voi mi por-to. Spen-sie-ra-ta, o pra-ti er-bo-si, va-ghi col-li a voi mi por-

11
-to, a voi, a voi mi por-to. Sol voi sie-te il mio con-

16
-for-to, sol voi sie-te, sol voi fa-te i miei ri-po-si.

Da Capo

## 15. Il Cor legato o sciolto

Act 2, Scene 8 **ANTONIO CALDARA**

CORO DI NINFE
Il cor le-ga-to o sciol-to da' lac-ci d'un bel vol-to non per-de il suo di-let-to, non

Basso

7
la-scia di go-der. E dol-ce l'a-mor, e dol-c'è'l non pe-nar per un sem-bian-

14
-te. Può l'al-ma a-man-te, e può chi non a-ma gio-ir d'un bel pia-cer.

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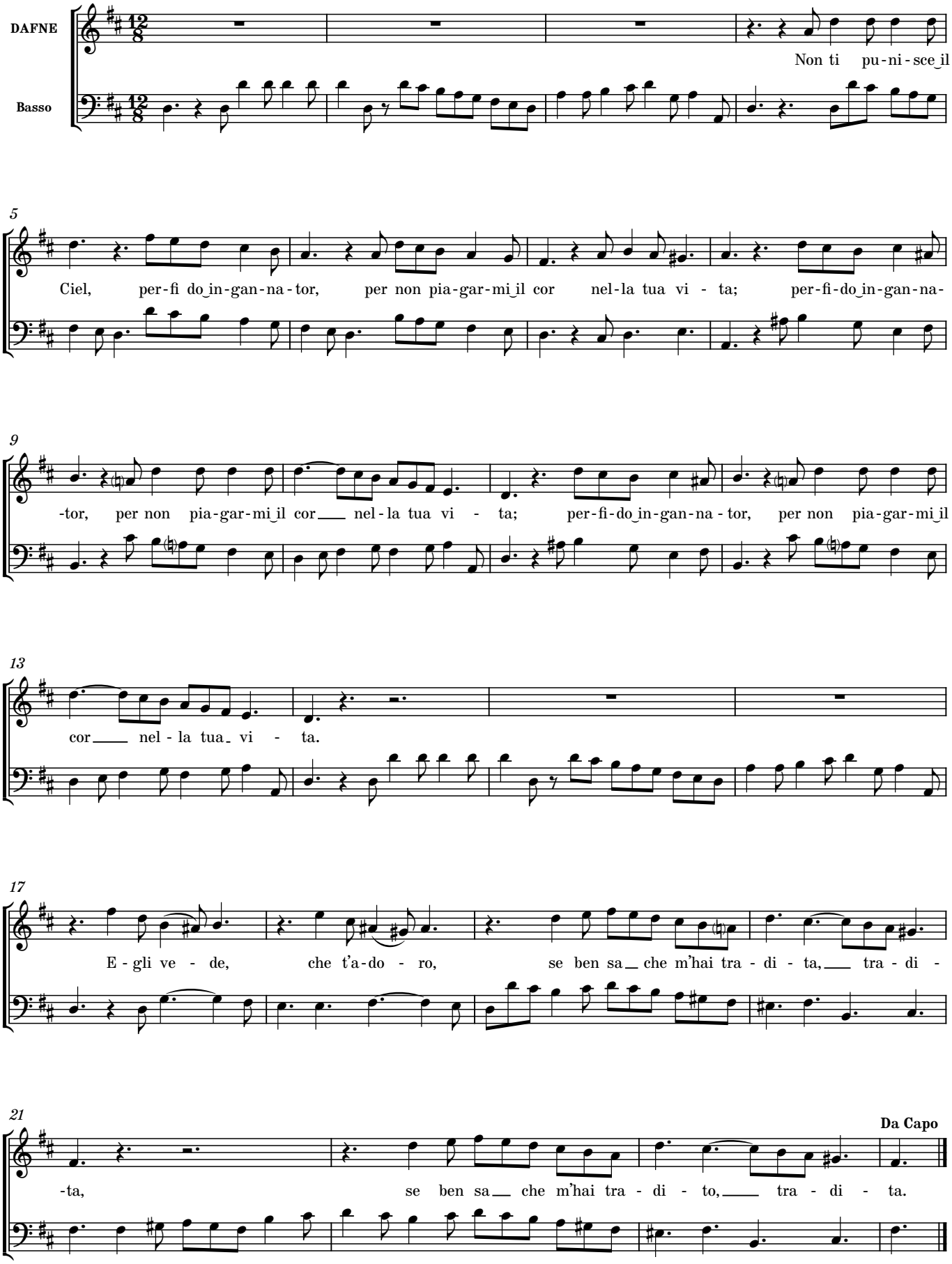
# 16. Non ti punisce il Ciel

Act 3, Scene 2

**ATTILIO ARIOSTI**

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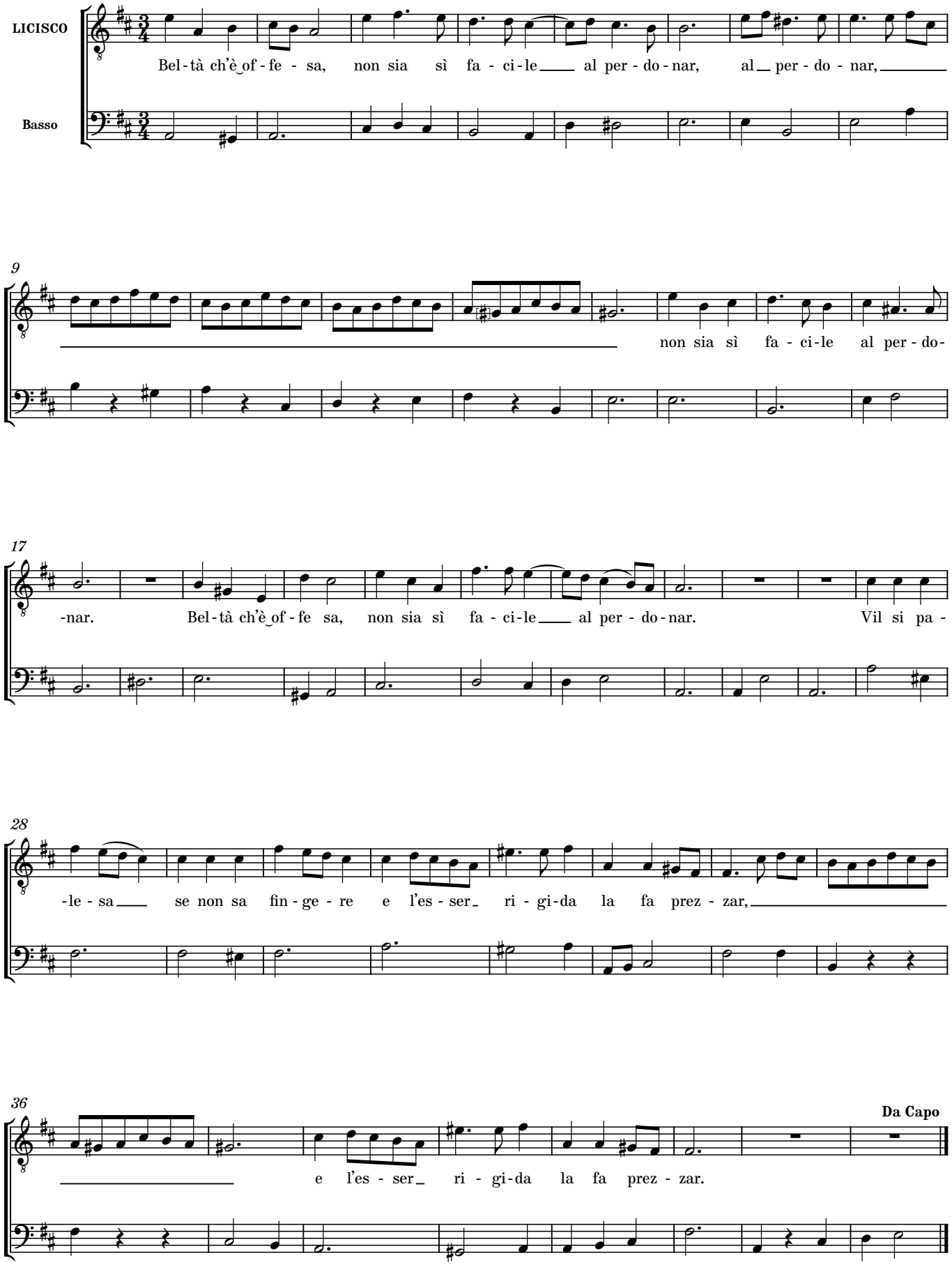
# 17. Beltà, ch'è offesa

Act 3, Scene 3

**ATTILIO ARIOSTI**

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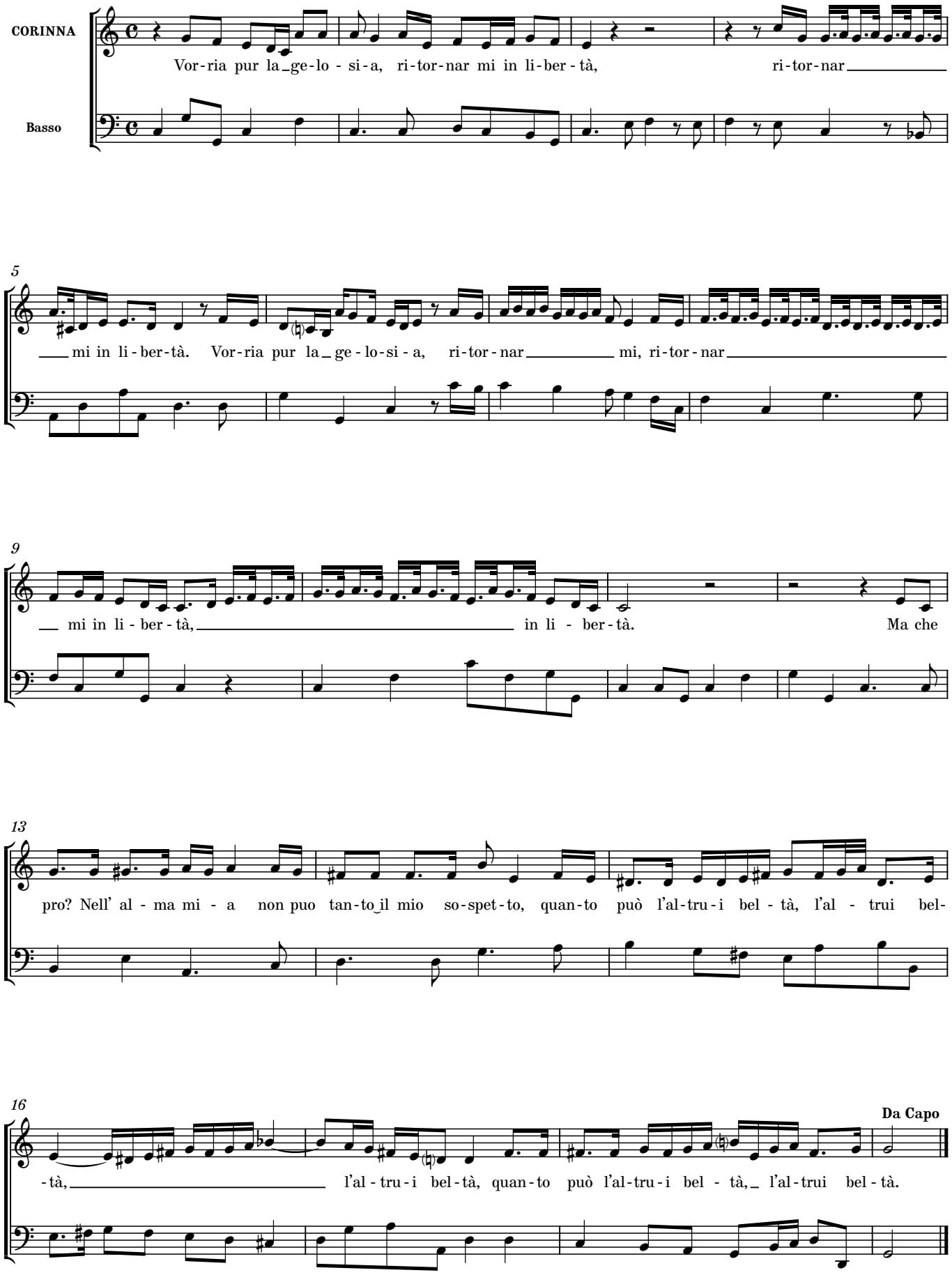
# 18. Vorria pur la gelosia

Act 3, Scene 4

**ATTILIO ARIOSTI**

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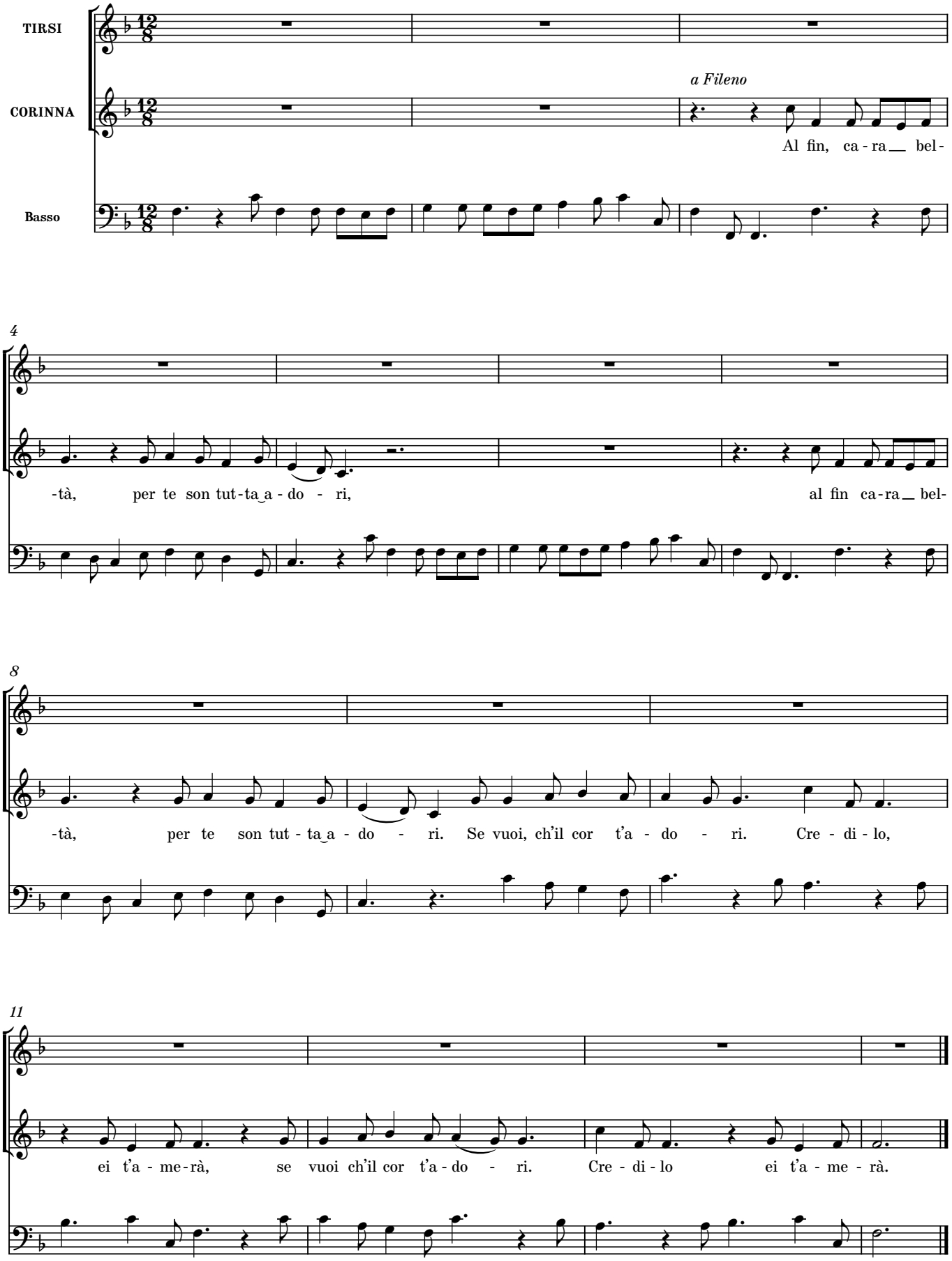
# 19. Al fin, cara beltà

Act 3, Scene 6

**ATTILIO ARIOSTI**

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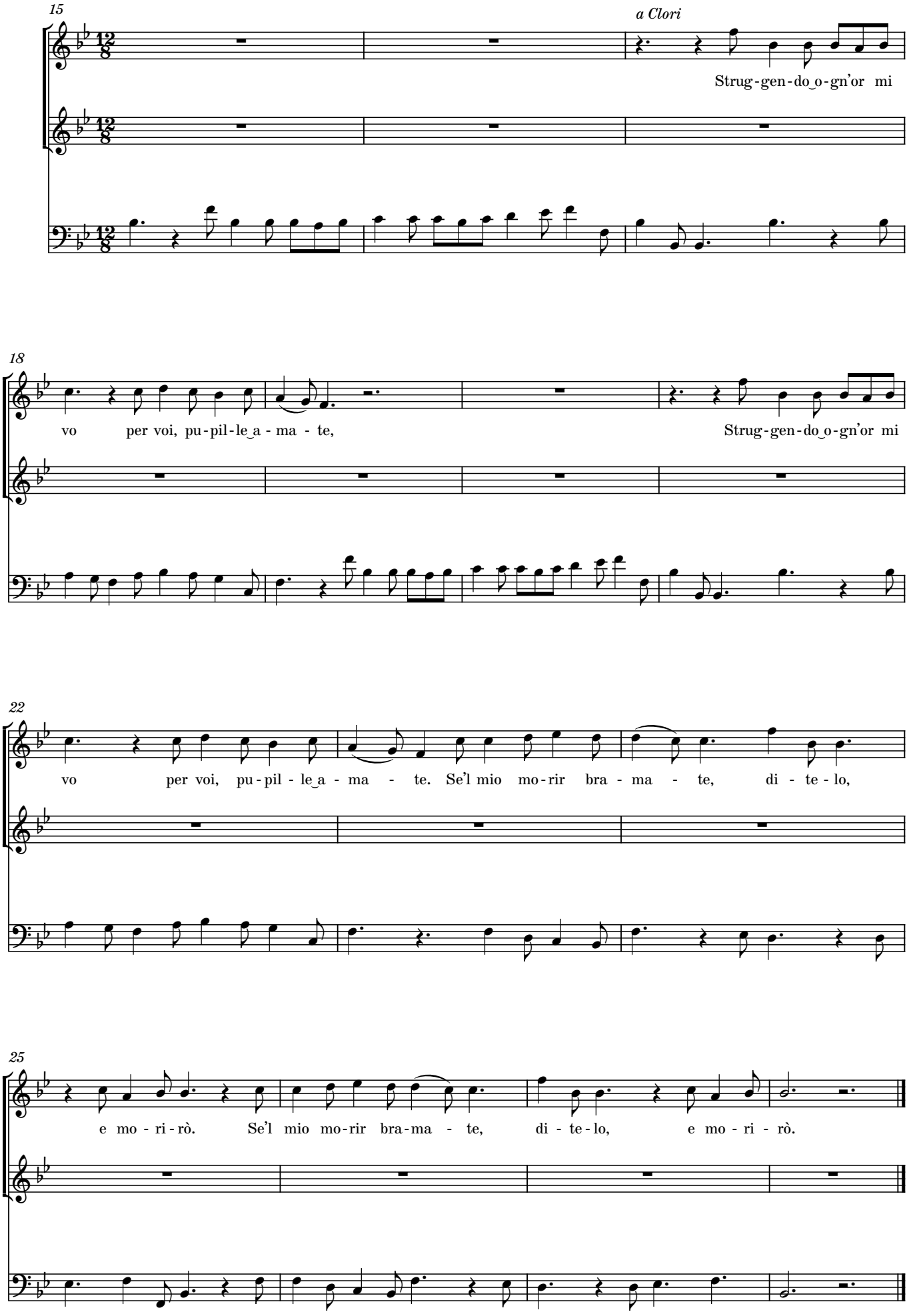


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# 20. T'inganni, incostante

Act 3, Scene 6

**ATTILIO ARIOSTI**

TIRSI

Basso

T'in-gan - ni, t'in-gan-ni, in-co - stan - te, se cre - di, che

5

pos - sa, se cre - di, che pos-sa tor-nar-ti ad a-mar. T'in-gan-ni, in-co-stan-te, se

10

cre - di, che pos-sa, se cre - di, che pos-sa tor-nar-ti ad a-mar. T'in-gan-ni, in-co-stan-te, se cre - di, che

15

pos - sa, se cre - di, che pos - sa tor-nar-ti ad a-mar. Se a-mar pur degg'

20

i - o, per que - sto sem-bian - te ri-sol - to ho pe - nar, ri - sol - to ho pe-

24

-nar, per que - sto sem - bian - te ri - sol - to ho pe - nar, ri - sol - to ho pe - nar.

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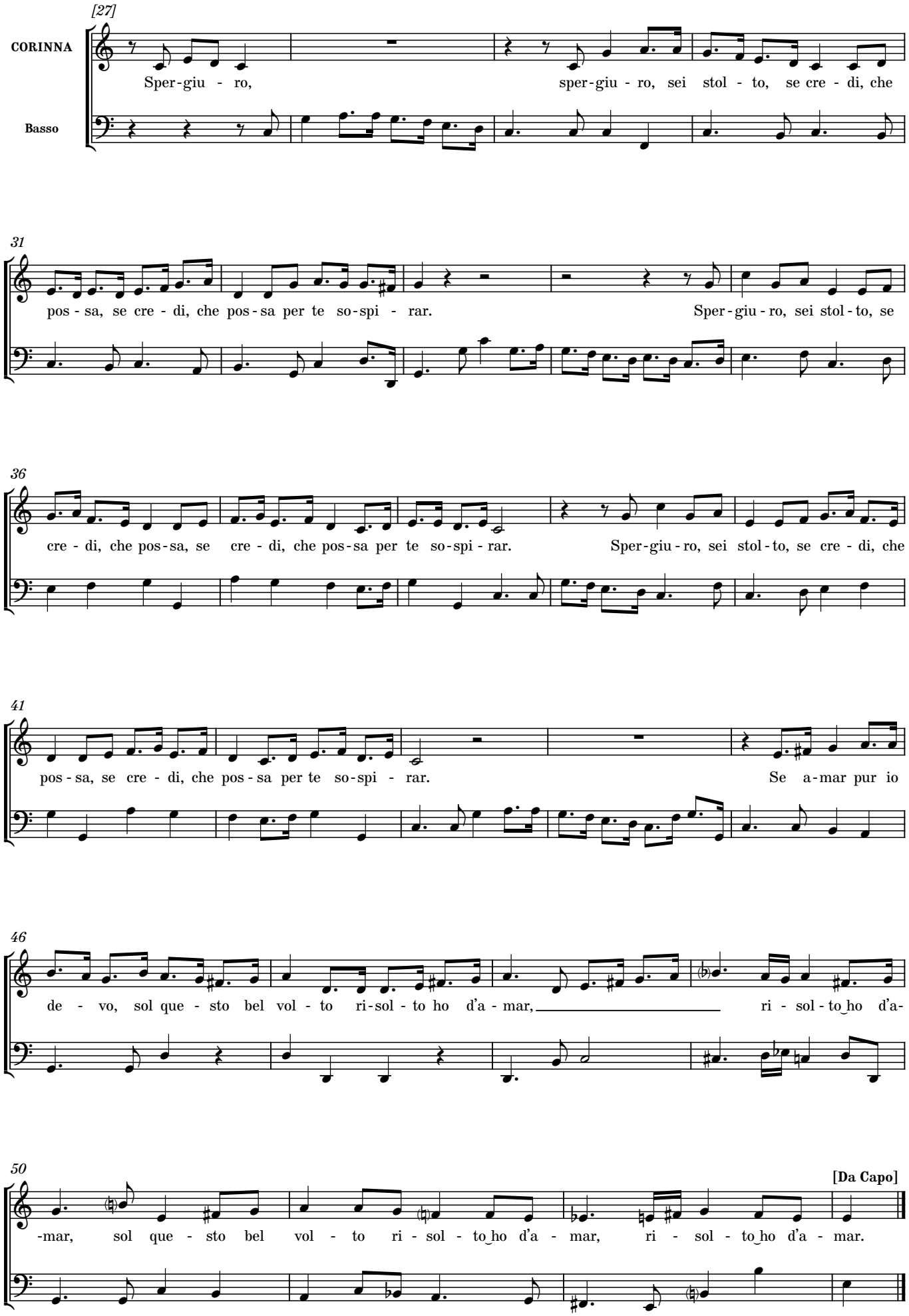


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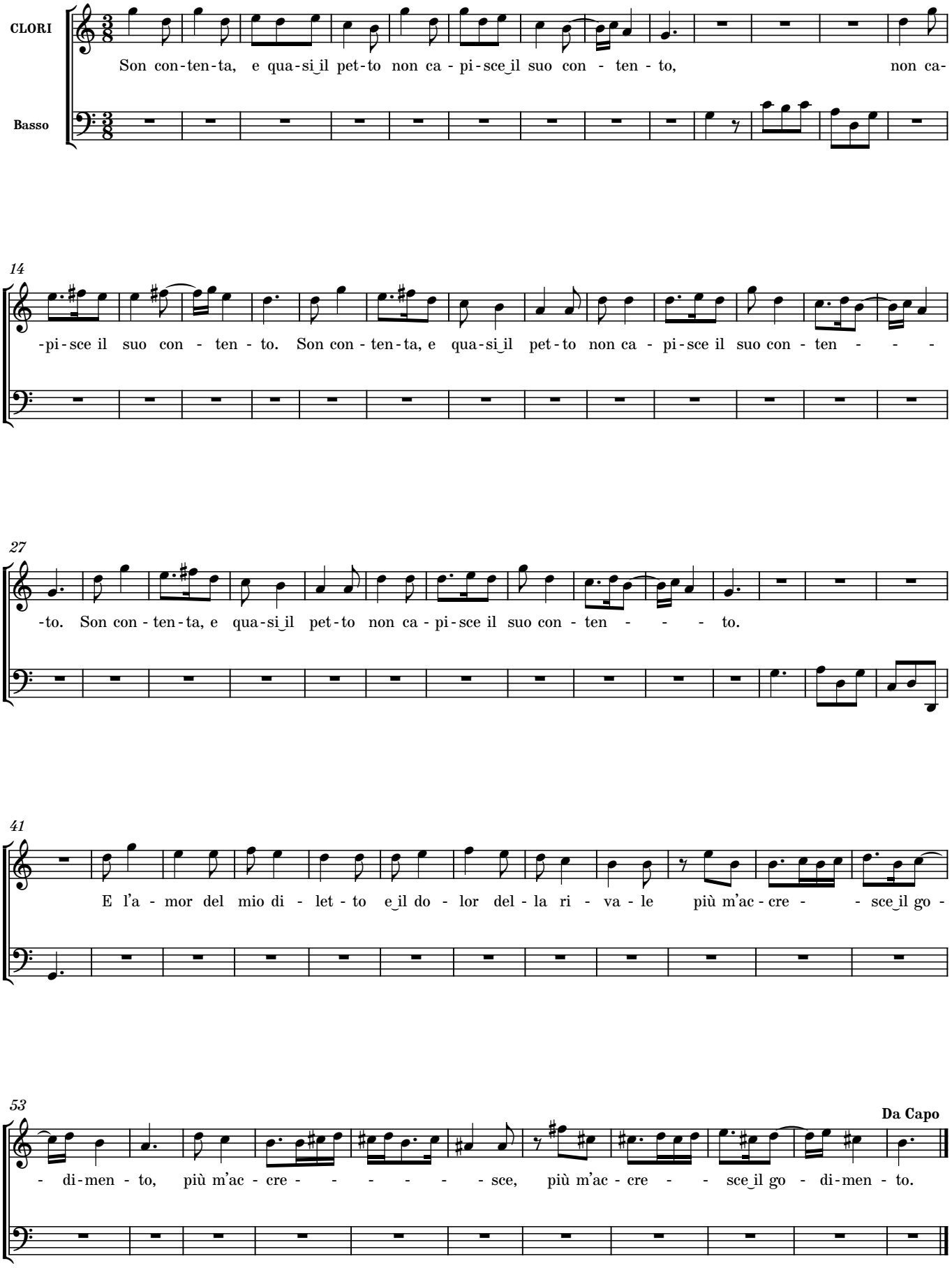
# 21. Son contenta

Act 3, Scene 8

**ATTILIO ARIOSTI**

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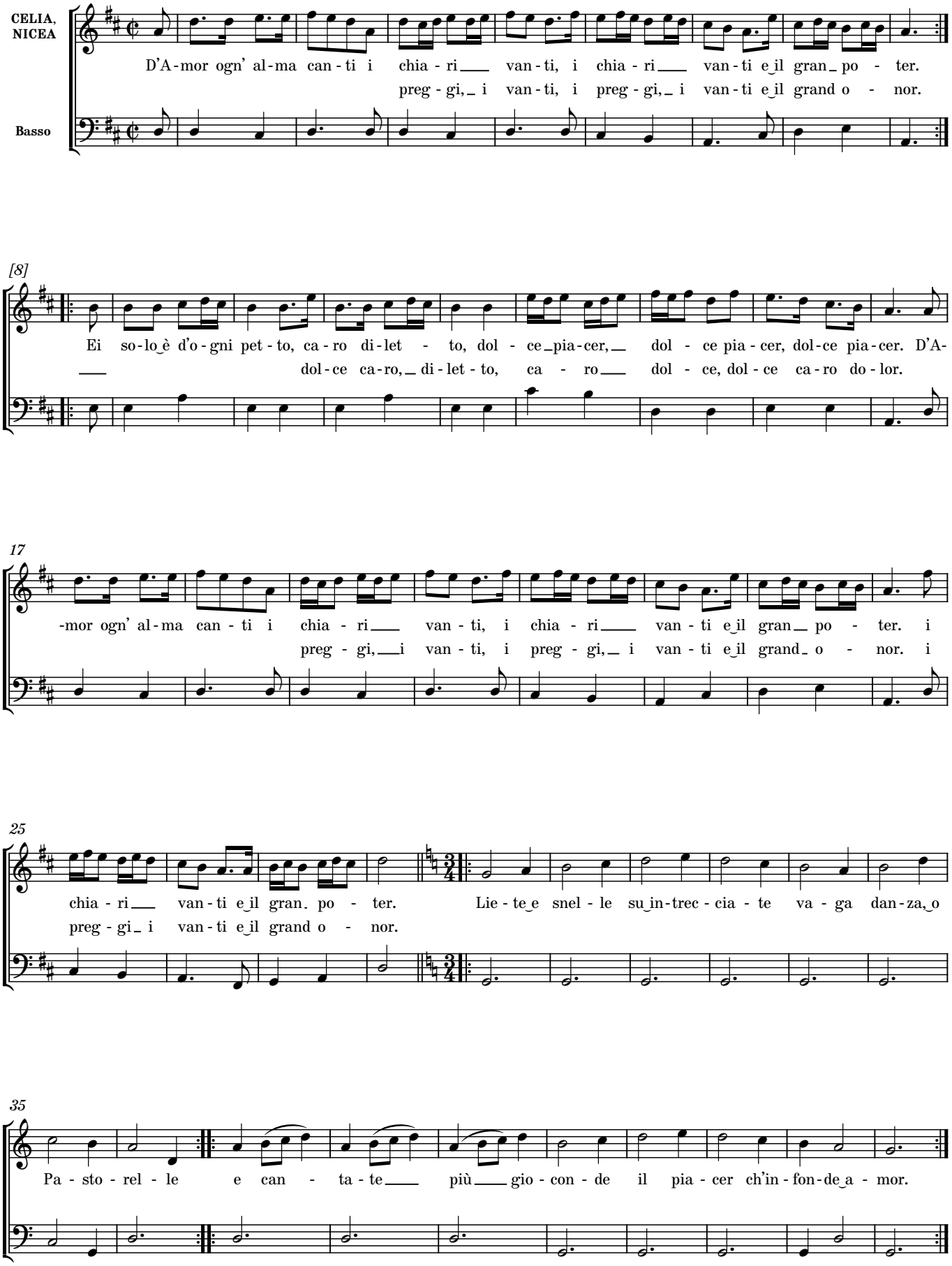
# 22. D'Amor ogn' alma canti

Act 3, Scene 10

**ATTILIO ARIOSTI**

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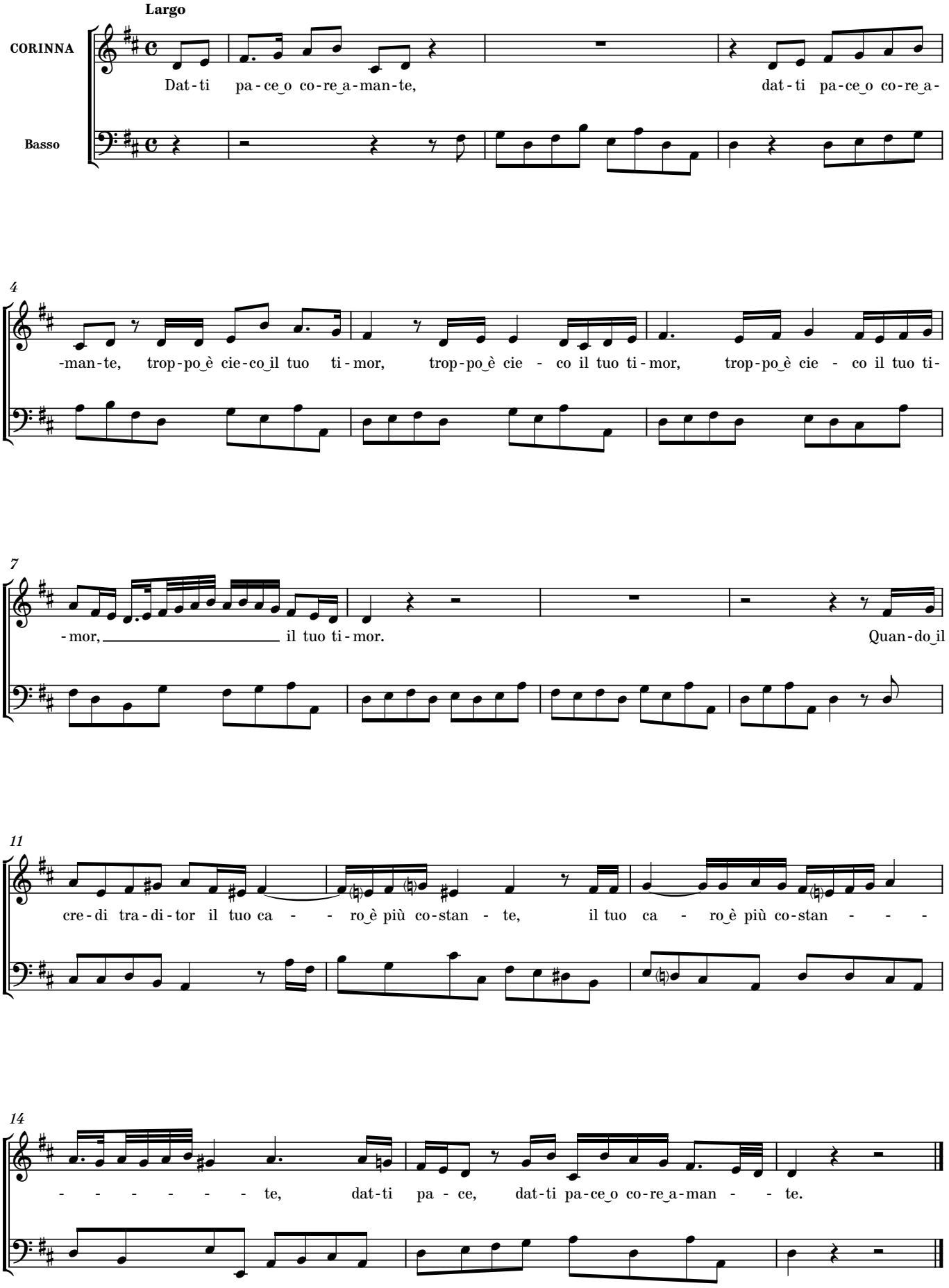
# 23. Datti pace, o core amante

Act 4, Scene 1

**ANON**

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# 24. Stolto son, perché do fede

Act 4, Scene 2

**ANON**

FILENO

Basso

Stol - to son, per-ché do fe - de, stol - to son, per-

5

-ché do fe - de a quel ses - so che non l'ha, a quel ses - so che non l'ha.

bel - lo bel - lo

9

Stol - to son, per-ché do fe - de a quel ses - - - - - - - -

bel - - - - - - - -

13

- - - - - - - - - - - - - - - - - - so che non l'ha. Va - go

- - - - - - - - - - - - - - - - - - lo

17

ha il vol-to e fal-so il co - re, ser - ba sde-gno e fin-ge a - mo - re; E a sua vo - glia a-ma e dis-

20

-a - ma, giu - ra e nie - ga, nie - ga e giu - ra, giu - ra e nie-ga la bel - tà.

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# 25. Tu sei, cara, il mio diletto

Act 4, Scene 4

**ANON**

TIRSI

Basso

*a Corinna*

Tu sei, ca - ra, il mio di - let -

7

-to. *a Clori* Tu sei, bel - la, il mio mar - to - ro. *a Corinna* Ca - ra, ca - ra, ca - ra,

12

ca - ra, il mio di - let - to. *a Clori* Bel - la, bel - la, bel - la, bel - la, il mio mar - to - ro. *a Corinna* Tu sei,

17

ca - - - - - ra, il mi - - - - - o di - - -

18

-let - to. *a Clori* Tu sei il mio mar - to - ro. *a Corinna* Tu sei, ca - ra, il mi - o di - let - to. *a Clori* Tu sei

24

il mio mar - to - ro. Ho due fiam - me en - tro del

30

pet - to. *a Corinna* Per te vi - vo. *a Clori* Per te mo - ro. *a Corinna* Per te vi - vo. *a Clori* Per te mo - ro, per te mo - ro.

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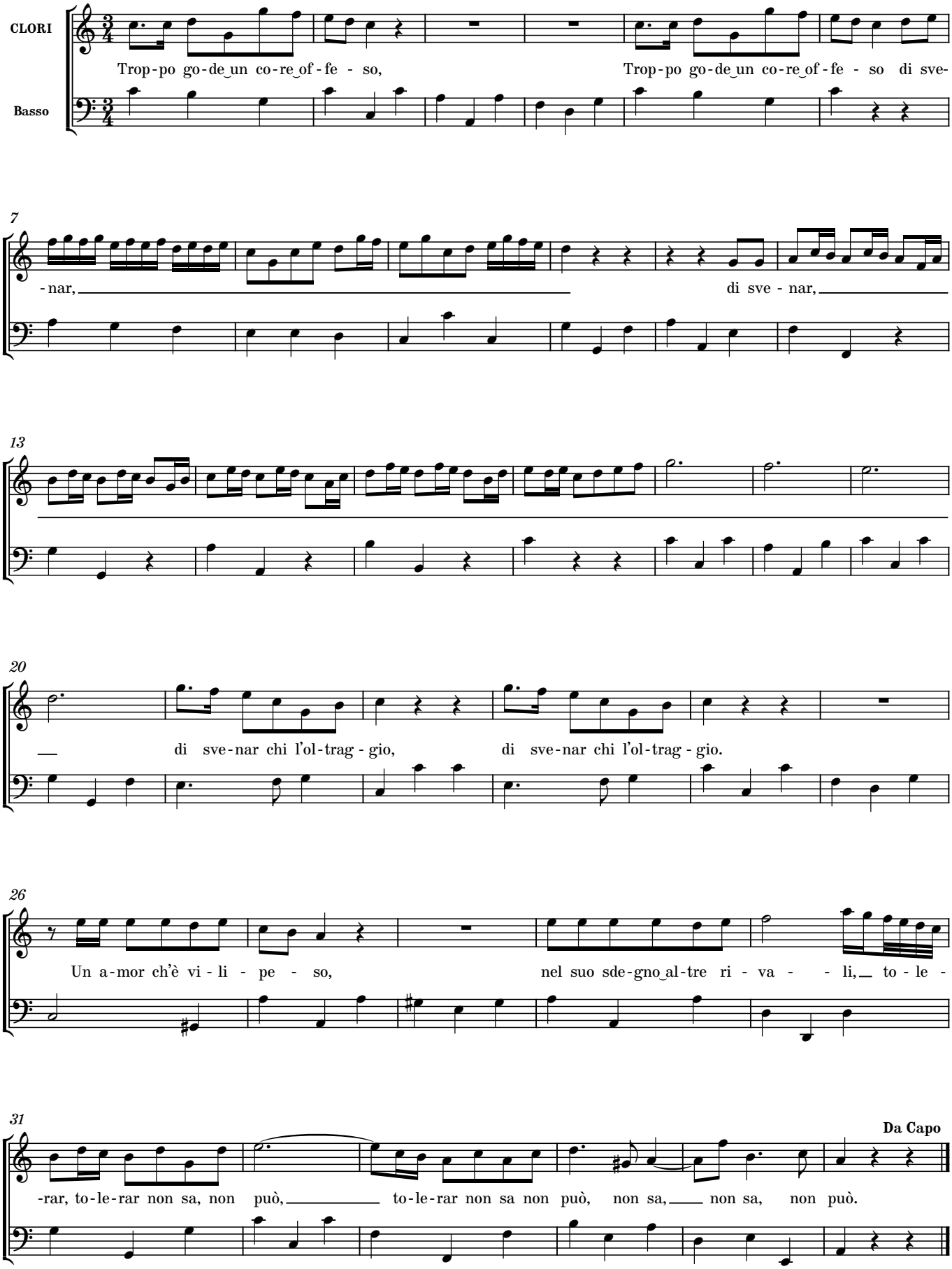
# 26. Troppo gode un cuor offeso

Act 4, Scene 6

**ANON**

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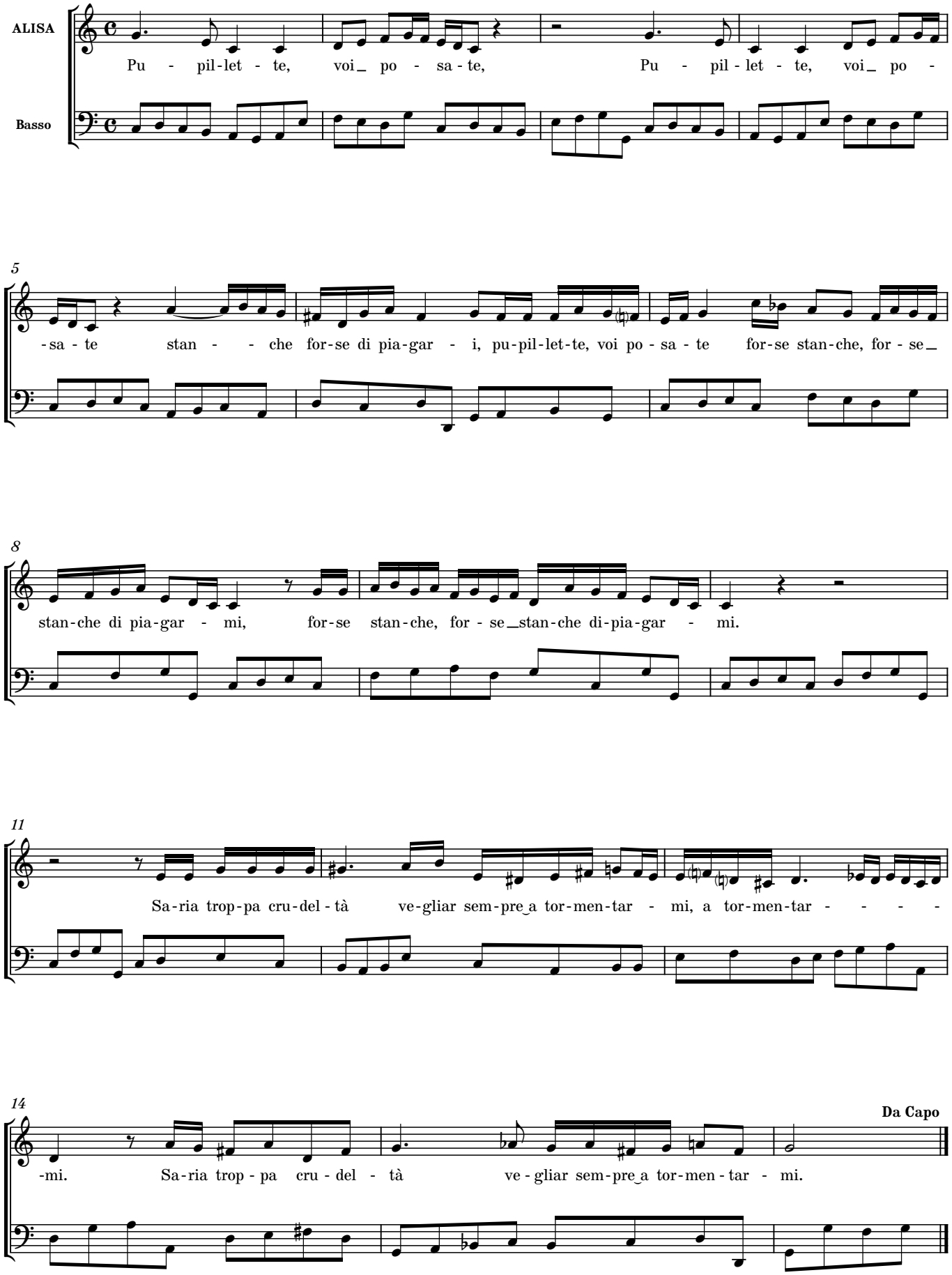
# 27. Pupillette, voi posate

Act 5, Scene 2

**ANON**

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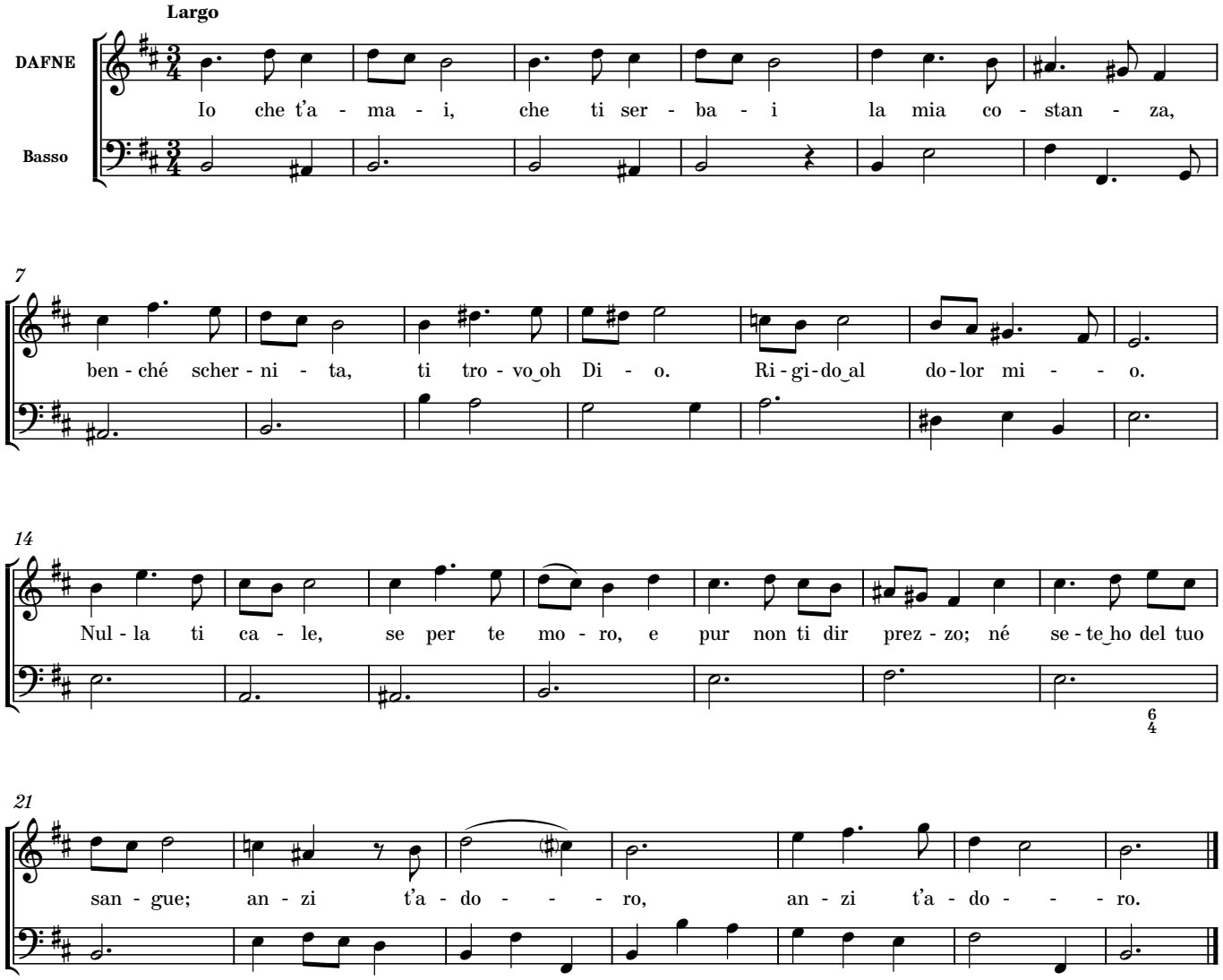
# 28. Io che t'amai

Act 5, Scene 6

**ANON**

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# 29. Se mai sciolta dai lacci d'Amore

Act 5, Scene 6

**ANON**

TIRSI

Basso

Se mai sciol-ta da'i lac-ci d'A-mo - re

5

fi-a quest' al - ma, te sol' a - me-rà, te so-la, so - la, te sol' a - me-rà.

9

Se mai sciol-ta da'i lac-ci d'A-mo - re fia quest' al - - -

13

- - - - - - - - - - - - - - - ma, te sol' a - me-rà, te so-la, so - la, te

17

so-la, so - la, te sol' a - me-rà.

21

Col pia-cer del-la spe-ran-za tu con-so - la il mio do-lor, e non per-der la co -

25

-stan - - - - - - - - - - - - - - - - - za quan-do sa - i

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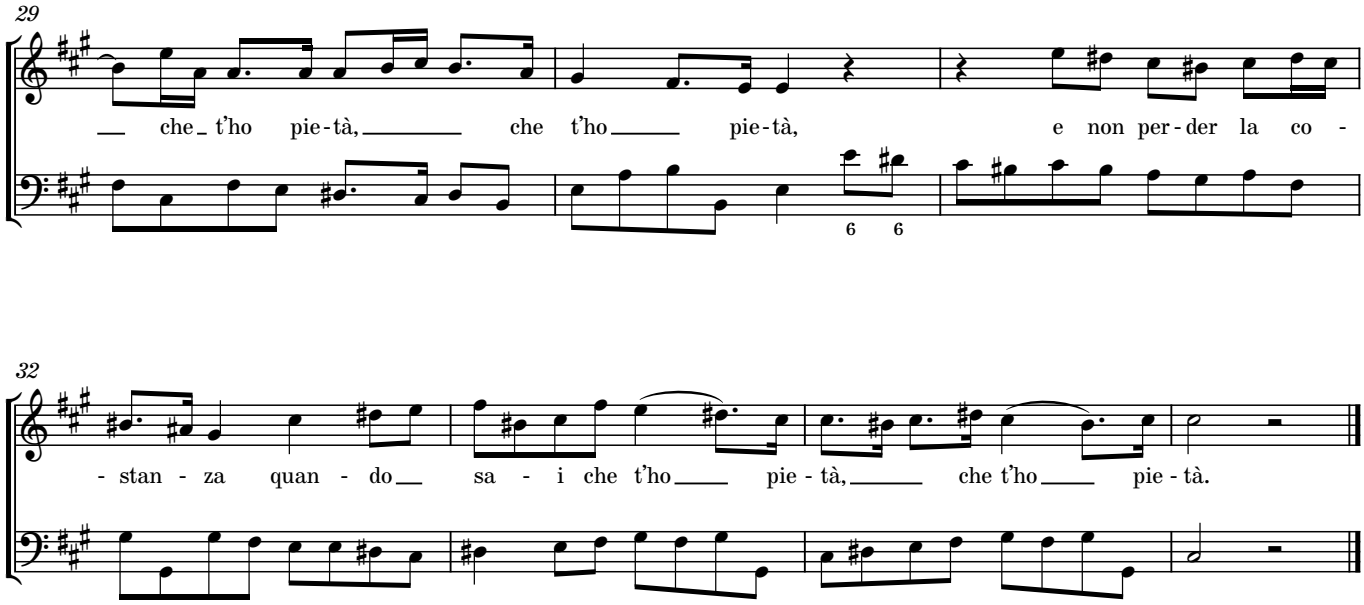
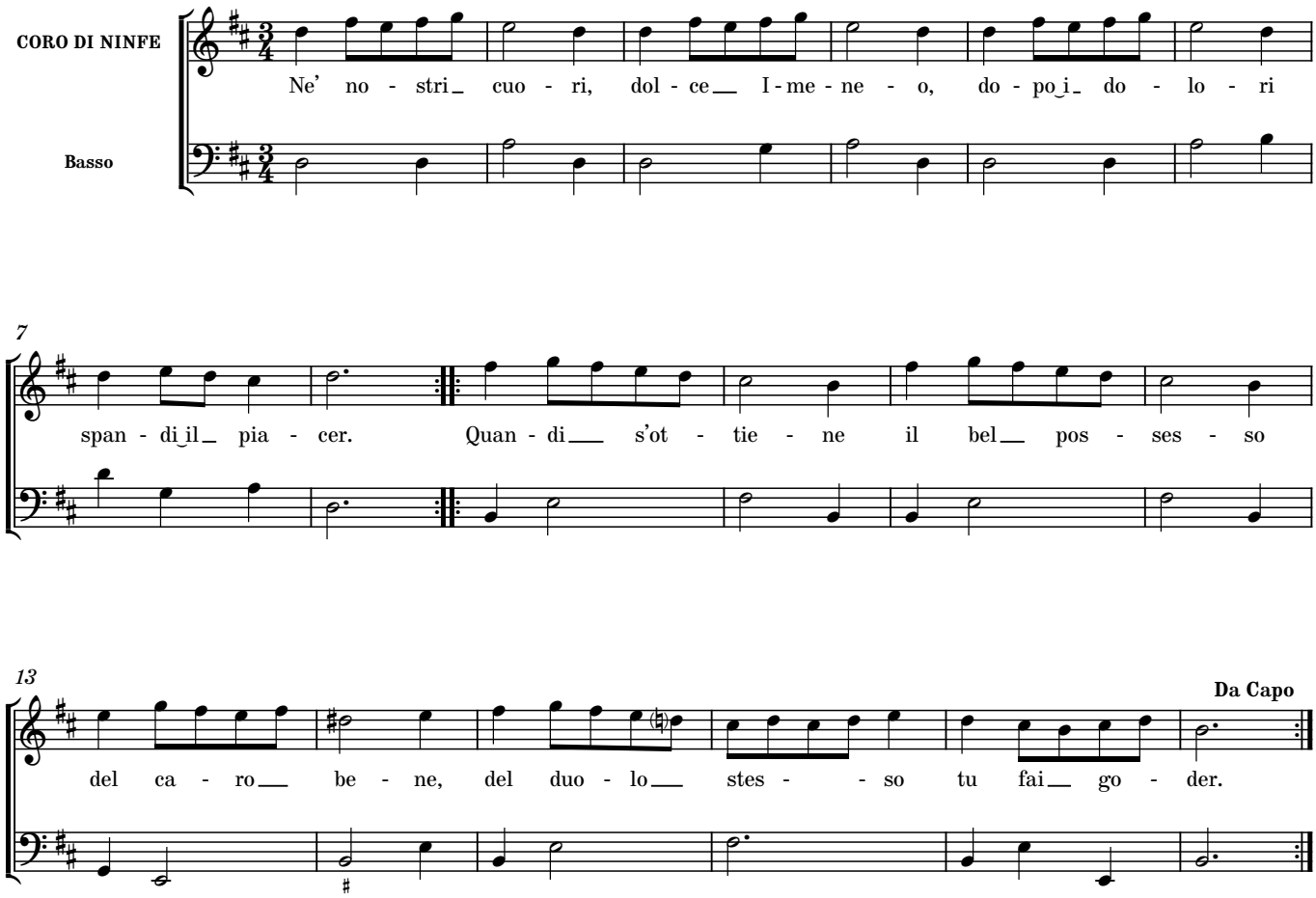



# 30. Ne' nostri cuori

Act 5, Scene 7 **ANON**

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