

Claudio Monteverdi

L'incoronazione di Poppea

Venice, 1643

Libretto by G. F. Busenello

Edition and performing version by Martin Pearlman
based on Venice manuscript

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Dedicated to the memory of my parents

Joseph and Ethel Pearlman

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PREFACE

Sources

This edition of *L'incoronazione di Poppea* is based on one of the two surviving musical manuscripts of the opera, the one preserved in Venice at the Biblioteca Nazionale Marciana, referred to here as "V." The other manuscript, the one preserved at Naples, is referred to here as "N." Both of them date from shortly after Monteverdi's death -- probably within a decade of it -- and were evidently copied out for use in performances, although the exact dates and locations of those performances have been matters of some speculation. Each score contains numerous errors and occasionally omits notes or words. The differences between them are often considerable in details, as well as in the inclusion or omission of lengthy passages. As a result, they present essentially two different versions of the opera.

It is not the purpose of this preface to enumerate the differences among these scores and the surviving libretti or to speculate on how they might relate to a possible lost original version by Monteverdi. More details on this can be found in Ellen Rosand's excellent book *Monteverdi's Last Operas* (University of California, 2007) or the preface to Allan Curtis's edition of the opera (Novello, 1989).

The primary reason for basing this edition on the Venice manuscript (V) is a wish to follow a single source. Rather than mixing and matching elements from all the scores and libretti in the hope of coming up with a hypothetical "original," a single manuscript score can give us a unified vision of the opera, which was created for an actual production. That production would not have been directed by Monteverdi, of course -- material for that has been lost to us -- but it would have been a production from his era. The Venice manuscript is of particular interest because it is dramatically stronger than the Naples one. It is also of interest because it was prepared under the supervision of the great opera composer Cavalli, whose wife copied out the majority of the manuscript (Acts I and III) and who himself wrote directions and corrections into the score. Cavalli may possibly even have written some of the ritornelli or other music, since by that time, the opera appears to have taken on some accretions of music by other composers.

The exception to this focus on the Venice manuscript is in the final scene of the opera (Act III, Scene 8), which, more than any other in the opera, appears to be a pastiche of various sources and thus feels less focussed and more diffuse than most of the rest of the drama. Because of that, the scene is given here with a small alteration near the end: in place of a brief dialogue for Venus and Amore a beautiful quartet of *amori* from the Naples manuscript is inserted. However, the appendix gives the music for the omitted dialogue and explains the complete scene as it appears in the Venice score.

In addition to the two surviving musical scores, a number of early libretti have come down to us both in printed form and in manuscript. However, this edition gives priority to the lyrics as they appear in the music of the Venice score. As with the scores, there are discrepancies among the various libretti, and their texts sometimes disagree with what is in the music. It has always been common for opera composers to alter librettists' poetry to suit the needs of their musical dramas. This being an era in which writers often printed their poetry as independent works, their libretti did not always reflect changes made for musical settings. Individual words in the libretti sometimes differed from those

in the music, and even entire scenes included in a libretto are sometimes missing from a score and may never have been set to music by the composer. The libretti are thus of limited use in an edition of this kind, which follows the musical decisions within a single manuscript score. Nonetheless, they can at times provide clues where text is missing or unclear.

Notation in this edition

This edition, created for my performances with Boston Baroque, reproduces the note values, meters and bar lines of the Venice manuscript. While a growing body of musicians has become accustomed to this early notation, some may find the large note values and irregularly placed barlines unfamiliar at first. With measures that constantly vary in length, as well as barlines that are not always placed before strong beats or strong syllables, a player or conductor (if there is one for metrical passages) might well focus more on pulses, rather than counting a constantly varying number of beats in measures. However, even musicians who have not been previously exposed to this notation tend to adapt quickly enough and generally come to appreciate the seventeenth-century "flavor" of what they are reading.

Instrumentation

As was common for operas of this time, the manuscript scores for *Poppea* do not indicate what instruments are to play the instrumental music. Normally they would be strings, although one could also decide to add a few other instruments at times. As shown in the score, our performance added cornetti in the coronation scene and, although they are not indicated here, it also had recorders double the violins in certain places.

The newly written string parts which I have added to accompany voices in some of the arioso sections are enclosed in brackets. For the most part, they are simple accompaniments, although the instruments do sometimes play in counterpoint with the voice.

A viola part (also in brackets) has been added to some of the ritornelli, as well as a few of the accompaniments to augment the three-voice texture into a somewhat fuller one in four voices. The instrumental music in the Venice manuscript is mostly in three voices, while that in the Naples is mostly in four, reflecting perhaps the fact that three voices were the norm in Venice, while the Neapolitans seemed to prefer four voices. However, the manuscripts are called "Venice" and "Naples," because they are preserved in libraries in those cities, but not because we know of particular productions there. In fact, there are strong suggestions that the so-called Venice manuscript may actually have been prepared for a production in Naples. One could therefore decide either to include our added viola part for a fuller texture or to simply leave it out. It is written such that the harmony will be complete with or without it.

Indeed, it is possible to use this score *without any* of its added string parts and play only the continuo lines that appear in the manuscript. It is a question of whether one considers the manuscript score complete, or whether one feels that instruments should accompany singers in selected places, even though there is no music specified for them. While there are some highly orchestrated versions from the mid-20th century that

resemble much later music, there are some performances today that go to the other extreme and limit themselves exclusively to what is in the manuscript. This approach may be unnecessarily austere. It means that the ensemble would play very little -- mostly just extremely short instrumental ritornelli (many less than 10 seconds long) -- and that it would never play together with singers. The ensemble would thus play a total of only about 10 minutes of music out of an opera that uncut runs to more than two and a half hours. This would seem financially and artistically as wasteful for the 17th century as it would be for the 21st -- even with an inventive and colorful continuo section.

There are reasons to suspect that the manuscript score, like many short scores in later music, may not contain everything for the orchestra. There are many abbreviations in the music, among them ritornelli that give only bass lines with blank staves above them and ritornelli that were doubtless transposed to different keys in the instrument parts (e. g. in Act I, Scene 1). Monteverdi's own late opera, *Il ritorno d'Ulisse in patria*, bears hints of missing instrumental accompaniments (e. g. Melanto's little song in Act I with its fragments of instrumental lines), and in the decade leading up to his preparation of this Venice score of *Poppea*, Cavalli would sometimes add instruments to arias in his own operas -- including the *Aria con tutti gl'instrumenti* in his *La Didone*.

Most of the opera, of course, consists of rhythmically flexible recitative, accompanied only by continuo. The instrumental lines suggested in this score are for the metrical music at moments that break into song. Added instruments in these places have a light texture and occur at points of heightened emotion. However, since all the notes of the manuscript are reproduced here, one could choose to use the score with or without the bracketed string parts and with or without the additional viola part.

Continuo

Continuo figures that are enclosed within rectangles are those found in the Venice manuscript. All others are editorial.

The continuo instrumentation listed in this score is based on Boston Baroque's 2019 performances. One's choices, of course, ultimately depend on personal taste and the availability of instruments, but our instrumentation is included here for those who might find it a useful starting point. Our continuo group consisted of two harpsichords, theorbo, cello, violone and lirone. (It also included at times a Baroque guitar, although that instrument is not indicated in this edition.) The alternation of harpsichords 1 and 2 reflects the fact that the first harpsichord was the director, who needed to be free at times to direct the ensemble.

About the Italian text

For reasons explained above, this edition gives priority to the Italian lyrics as they appear in the music of the Venice score, which was prepared under the direction of Cavalli. As a result, there are various small differences between the text in this edition and that in some other editions.

Many of the older forms of Italian words and spellings have been retained where they are not likely to be confusing. Where words are missing in V -- a more

frequent problem with the anonymous copyist of Act II than with Maria Cavalli, who copied Acts I and III -- they have generally been supplied from N, with occasional reference to a libretto as an alternate source. (Reasons for giving the musical scores priority over the libretti are explained under "Sources" above.)

About the English translation

My English translation printed below the Italian in this score is not poetry and is not necessarily intended as a singing translation. In these days of supertitles and of audiences used to hearing operas in their original languages, there is normally not so much need for a singing translation. Nonetheless, it would be possible to sing it, since it does follow the patterns and rhythms of the notes. In occasional places where the English must add or omit a note in the score, it is always done on repeated pitches, so that the contour of the vocal line is not altered.

This translation is offered mainly as an aid to English-speaking musicians who might find it useful to have a line-by-line translation in the score. It attempts to stay closer to the meaning of the original Italian than is possible in most poetic translations, while still fitting the words to the notes and rhythms of the music. When the music depicts the meaning of a word, the right word is placed under the right note wherever possible. In giving the sense of the Italian line by line, it repeats words or phrases as they are repeated in the Italian, even if this may not be characteristic of an original English text.

The early Italian practice of cadencing with a weak syllable on a weak note and slurring it into the downbeat sometimes works with the English, but sometimes it does not. Where it is awkward in English, the final syllable is placed directly under the final note (*i. e.* one note later than in the Italian).

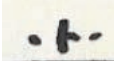
Not all the names of characters are translated into their English equivalents. To do so consistently would seem fussy, since most people speaking about this opera tend to refer to the characters by their Italian names. The exceptions are well known names that we traditionally refer to by their English equivalents: Nero, as well as the gods Fortune, Virtue, Love, and Mercury.

Finally, I want to express my thanks to two people who were of great help in translating selected passages of the seventeenth-century Italian. One is Dennis Costa of Boston University, who generously assisted with several passages in which the Venice manuscript differed from other sources. The other is the genuine Renaissance man John Florio, who in 1611 published his Italian-English dictionary, an invaluable resource for working with the Italian of his era.

Further details about this edition

1. In the notes, "V" refers to the Venice manuscript and "N" to that of Naples.
2. The time signatures and note values of the original manuscript have been reproduced

here. Only the few passages written in white or black notation have been modernized. Where V uses sharps to cancel flats, they are modernized to natural signs. Clefs for the vocal lines are modernized to treble and bass.

3. Ties, slurs, or bar lines printed in dotted lines are editorial. Editorial accidentals are in parentheses.
4. Notes that are missing in V are enclosed in brackets. Where possible, they have been supplied from N.
5. Lines of instrumental music written for this edition are enclosed within brackets.
6. In a few spots in V, there is the following ornament sign:  It is printed in this edition as "tr" and may evidently indicate either a short trill of two alternating notes or a repeated single-note *trillo*. The latter is clearly the case in the music for consuls and tribunes in Act III, Scene 8. The former is more likely in Ottone's opening scene of Act I.
7. Fermatas in V are reproduced here, but it is important to note that they do not necessarily indicate that a note or rest should be held. Rather they often simply mark the end of a character's line, even in places where a dialogue must go on quickly.
8. There are several places -- as noted in the score -- where this edition overlaps or elides two measures. One such place is in the heated argument between Nero and Seneca in Act I, Scene 9 (mm. 89-97). The copyist here follows the convention of ending each character's line with a double bar -- sometimes even with a rest and a fermata -- then leaving a blank space followed by the next character's name and new clefs. These lines of a heated argument are clearly meant to be continuous. Fermatas have been reproduced in these passages, but it is important to note that they simply indicate endings of lines, rather than musical pauses. Similarly, the end of a ritornello and the beginning of a vocal line are elided for continuity in a few places (*e. g.* Act I, Scene 4, mm. 6, 11 and 17).
9. This edition retains a small number of interpretive markings from those used in Boston Baroque's performances. These include a few commas between phrases and some brackets indicating hemiolas. They also occur in a few places where a very long measure following a meter change may make it difficult to quickly discern the pulse of the music. In those places, editorial slashes above the notes indicate the strong beats in the first bar of the new meter. While these editorial markings may be changed or ignored according to a director's taste, they are included here for those who might find them useful.
10. Obvious note errors by the copyist have been tacitly corrected. The more important ones are explained in the critical notes.

Cast of characters

In prologue:

La Fortuna (*soprano*), Fortune

La Virtù (*soprano*), Virtue

Amore (*soprano*), Love

Poppea (*soprano*), Roman noblewoman, lover of Otho (Ottone), mistress of Nero, later elevated to empress.

Nerone (*soprano*), the Roman emperor Nero.

Ottavia (*mezzo / contralto*), empress and wife of Nero, renounced by him.

Ottone (*alto*), Roman nobleman, friend of Nero. Lover of Poppea, whom she forsakes for Nero.

Drusilla (*soprano*), a woman of the court, in love with Ottone.

Seneca (*bass / bass-baritone*), the stoic philosopher, Nero's mentor.

Arnalta (*alto / high tenor*), Poppea's nurse and confidante.

Nutrice (*mezzo / alto*), Ottavia's nursemaid.

Valletto (*soprano*), a page at court.

Damigella (*soprano*), a lady-in-waiting to the empress Ottavia.

Lucano (*tenor*), the poet Lucan, friend of Nero.

Soldiers 1 & 2 (*tenors*), Nero's guards.

Liberto (*tenor*), captain of the guard, a freed slave.

Lictor (*baritone*), officer and bodyguard.

Pallade (*soprano*), the goddess Pallas Athena.

Mercurio (*baritone*), the god Mercury.

Venere (*soprano*), the goddess Venus, mother of Amore. Only in appendix of this edition.

Trio of Seneca's friends (*alto or high tenor, tenor, baritone*).

Consuls and tribunes (*tenors, baritones*), only in final coronation scene.

Chorus of amori (*S-S-S-A*), in coronation scene, quartet from Naples manuscript.

Possible double casting of roles

- Fortuna / Drusilla / 2nd part in quartet of amori
- Virtù / Nutrice / 4th part in quartet of amori
- Amore / Valletto / 3rd part in quartet of amori
- Damigella / 1st part in quartet of amori
- Seneca / Tribune
- Lucano / Consul
- Arnalta (if cast as tenor) / 1st in trio of Seneca's friends
- 3rd of Seneca's friends / Littore / Tribune
- First soldier / 2nd in trio of Seneca's friends / Consul
- Second soldier / Liberto / Consul

Roles eliminated in the following list of suggested cuts

- Pallade
- Mercurio
- Venere (in appendix)

Suggested cuts

In many performances, it is necessary or desirable to shorten some passages or even to cut an occasional scene because of time limitations, casting issues, or the tastes of a producer or of an audience. Indeed, the surviving manuscripts themselves contain indications of cuts and additions, suggesting that they are designed for particular performances and not meant as definitive versions. Speculate as we might about a hypothetical original, the opera was clearly treated as a work to be adapted for the needs of a given production.

Should a producer need to take only one intermission, a dramatically effective place for it might be following the death of Seneca in Act II, Scene 3. Placing the intermission there rather than at the end of Act I could better balance the lengths of the two halves of a performance that has only one intermission.

The following list suggests possible cuts for those who wish to take some, although they are by no means the only possibilities. These cuts not only shorten some passages but, as noted above, they eliminate the minor roles of the gods Pallade, Mercurio and Venere. Some productions have also removed the role of Damigella by cutting Scene 4 of Act II, but that is not suggested here, because it would be a serious musical loss.

Act I

Scene 1 (Ottone): Cut one verse of Ottone's opening song with its ritornello, possibly mm. 81-103. It is also possible to shorten the end of Ottone's scene by cutting mm. 128-136 and/or 147-158.

Scene 4 (Poppea, Arnalta): Cut mm. 80-87, 110-116, 132-142.

Scene 5 (Ottavia, Nutrice): mm. 87-94, 110-132, 166-210.

Scene 6 (Seneca, Ottavia, Valletto): mm. 42-60, 87-103, 116-157.

Scene 7 (Seneca): Cut scene.

Scene 8 (Pallade, Seneca): Cut scene.

Scene 9 (Nerone, Seneca): mm. 112-136.

Scene 10 (Poppea, Nerone): mm. 118 (after downbeat)-135, 177-184.

Scene 11 (Ottone, Poppea): mm. 59-106.

Scene 13 (Drusilla, Ottone): mm. 22-38.

Act II

Scene 1 (Seneca, Mercurio): mm. 58-134.

Scene 2 (Liberto, Seneca): mm. 66-100.

Scene 5 (Nerone, Lucano): mm. 126-150. If one takes this cut, the ritornello just before the cut (mm. 118-125) should be transposed up a third to G minor, as suggested in the manuscript (cf. critical notes).

Scene 6 (Ottone): Cut scene.

Scene 7 (Ottavia, Ottone): mm. 39-62, 72-82, 96-104.

Scene 8 (Drusilla, Valletto, Nutrice): mm. 37-128.

Scene 9 (Ottone, Drusilla): Cut mm. 1-21 (thus continuing with Drusilla from previous scene), cut 77-89.

Scene 10 (Poppea, Arnalta): mm. 126-140.

Scene 11 (Amore): mm. 44-65 (*i. e.* one verse of Amore's aria).

Scene 12 (Ottone, Amore, Poppea, Arnalta): mm. 28-43, 54-64.

Act III

Scene 3 (Arnalta, Nerone, Drusilla, Littore): mm. 50-56, 60-72, 88-108.

Scene 4 (Ottone, Drusilla, Nerone): mm. 8-19, 33-51 (downbeat), 59-68, 109-125.

Scene 8 (Nerone, Poppea, *et al*): mm. 8-14, 33-38, 58-94, 100-110.

Prologue

Fortuna, Virtù, Amore

Sinfonia [Vln. + sop. recorders]

The first system of the musical score consists of four staves. The top two staves are for Violins (Vln.) and the bottom two are for Soprano recorders (sop. recorders). The music is in common time (C) and features a melodic line with various ornaments and a bass line with figured bass notation. The figured bass notation includes: 6, 6, 6, 6, 6, 7-6, #, #, 6, 6, and 4-3. There are also two boxed accidentals: a sharp sign (#) and a double sharp sign (##).

TUTTI CONTINUO

The second system of the musical score continues the four-staff arrangement. The music features similar melodic and bass line patterns with figured bass notation. The figured bass notation includes: 6, 6#, 6, 6, 6, 6, 7-6#, #, #, 6, 6, #, 4-3, and #. There are also two boxed accidentals: a sharp sign (#) and a double sharp sign (##).

17

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

24

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

31 FORTUNA

6 #

Deh na-scon-di - ti, o Vir - tù, già ca - du - ta in po - ver - tà, non cre - du - ta De - i - tà,
 Go, oh Vir - tue, hide in dis - grace; you have fal - len up - on hard times, now a dei - ty none be - lieves,

THEORBO
2nd HPSCHD

35

nu-me ch'è sen-za tem-pio, di - va sen-za de-vo - ti e sen-za al-ta - ri. Di - su - sa
spi - rit with - out a tem - ple, god - dess with no di - sci - ples or with an - y al - tars. Now dis - card

6 # **ADD CELLO** 5/3

39

- ta, dis-prez za - ta, ab - bo - ri - ta, mal - gra - di - ta,
ed, and re - jec - ted, now de - spi - sed, now quite use - less,

6 # 6

43

et in mio pa - ra gon sem - pre, sem - pre, sem - pre, sem - pre scher - ni - ta.
next to me you will be al - ways, al - ways, al - ways, al - ways de - rid - ed.

6 # # # # 4 - # #

47

Già re-gi - na, hor ple-be - a, che per com-prar-ti gl'a - li - men-ti e le ve - sti i pri - vi -
Once an em - press, now ple - bei - an, you must go beg - ging for your food and your cloth - ing; for you have

THEORBO
2nd HPSCHD

52

le - gi e i ti - to - li ven - de - sti. O - gni tuo pro - fes - so - re se da
sold off your birth - right and your ti - tles. When di - sci - ples of Vir - tue are not

6 5 - 6# 4 - # # #

57

me sta di - vi - so sem - br'un fo - co di pin - to che nè scal - da nè splen - de, re - sta un co - lor se pol - to, in pe -
guid - ed by me, they are like paint - ed fires, nei - ther war - ming nor glow - ing, with pal - lor of the grave, and with -

#

63

nu - ria di lu - ce. — Chi pro - fes - sa vir - tù non spe - ri mai, mai, mai, non spe - ri
out a true ra - diance. An a - pos - tle of Virtue can ne - ver hope, can ne - ver, ne - ver

5/3 5# 6 6#

ADD CELLO

67

ma - i di pos - se - der ric - chez - za o -
hope to be en - dowed with ri - ches or

6 6# 6 6 6 6 5# #

71

glo - ri - a - cu - na se pro -
glo - ry of an - y kind, if they're

6 6 6 6 4 # 6 5 3

74

tet - to non è, non è, non è da la For - tu - na, da la For - tu - na,
not, they're not, they're not, they're not as - sured by For - tune, as - sured by For - tune,

6 # 6 6 4 # # 5# # 6

78

se pro - tet - to non è, non è, non è, non è da la For - tu - na, se pro -
 if they're not, they're not, they're not, they're not as - sured by — For - tune, if they're

6 # # # #

82

tet - to non è, non è, non è da la For - tu - na.
 not, if they're not, they're not, they're not as - sured by — For - tune.

6# 6 6 6 5 # #

85

VIRTÙ

Deh' som - mer - gi - ti, mal na - ta, rea chi me - ra de le gen - ti,
 Ah, sink down, you ill - starred crea - ture, foul de lu - sion of the peo - ple,

7 6#

**1st HPSCHD
THEORBO**

89

fat - ta Dea de - gl'im - pru - den - ti. Io son, io son la ve - ra sca - la per cui na -
 god - dess made of reck - less fol - ly. I am, I am the on - ly lad - der on which cre -

b b b # # # #

94

tu - ra al som - mo ben a - scen - - - de, io son, io
a - tion to glo - rious heights as - cends, I am, I

98

son la tra - mon - ta - na che so - lo in - se - gno a gl'in - tel - let - ti hu - ma - ni l'ar - te del na - vi - gar
am the i - cy north wind which a - lone tea - ches the in - tel - lect of man the art of sail - ing, sail - ing

6

ADD CELLO

103

ver - so l'O - lim - po. Può dir - si, sen - za a - du - la - zio - ne al - cu - na, il
up - to O - lym - pus. One could say, and with - out un - due flat - te - ry, that my

6

6

4 - 3

CELLO TACET

108

pu - ro in - cor - rut - ti - bi - le es - ser mi - o ter - mi - ne con - ver - ti - bi - le con di - o, che
pure, my per - fect, in - cor - rup - ti - ble be - ing in the end comes to merge with that of God, and

112

ciò non si può dir, non si può dir di te, For - tu - na, che ciò non si può dir, non si può
that is more than one can say, can say for you, dear For - tune, and that is more than one can say, than

6

6
4 - 5

6

116 AMORE

dir, non si può dir di te, di te, For - tu - na. Che vi cre - de - te, o
one can say, can say for you, for you, dear — For - tune. Can you be - lieve, — oh

6 # 6 # 8 5 # b

2nd HPSCHD

120

de - e, di vi - der fra di voi del mon - do tut - to la si - gno - ri - a e' l go - ver - no, es - clu -
god - des - ses, that you a - lone di - vide the world be - tween you, that it is yours to rule and go - vern, all with -

6 6 3b

124

den - do - ne A - mo - re, Nu - me, ch'è d'am - bi voi tan - to è mag - gio - re? Io le vir - tu - ti in -
out in - clu - ding Love, a god who, com - pared to you, is so much great - er? I am the tea - cher of

6b 4 - b b

129

se - gno, io le for - tu - ne do - mo, que - sta bam - bi - na e - tà vin - ce d'an - ti - chi - tà il tem - po e o - gn' al - tro
vir - tue, I am the lord of for - tune; this youth - ful bo - dy of mine sur - pas - ses in its age all time and all oth - er

5 - 6b 6 6 6 6

135

di - o; ge-mel-li siam l'e-ter-ni-ta-de et i - o. Ri - ve - ri - te - mi, a - do -
 dei - ties; age old E - ter - ni - ty and I are like two twins. So be rev - er - ent, bend your

6 4-3 # #

**2nd HPSCHD
 CELLO
 THEORBO**

140

ra - te-mi, e di vo-stro sov-ra - - - no il no - me da - te -
 knee to me, and now as your true sov' - - - reign you must ac - know - ledge

6 4

144

mi, e di vo-stro sov-ra - - - no il no - me da - te mi.
 me, and now as your true sov' - - - reign you must ac - know - ledge me.

6 6 b 4-# #

149 FORTUNA

Hu - man non è, hu - man non è non è ce - le - ste co - re — che con -
 VIRTÙ There is no man, there is no man nor an - y heav'n - ly — spi - rit — who would
 Non è ce - le - ste co - re, — non è ce - le - ste, hu - man non è,
 Nor an - y heav'n - ly — spi - rit, — nor an - y spi - rit, there is no man,

6 6#

TUTTI CONTINUO

153

ten - der ar - di - sca con A - mo - re, — hu - man non è, non è, non è,
 dare — to con - tend with Cu - pid's po - wer, — there is no man, no man, no man,
 non è ce - le - ste co - re — che con - ten - der ar - di - sca con A - mo - re, che con -
 nor an - y heav'n - ly — spi - rit — who would dare — to con - tend with Cu - pid's po - wer, who would

6# # 6 6#

156

non è ce - le - ste co - re — che con - ten - der ar - di - sca con A - mo - re, —
 nor a - ny heav'n - ly — spi - rit — who — would dare — to con - tend with Cu - pid's po - wer, —
 ten - der ar - di - sca con A - mo - re, — hu - man non è, non è ce -
 dare — to con - tend with Cu - pid's po - wer, — there is no man, nor a - ny

6 # 6# 6 3# 6 6

159

hu - man non è, non è ce - le - ste co - re, — che con - ten - der,
 there is no man, nor a - ny heav'n - ly — spi - rit, — who would dare, —
 le - ste co - re, — non è, non è, non è che con - ten - der che con -
 heav'n - ly — spi - rit, — no man, no man, no man who — would dare, — who would

6# 5 6 # 6# 3 6# 3# 5 6

162

che con - ten - der ar - di - sca, ar - di - sca
 who would dare to con - tend, con - tend,
 ten - der, che con - ten - der ar - di - sca
 dare, who would dare to con - tend,

6 6# #

165

con A - mo - re, con A - mo - re.
 to con - tend with Cu - pid's po - wer.
 con A - mo - re, con A - mo - re.
 to con - tend with Cu - pid's po - wer.
 AMORE
 Hog - gi in un sol cer - ta - me l'un' e l'al - tra di
 This day in a sin - gle con - test I shall van - quish you

4 4 -

THEORBO
2nd HPSCHD

170

voi da me ab - bat - tu - ta, di - rà che'l mon - do a cen - ni miei si mu - ta.
 both, one af - ter the o - ther; you'll see the world can be trans - formed at my whim.

6 6 6 5 3
 3 6 6 3

Act I attacca

Act I

Scene 1

Ottone, due soldati della guardia di Nerone, che dormono
 [Ottone and two soldiers of Nero's guard, who are sleeping]

Ritornello [Vlns. + alto recorders]

TUTTI CONTINUO

The ritornelli in this scene have been transposed up a step. In the Venice manuscript (V), they are in C, while Ottone's part is in D. They may have been written earlier and would presumably have been transposed to adapt to the higher part for Ottone.

9 OTTONE

E pur io tor-no, e pur io tor - no qui qual li - nea al cen-tro,
Now I'm re - tur - ning, now I'm re - tur - ning here like lines drawn to the cen-ter,

THEORBO 6 5 6 4 - 3

15

qual fo - co a sfe - ra, e qual ru - scel - lo al ma - re; e se ben
like fire to its sphere, and like the brook to the sea; and al-though

6 6 6 6 5 - 4 - 3

21

lu - ce, ben lu - ce al - cu - na non ap - pa - re, Ah', Ah', Ah',
light, al-though light is no-where to be seen here, ah, ah, ah,

6 6 6 6 7 - 6 6

26

— Ah', so ben i - o che sta'l mio sol qui den - tro. E pur io tor - no, io
— ah, well I know in - side here lies my sun - light. Thus I'm re - tur - ning, re -

6# 6 6 4 - # 6

29

tor - no qui qual li - ne' al cen - tro.
tur - ning here like lines to the cen - ter.

6 4 3

Ritornello [Vlns. + alto recorders]

34

6 6

TUTTI CONTINUO

38

6 6 6 6 6 5

42 OTTONE

Ca - ro tet - to, ca - ro tet - to, tet-to a - mo ro - so, al - ber - go di mia vi - ta e del mio
 Dear - est home, dear - est home, be - lo - ved home, oh re - fuge of my life and of my

6 #

46

be - ne, il pas-so e'l cor ad in - chi nar - ti vie - ne, [il pas-so e'l cor ad in - chi - nar -
 love, it is to yield to you my heart that I come here, it is to yield to you my heart

Ritornello

51

- ti vie - ne.] **TUTTI CONTINUO**
 that I come here.

Last bar of Ottone overlapped here with first bar of ritornello for continuity. Overlaps also at mm. 60, 73, 81, 95, and 103.

57

A - pri, a - pri un bal -
 O - pen, o - pen your -

OTTONE

THEORBO

61

con, Pop-pe - a, a - pri, a - pri, col bel vi-so in cui son le sor -
win-dow, Pop-pe - a, o - pen, o - pen; with your beau-ti-ful face, where - in -

4 - # 6 # 6 6 6

66

- ti mi - e, pre-vie - ni, pre - vie - ni, pre-vie - ni, a - ni-ma mi - a, pre - cor -
lies my fate, you wel-come, you wel - come, you wel-come, oh my love, you an - ti -

6 6 6 6 6 6

Ritornello

72

- ri il di e.
ci - pate the day.

b 4 - # 6 6 # 6 6 b #

TUTTI CONTINUO

78

OTTONE

Sor - gi, sor - gi, e di -
 Wak - en, wak - en and

2nd HPSCHD

b # 6 6 6 5 #
 3b 4 #

82

sgom-bra ho - ma - - - i, sor-gi e di - sgom-bra ho - ma - i da que - sto
 chase a - way, - - - a - wak - en and chase a - way - out of the

#

86

ciel - - - ca - li - gi - ni, e te - ne - bre - - con il be - a -
 sky - - - the va - pors and the sha - dows with, with the bless -

5 3 6 6 4 3 6

91

to, con il be a - to a - prir di tu - e pal - pe -
ed, with the bless - ed o - pening of your sweet eye

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

Ritornello

95

bre.
lids.

6 b #

TUTTI CONTINUO

100

So - gni, so - gni, por -
Dreams, oh dreams, car - ry

b # 6 6 6b 4 3#

**2nd HPSCHD
THEORBO**

104

ta - te a vo - lo, por - ta - te a vo - lo,
 car - ry in flight, car - ry in swift - est flight,

6

107

su l'a - li vo - stre in dol - ce fan - ta - si - a que - sti, que - sti
 on air - y pin - ions, in the sweet - est fan - ta - sy; all of these

6 6 3b 6 6b 6b 5b 6 5 6

111

so - spir al - la di - let - ta mi - a. Ma che veg - gio, in - fe - li - ce?
 soft sighs to my dear - be - lo - ved. But what is this that I see here?

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

1st HPSCHD

116

Non già fan - tas - mi, o pur not - tur - ne lar - ve. Son que - sti, son ques - ti j ser - vi di Ne - ro - ne. Ahi, ahi dun - que,
 These are not phan - toms or spec - tres of the night. These are, these are ser - vants, ser - vants of Ne - ro! Ah, ah, so thus

6 6#

119

a gl'in - sen - sa - ti ven - ti io dif - fon - do j la - men - ti. Ne - ces - si - to le pie - tre a de - plo - rar - mi. A - do - ro que - sti
 all my la - ments I've strewn to the un - feel - ing winds. I've been en - treat - ing stones to show me pi - ty. I'm wor - ship - ing this

6# 6 6 6#

123

mar-mi, a - mo-reg-gio con la - cri-me un bal - co - ne, e in grem - bo di Pop - pe - a, e in grem - bo di Pop -
 mar - ble and de - cla - ring my love with tears to a balco-ny, while on — Pop-pe - a's bos - om, while on — Pop-pe - a's

5 3 6 6 b

127

pe - a dor - me Ne - ro - ne. Ha con - dot - to co - sto-ro per cu-sto dir se stes - so da le
 bos - om Ne - ro lies sleep - ing. He has brought these two men here to pro - tect him-self — from an - y

b 5 4 -

131

fro - di. O sal - vez - za de pren - ci - pi in - fe - li - ce, dor - mon pro - fon - da -
 dan - gers. Oh the safe - ty of ap - pre - hen - sive ru - lers; ly - ing in deep - est

6 7 - 6# 6

135

men - te i suoi cu - sto - di. Ah, ah, per - fi - da Pop - pe - a, son que - ste le pro -
 slum - ber are his pro - tec - tors. Ah, ah, treach - er - ous Pop - pe - a, are these the ma - ny

6# 5# 3# # 3

140

mes - se i giu - ra - men - ti, ch'ac - ce - se - ro il cor mi - o? Que - sta, que - sta è la fe - de, o di - o, di - o, di - o! Io
 pro - mi - ses and vows that set my heart a - flame? This, oh this is fi - de - li - ty, God, God, oh God! I'm

6# 6# 6#

144

son quell' Ot-to-ne che ti se-gui, che ti bra-mò, che ti ser-vì, quell' Ot-to-ne che t'a-do rò, che per pie-
 still that Ot-to-ne who court-ed you, who longed for you, who tend-ed you, that Ot-to-ne who wor-shipped you, who to

6 6 6

148

gar-ti, e in-te-ne - rir-ti | il co-re di la - gri-me im - per - lò prie-ghi de-vo-ti, gli spir - ti a te
 sway and to melt your heart did shed pas - sion - ate _____ tears plead - ing de - vo - tion, who pledged to you

6 # # 6 # #

153

sa - cri - fi - can - do in vo - ti. — M'as - si - cu - ra - sti | al fi - ne ch'ab - brac - cia - te ha - ve - rei — nel tuo bel
 his ve - ry life and his spi - rit. At last you swore to me — that one day in em - bra - ces on your

6 6 - 5 4 - 3 #

157

se - no le mie be-a - ti - tu - di - ni a-mo-ro-se. I - o di cre-du - la spe-me il se-me
 beau - ti - ful bos - om I would taste — the joys of love. I then, be - lie - ving your vows, did sow the

6 # # 6 #

162

spar - si, — ma, ma l'a - ria, l'a - ria, e'l cie - lo a' dan - ni miei ri - vol - to.
 seed of hope, but, but, winds, — the winds — and hea - ven have con - spired a - gainst me...

4 - # 6

Scene 2

Ottone and two soldiers, who are waking up [che si risvegliano]

1 PRIMO SOLDATO OTTONE SECONDO SOLDATO OTTONE

Chi par - la, chi par - la? ...tem - pes - tò di ru - i - ne... Chi par - la? ...il mi - rac - col - to.
 Who's speak - ing, who's speak - ing? ...and have wreaked de - va - sta - tion... Who's speak - ing? ...u - pon my har - vest.

1st HPSCHD THEORBO 6 # 1st HPSCHD THEORBO 6

7 PRIMO SOLDATO SECONDO SOLDATO PRIMO SOLDATO

Chi va li? Chi va li? Ca - me - ra - ta, ca - me - ra - ta. Ohi - mè, an - cor non è di.
 Who is there? Who is there? Hush, my com - rade, hush, my com - rade. Ah me, it's still not yet day.

1st HPSCHD 6

13 SECONDO SOLDATO PRIMO SOLDATO

Ca - me - ra - ta, che fai? per - ché par - li so - gnan - do? Sor - go - no pur del - l'al - ba i pri - mi ra - i.
 Com - rade, what are you doing? Why do you talk in your sleep? See how the dawn's first rays — at last are show - ing.

#

19 SECONDO SOLDATO PRIMO SOLDATO SECONDO SOLDATO

Su, ri - sve - glia - ti to - sto. Non ho dor - mi - to in ques - ta not - te ma - i. — Su, su, su, ri - sve - glia - ti to - sto;
 Up, it's time to get up. — This whole long night I ha - ven't slept a mo - ment. Up, up, up! It's time to get up; —

6 # # 6 # # # #

25

PRIMO SOLDATO

guar-dia-mo il nos-tro pos-to. Sia ma-le-det-to A-mor, sia ma-le-det-to A-mor, sia ma-le-det-to A-mor, Pop-
we have to guard our post. I curse the god of love, I curse the god of love, I curse the god of love, Pop-

5# 6

**HPSCHDS 1 & 2
THEORBO**

29

pe - a, Ne - ro - ne e Ro - ma e la mi - li - zia. Sod-dis-far io non pos-so al-la pi - gri - zia
pe - a, and Ne - ro, and Rome and the whole damn ar - my. Can I not e - ven sa - tis - fy my lazi-ness

6 6 3b

34

SECONDO SOLDATO

un' gior-no un' o - ra so - la. La no-stra im-pe-ra tri - ce stil - la se stes-sa in pian-ti, e Ne-ron per Pop-
for a day or just for one hour? While our un - hap-py em-press dis-solves her - self in tears, Ne-ro with his Pop-

6 6 4-3 6#

1st HPSCHD

38

pe - a la vi - li - pen - de. L'Ar - me - nia si ri-bel-la, et e - gli non ci pen - sa. La Pan -
pe - a hu - mi - li - ates her. Ar - me - nia is re-bel-ling, and he can - not be bo - thered. All Pan -

6 # #

**HPSCHDS 1 & 2
THEORBO**

43

no-nia dà al-l'ar-mi, dà al-l'ar-mi, dà al l'ar - mi, et ei se ne ri - - - de.
no - nia is fight - ing, is fight - ing, is fight - ing, and he is just laugh - - - ing.

6 # 6 4#

PRIMO
SOLDATO

47

Di pur, di pur che il pren-ce no-stro rub-ba a tut-ti per do-nar ad al-cu-ni; l'in-no-cen-za va af-flit-ta
And then, and then our ru-ler likes to rob the peo-ple and to give to the few; All the in-no-cent suf-fer,

1st HPSCHD

6 5
4 # b

52

e i sce-le-ra-ti stan sem-pre a man-drit-ta. Sol del pe-dan-te Se-ne-ca si fi-da. Di quel vec-chio ra-pa-ce!
while all the scoun-drels and thieves have their way. On-ly the pe-dant Se-ne-ca is trus-ted. What a greed-y old man!

b # # #

57

SECONDO SOLDATO **PRIMO SOLDATO**

Di quel vol-pon sa-ga-ce. Di quel reo cor-ti-gia-no che fon-da il suo gua-da-gno sul tra-di-re il com-pa-gno.
Oh what a sly old fox! — What a flat-te-ring vil-lain, who makes a hand-some pro-fit by be-tray-ing his friends.

2nd HPSCHD

6 # #

62

SECONDO SOLDATO **PRIMO SOLDATO**

Di quell'em-pio ar-chi-tet-to che si fa ca-sa sul se-pol-cro al-tru-i. Non ri-dir, non ri-dir — quel che di-cia-mo,
What a cru-el old archi-tect, who builds his hous-es on the graves of oth-ers. Ne-ver tell, ne-ver tell — what we are say-ing,

2nd HPSCHD

6 6#

67

nel fi-dar-ti va scal-tro; se gl'oc-chi non si fi-dan l'un dell' al-tro, e pe-rò nel guar-dar van sem-pre in-sie-me. —
and take care whom you trust; for the one eye does-n't e-ven trust the oth-er, though in see-ing they al-ways work to-ge-ther.

2nd HPSCHD

b # 6 4-#

71

PRIMO SOLDATO

SECONDO SOLDATO

Im - pa - ria - mo, im - pa - ria - mo da gl'oc - chi a
Let us learn, let us learn from those two eyes how

Im - pa - ria - mo, im - pa - ria - mo da gl'oc - chi,
Let us learn, let us learn from those two eyes,

b 6 5 4 3 6 # 6

**2nd HPSCHD
THEORBO
CELLO**

74

non trat - tar da scioc - chi.
not to be so fool - ish.

im - pa - ria
let us learn

6 4 - # 4 -

77

Im - pa - ria - mo, im - pa -
Let us learn, let us

- mo da gl'oc - chi a non trat - tar da scioc - chi, im - pa - ria - mo, im - pa -
from those two eyes how not to be so fool - ish, let us learn, let us

6# 4 - # #

80

ria
learn

im - pa - ria
let us learn

6 6

83

mo da gl'oc - chi a non trat - tar da scioc - chi.
 from those two eyes how not to be so fool - ish.

mo da gl'oc - chi a non trat - tar da scioc - chi.
 from those two eyes how not to be so fool - ish.

Figured bass: # 6 5 4 - # #

85

Ma già s'im-bian-ca l'al - ba e vien il di.
 But now the dawn is break-ing and day has come.

Ne - ro - ne, Ne - ro - ne,
 It's Ne - ro, it's Ne - ro,

Ne - ro - ne, Ne - ro - ne,
 It's Ne - ro, it's

Figured bass: 4 - 3

1st HPSCHD

89

Ne - ro - ne, Ne - ro - ne, ta - ciam, ta - ciam, Ne - ron' è qui.
 It's Ne - ro, it's Ne - ro; be still, be still, for Ne - ro's here.

ro - ne, ta - ciam, ta - ciam, ta - ciam, Ne - ron' è qui.
 Ne - ro; be still, be still, be still, for Ne - ro's here.

Figured bass: 6 4 - 3

Scene 3

Poppea, Nerone

1 POPPEA

Si-gnor, si-gnor, deh, non par - ti - re; so - stien che que - ste brac - cia ti cir - con - di - no, il col - lo co - me le
My lord, my lord, ah, do not leave me; oh stay and let these arms en - twine themselves round your neck as your se -

6

THEORBO

7 NERONE

tue bel - lez - ze cir - con - da - no — il cor mi - o. Pop - pe - a, la - scia - ch'io par - ta.
duc - tive charms have en - twined them - selves a - round my heart. Pop - pe - a, keep me no long - er.

6 b 4 # #

1st HPSCHD

13 POPPEA

Non par - tir, non par - tir, Si gnor, deh, non par - ti - re. Ap - pe - na spun - ta l'al - ba e tu che
Do not go, do not go, my lord, ah, do not leave me. The dawn has bare - ly bro - ken and straight a -

6 b # # 6 #

THEORBO

17

se - i l'in - car - na - to mio so - le, la mia pal - pa - bil lu - ce, e l'a - mo - ro - so di de la mia vi - ta,
way you, who to me are the sun, who are the light made flesh, and the be - lo - ved day of my new life, —

6 6 3b 6 6 3b

22

vuoi si re - pen - te far da me, da me, da me, da me par - ti - ta? Deh, non dir di par - tir, che di vo - ce si a -
would sud - den - ly de - part from me, from me, from me, from me; you'd leave me? Ah, say not that you go; at the sound of that

6 # b 6 5 - 6 # 6

28 NERONE

ma - ra_un so - lo_ac - cen - to, a - hi pe - rir, a - hi man - car que - st'al - ma sen - to. La no - bil - tà de na - sci -
bit - ter sin - gle word, ah, I feel, ah, I'd die, my soul would lan - guish. Be - cause you are of no - ble

6 4 2b b # # 3 b # 4 - #

**1st HPSCHD
THEORBO**

35 POPPEA

men - ti tuo - i non per - met - te che Ro - ma sap - pia che sia - mo_un - ni - ti, in sin ch'Ot - ta - via... In sin che,
birth, Pop - pe - a, I would not have all Rome know that we are now to - ge - ther, un - til Ot - ta - via... Un - til what,

6 6 b

41 NERONE POPPEA

in sin che... un - til what? In sin ch'Ot - ta - via non ri - man' es - clu - sa... Non ri - ma - ne, non ri - ma - ne...
Un - til Ot - ta - via tru - ly is no long - er... Is no long - er, is no long - er...

b b b

46 NERONE POPPEA

In sin ch'Ot - ta - via non ri - ma - ne_es - clu - sa dal re - pu - dio da me. Van - ne, van - ne ben
Un - til Ot - ta - via is de - posed as em - press by my roy - al de - cree. Go then, go then, my

6

**2nd HPSCHD
THEORBO
CELLO**

50

mi - o, ben mi - o, van - ne, van - ne ben mi - o, ben mi - o, van - ne ben mi -
dar - ling, my dar - ling, go then, go then, my dar - ling, my dar - ling, go then, my dar -

#

4 - #

30

Ritornello

55

Last bar of Poppea overlapped here with first bar of ritornello.

TUTTI CONTINUO

6

59

4 3

6 5
4 - #

64

NERONE

In un so - spir, so - spir che vien dal pro - fon - do del cor, in un so -
 With - in a sigh, a sigh that comes from the depths of my heart, with - in a

Overlapped measures.

**2nd HPSCHD
CELLO**

6

#

68

spir, so - spir che vien, so - spir che vien dal pro - fon - do del cor in - clu - do un
sigh, a sigh that comes, a sigh that comes from the depths of my heart I hide a

5 - 6 6 # 6 6# 3

73

ba - cio, o ca - ra, ca - ra, et un a di o. Si ri - ve - drem ben to - sto, si,
kiss and, oh dear - est, dear - est, I hide my fare well. We'll soon be re - u - ni - ted. yes,

6 6 6

2nd HPSCHD
THEORBO
CELLO

78

(♩ = ♪)

si, si ri - ve - drem, si ri - ve - drem ben to - sto, i - do - lo mi - o, si ri - ve -
yes, be re - u - nited, we'll soon be re - u - ni - ted, oh my dear god - dess, we'll soon be

6 6 6 3b #

82 (♩ = ♩) Solo violin

drem ben to - sto, i do-lo mi - o.
re - u - ni - ted, oh my dear god - dess.

6 5 4 - # # 6

**2nd HPSCHD
CELLO**

87 Cf. critical note.

POPPEA

Si-gnor, sem - pre mi ve-di, sem-pre, sem - pre,
My lord, you al - ways see me, al - ways, al - ways,

6 6 6 5 4 - 3 6 6

91

sem - pre mi ve-di, an - zi mai non mi ve - di. Si -
you al - ways see me, yet you don't tru - ly see me. My

6 6 6 5 4 - 3

95

gnor, sem - pre mi ve-di, sem-pre, sem - pre, sem-pre mi ve-di, an - zi mai non mi ve -
 lord, you al-ways see me, al-ways, al - ways, you al-ways see me, yet you don't tru - ly see

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

100

di, per-ché s'è ver - che nel tuo cor io si - a, en - tr'al tuo
 me, for if it's true, for if it's true I'm hid-den deep in your

6 6 6 #6 #6

104

sen ce-la - ta, non pos-so, non pos-so, non pos-so da tuoi lu-mi es - ser mi - ra -
 heart, in your breast, you can-not, you can-not, you can-not gaze up on me with your di - vine

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

107

ta, non pos-so, non pos-so, non pos-so da tuoi lu-mi es - ser mi - ra - ta.
 eyes, you can - not, you can - not, you can - not gaze up - on me with your di - vine eyes.

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

112 NERONE

A - do - ra - ti miei ra - i, deh re - sta - te - vi ho - ma - i, deh re - sta - te - vi ho - ma -
 Oh my dear - ly be - loved light, do not go from me ev - er, do not go from me ev -

b 6 # 6 4-3 6 6 b 4 #
 3b 3 b

THEORBO

117 POPPEA

i. Ri - man - ti, o mia Pop - pe - a, cor, vez - zo, e lu - ce, e lu - ce mi - a. Deh, non dir di par -
 er. Stay with me, my Pop - pe - a, heart, beau - ty, and light, and my a - dored light. Ah, say not that you

6 # 6

1st HPSCHD THEORBO

Accidentals in 121-122 sic in both V and N (but cf. mm. 27-29).

121

tir, che di vo - ce si a - ma - ra un so - lo ac - cen - to, ahi pe - rir, ahi man - car que - st' al - ma sen - to.
 go, at the sound of that sin - gle bit - ter word, a - las, I feel, ah, I'd die, my soul would per - ish.

b b 6b 5 # 6 5 -
 4 #

127 NERONE

Non te - mer, non te - mer, non te - mer, tu stai me - co, stai me - co, a tut - te
 Do not fear, do not fear, do not fear, you are with me, are with me eve - ry

b 6# 6b

2nd HPSCHD

148 NERONE

Io non pos-so da te, non pos-so, non pos-so da te, da te vi-ver dis-giun -
I can-not live a-part, I can-not, can-not live a-part from you, can't live with-out

6 4 3

THEORBO
CELLO

The different text settings in mm. 153 and 156 are from V.

152

to se non si smem-bra l'u-ni-tà dal pun-to, se non si smem -
you, just as a sin-gle point can ne-ver be di-vi-ded, just as a sin-gle

6 6 6

156

bra la u-ni-tà dal pun-to. Tor-ne-rai? Tor-ne-rò. Quan-do? Ben to-sto.
point can ne-ver be di-vi-ded. You'll re-turn? I'll re-turn. When, though? Di-rec-tly.

T. S. **THEORBO** **1st HPSCHD** **THEORBO** **1st HPSCHD**

162 POPPEA

Ben to-sto, me'l pro-met-ti? Te'l giu-ro. E me l'os-ser-ve-ra-i? E se a te non ver-rò, tu a me ver-ra-i.
Di-rec-tly, do you pro-mise? I swear it. And will you keep your pro-mise? If I don't come to you, then come to me.

THEORBO **1st HPSCHD**

166 POPPEA

E me l'os-ser-ve-ra-i? E s'a te non ver-rò, tu a me ver-ra-i. A di-o. A di-o.
And will you keep your pro-mise? If I don't come to you, then come to me. Fare-well, love. Fare-well, love.

5 6 **THEORBO** **1st HPSCHD** **THEORBO** **1st HPSCHD**

171 POPPEA
 Ne-ro-ne, Ne-ro-ne, a di - o.
Oh Ne-ro, oh Ne-ro, fare-well, love.

NERONE
 Pop-pe-a, Pop-pe-a, a di - o.
Pop-pe-a, Pop-pe-a, fare-well, love.

175 POPPEA
 A dio, Ne-ro - ne, a di - o.
Fare - well, my Ne - ro, fare well, love.

NERONE
 A dio Pop pe - a, a di - o.
Fare - well, Pop pe - a, fare well, love.

Scene 4

Poppea, Arnalta

Ritornello

1

TUTTI CONTINUO

6

POPPEA

Spe-ran za, tu mi va - i il cor ac ca - rez - zan-do.
 Oh bright hope, you em - brace me, and you're ca res - sing my

6 # b 4 - 6 6b 6

Overlapped measures. **2nd HPSCHD**

11 Ritornello

heart.

6 4-3 6 6 4 # 6 6 b 4-#

Overlapped measures. **TUTTI CONTINUO**

17

POPPEA

Spe-ran - za, tu mi va - i il ge - nio lu - sin - gan - do, e mi cir -
 Oh bright hope, you em - brace me and you are flat - ter - ing my soul, and now you

6 6b 6 #

1st HPSCHD

22

con - di in - tan - to di re - gio si, ma im - ma - gi na - rio man - to. No, no, non te - mo, no, no, non
 wrap a - round me the roy - al man - tle, if on - ly in my fan - cy. No, no, I fear not, no, no, I

6 5 # 4 - #

ADD CELLO

27

te - mo, no, di no - ia al cu - na, no, no, non te - mo, no, no, no, non te - mo, non te - mo, no, no, no, non
 fear not an - y op - po si - tion, no, no, I fear not, no, no, no, I fear not, I fear not, no, no, no, I

6 # # 6 6# # 6 6 6

TUTTI CONTINUO

31

te - mo, non te - mo, no, no, no, di no - ia al - cu - na, per me guer - reg - gia, guer - reg - gia,
 fear not, I fear not, fear not an - y op - po - si - tion; tak - ing up arms, wa - ging war for me.

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

TUTTI CONTINUO

36

per me guer-reg - gia, guer - reg - gia, per me guer - reg - gia, guer - reg - gia A - mor, guer - reg - gia A - mor e
tak - ing up arms, wa - ging war for me, tak - ing up arms, wa - ging war is Love, my war - rior Love and

Ritornello

40

la For - tu - na, e la For - tu - na.
al - so For - tune, and al - so For - tune.

TUTTI CONTINUO

44

la For - tu - na, e la For - tu - na.
al - so For - tune, and al - so For - tune.

49 ARNALTA

Ahi, fi - glia, fi - glia, vo - glia il cie - lo, che que - sti ab - brac - cia - men - ti non sian un gior - no i pre - ci -
Ah, child, my child, would that hea - ven grant — that these em - bra - ces will not one day — turn out to

THEORBO

53 POPPEA

pi - zi tuo - i. No, no, no, no, no, no, no, no, no, non te - mo, no, no, no, non te - mo,
be your down - fall. No, no, no, no, no, no, no, no, no, I fear not, no, no, no, I fear not.

6 4 - 3 6 6 6 #

**1st HPSCHD
THEORBO**

58 ARNALTA

no, no, no, non te - mo, no, di no - ia al - cu - na. L'im - pe - ra - tri - ce Ot - ta - via ha pe - ne -
no, no, no, I fear not an - y op - po - si - tion. The em - press Ot - ta - via has now found

b 4 - # #

THEORBO

tra - ti di Ne - ron gli a mo - ri, on - de te - mo, e pa - ven - to ch'o - gni gior - no, o - gni pun - to sia di tua
out all a - bout Ne - ro's lov - ers, so I trem - ble, I am fright - ened that each day, — an - y mo - ment, could be the

b # 6 6 6 b 6 b 5 3 #

69 POPPEA

vi - ta il gior - no, il pun - to es - tre - mo. Per me guer - reg - gia, guer - reg - gia A mor, per me guer -
last day, could be the last one of your life. Tak - ing up arms for my cause is Love, tak - ing up

6 6 6 5 4 - # # # #

TUTTI CONTINUO

73

reg - gia, guer - reg - gia A - mor,
arms for my cause is Love,
per me guer - reg - gia, guer - reg - gia A - mor, e
tak - ing up arms for my cause is Love, and

77

ARNALTA

la For - tu - na, e
al - so For - tune, and
la For - tu - na.
na.
La pra - ti - ca coi re - gi è
When one ___ must deal with prin - ces, it's

2nd HPSCHD

82

pe - ri - gli - o - sa.
full of dan - gers.
L'a - mor e
Both love and
l'o - dio non han for - za in es - si.
hate count with them ___ for no - thing.
So - no gli af - fet - ti lor pu - ri in - te - res - si.
They on - ly are con - cerned for their own inter - ests.

Ritornello

88

TUTTI CONTINUO

93 ARNALTA

Se Ne-ron t'a-ma, è me-ra cor-te-si-a; s'ei t'ab-ban-do-na, non t'en-puoi do-le-

Ne-ro may love you, but on-ly for a-muse-ment; if he de-serts you, you can't go-com-plain

1st HPSCHD

100

POPPEA

re. Per mi-nor mal, ti con-ver-rà ta-ce-re. No, no, non te-mo, no, no, no, non te-mo,
ing. It could be worse, un-less you can be si-lent. No, no, I fear not, no, no, no, I fear not

**2nd HPSCHD
THEORBO
CELLO**

106

ARNALTA

no, di no-ia al-cu-na, no, no, non te-mo, no, di no-ia al-cu-na. Il gran-de spi-ra ho-nor con
an-y op-po-si-tion, no, no, I fear not an-y op-po-si-tion. The great-man grants ho-nor with

2nd HPSCHD

112

la pre-sen-za. La-scia, men-tre la ca-sa em-pie di ven-to, ri-pu-ta-zio-ne e fu-mo in pa-ga-men-to.
his mere pre-sence. He leaves, af-ter he fills your house up with hot air, and you are paid with smoke and loss of hon-or.

Ritornello

117

TUTTI CONTINUO

121 ARNALTA

Per-de l'ho-nor con dir, "Ne-ron mi go-de." Son i - nu - ti - li j vi-ti j am-bi - ti - o - si. Mi piac-cion più j pec-
 You lose face when you say, "I sleep with Ne-ro." So your sins of am - bi - tion are all for no - thing. For me, I much pre-

6 6 4 3

2nd HPSCHD

Ritornello

ca - ti frut-tu - o - si.
 fer more fruit-ful vi - ces.

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

TUTTI CONTINUO

132 ARNALTA

Con lui — tu non puoi mai trat - tar del pa - ri, — e se le noz - ze hai per og - get - to e fi - ne,
 With him, — you'll ne - ver come to deal as e - quals, — and if you set your sights on a roy - al mar - riage,

6 6 6

2nd HPSCHD

137

POPPEA

men-di-can-do tu vai le tue ru - i - ne. No, no, non te-mo, no, no, no, non te - mo, no, di no-ia al-cu - na.
 you'll be beg - ging in - stead for your de - struc - tion. No, no, I fear not, no, no, no, I fear not an - y op - po - si - tion.

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

**2nd HPSCHD
 THEORBO
 CELLO**

143 ARNALTA

Mi-ra, mi-ra, Pop pe - a, do - ve il pra - to è più a-me - no e di - let -
See there, see there, Pop pe - a, where the field is most pleas - ing and most de -

6# b 6 6 6
THEORBO 3

148

to - so stas-si il ser - pen - t'a - sco - so. Dei ca - si le vi - cen - de son fu - ne -
light - ful; that's where the ser - pent is hi - ding. The chan - ging moods of fate can bring di - sa -

4 - # # 6 5 -
 4 3

153

ste. La cal - ma è pro - fe - zi - a de le tem - pe - ste, de le tem - pe - ste, de le tem -
ster. The calm - ness is just an o - men of co - ming storm clouds, of co - ming storm clouds, of co - ming

6#

158

POPPEA

pe - ste. Non te - mo, non te - mo, no. Non te - mo, non te - mo, no, di no - ia al - cu -
storm clouds. I fear not, I fear not, no. I fear not, I fear not an - y op - po - si -

4 - # # 6 4 - #

TUTTI CONTINUO

163

na. Per me guer - reg - gia, guer - reg - gia A - mor, per me guer - reg - gia, guer - reg - gia A - mor, e la For - tu - na, e
tion. Tak - ing up arms for my cause is Love, tak - ing up arms for my cause is Love, and al - so For - tune, and

6

166 **ARNALTA**

la For - tu - na. Ben sei paz-za, ben sei paz-za, se cre - di che ti pos - sa - no far con - ten - ta e sal - va:
 al - so For - tune. You are cra - zy, you are cra - zy, if you think those two scoun - drels can make you safe and hap - py:

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

1st HPSCHD THEORBO

172

un gar - zon cie - co, un gar - zon cie - co et u - na cie - ca, u - na cie - ca cal - va; ben sei paz-za, ben sei paz-za se cre - di.
 a boy who's blind, a boy who's blind and For - tune, who's a blind and bald - headed wom - an you are cra - zy, you are cra - zy to think that...

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

Scene 5

Ottavia, Nutrice

1 **OTTAVIA**

Di - sprez - za - ta re gi - na, re gi - na, re gi - na di - sprez - za - ta, di - sprez - za - ta re - gi - na del mo -
 Oh, de - spi - sed em - press, oh em - press, oh em - press now de - spi - sed, oh de - spi - sed em - press of the

THEORBO LIRONE 6

7

nar - ca ro - ma - no, af - flit - ta, af - flit - ta, af - flit - ta mo - glie, che fo? O - ve
 Ro - man mon - arch. tor - men - ted, tor - men - ted, tor - men - ted wom - an, what now? Where am

6 5 6 #

13

son? Che pen - so, che pen - so? O del - le don - ne mi - se - ra - bil ses - so: se la na - tu - ra e'l
 I? I'm reel - ing, I'm reel - ing! Oh, oh the mi - se - ra - ble lot of wom - en: al - though the gods and

6

18

6 6#

22

6 7 - 6# # # 6

26

6 6 #

30

6 b 6 b # 6 #

34

b # 6 # 6

**1st HPSCHD
THEORBO**

39

di - o, ma - ri - to be - stem - mia - to per sem - pre ma - le det - to dai cor - do - gli mie - i; do - ve ohi -
God, for - ev - er are you cursed, for - ev - er are you damned, oh hus - band, for my suf - f'ring; and where, a -

6 # 6 #

42

- me, do - ve se - i? In brac - cio di Pop - pe - a, in brac - cio di Pop pe - a, di Pop -
las, and where are you? Em - bra - cing your Pop - pe - a, em - bra - cing your Pop pe - a; in Pop -

6 # 6

48

pe - a, tu di - mo - ri, fe - li - ce, e go - di, fe - li - ce e go - di, e in -
pe - a's arms you now dwell, in hap - pi - ness and pleas - ures, in hap - py pleas - ures; and

b b b 4 #

53

tan - to il fre - quen - te ca - der de' pian - ti mie - i pur va qua - si for - man - do un di - lu - vio di spec - chi in
mean - while, the cease - less flow - ing of my tears ap - pears to form it - self in - to a ri - ver of mir - rors that

#

**THEORBO
LIRONE**

58

cui tu mi - ri den - tro al - le tue de - li - zie i miei, i miei, i miei mar - ti - ri. Des -
now re - flects a midst your de - lights of pas - sion all my, all my, all my af - flic - tions. Oh

6 5 # # #

63

tin, des-tin, se stai las - sù, Gio-ve as-col - ta - mi tu, se per pu - nir Ne - ro - ne ful - mi - ni, ful -
 fate, oh fate, if you ex - ist, Ju - pi - ter, hear my plea: if Ne - ro can't be struck with thun - der-bolts, thun -

6 6 6

HPSCHDS 1 & 2

67

- mi - ni, ful - mi - ni, ful - mi - ni, ful - mi - ni tu non ha - i, d'im-po - ten - za t'ac - cu - so,
 - der-bolts, thun - der - bolts, thun-der-bolts, thun-der - bolts, struck with thun - der, I ac - cuse - you of impo - tence,

6 **#** 6 6# 5 2 6

71

d'in - giu-sti - zia t'in col-po! Ahi, tra-pas - so trop - p'ol-tre, e me ne pen - to. Sup-pri - mo e se - pe -
 blame you for this in jus - tice! Ah, but I've gone too far, and do re - pent it. I will sup - press and

6 7 6 6^b # #

**THEORBO
LIRONE**

77

li - sco in ta - ci tur-ne an-go scie il mi - o la - men - to. NUTRICE
 bu - ry with - in my si - lent an-guish my hope - less la - ment - ing. Ot - ta - via, Ot - ta - via...
 Ot - ta - via, Ot - ta - via...

6 7 6 ^b 6 # #

**1st HPSCHD
THEORBO**

82

O ciel, o ciel, deh - l'i - ra tua per do - na. Non pro - vi i tuoi ri-go - ri il fal - lo mi - o.
 Oh heav'n, oh heav'n, pray, in your wrath for - give me. Be not se - vere in pun - ish - ing my er - ror.

5 6 #

87 NUTRICE

Ot - ta - via, Ot ta - via, o tu del - l'u - ni ver - se gen - ti u - ni - ca im - pe - ra - tri - ce...
 Ot - ta - via, Ot ta - via, oh you, the on - ly em - press o - ver all peo - ple of the world...

91 OTTAVIA

Er - rò la su - per - fi - cie, il fon - do è pi - o, in - no cen - te fu il cor, pec - cò, pec - cò la lin - gua.
 The fault was on the sur - face, the depth is pi - ous; in - no - cent was the heart, the sin, the sin was on the tongue.

6 5 — #
4 — #

95 NUTRICE

O - di, o - di di tua fi - da nu tri - ce, o - di gli ac cen - ti. Se Ne - ron per - so ha l'in -
 Lis - ten, lis - ten to your faith - ful old nurse, hear what I'm say - ing. If your Ne - ro's lost his

4 - 3 6 6

99

ge - gno di Pop - pea nei go - di men - ti, scie - gli al - cun, scie - gli al - cun,
 sen - ses to Pop - pe - a's soft se - duc - tions, choose some - one, choose some - one,

6 6 6

104

scie - gli al - cun che di te de - gno, d'ab... d'ab - brac - ciar... d'ab-brac-ciar-ti si con -
 choose some - one, some - one who's wor - thy, who'd take pleas - ure, who'd take pleas-ure in em -

6 6 3b # 6 b 6

109

ten - ti. bra - ces. Se l'in-giu-ria a Ne-ron tan - to di - let - ta, hab - bi, hab - bi pia - cer tu an - cor,
So if Ne - ro en - joys in - sults so much, — have your own, have your own sweet joys,

6 6#

113

hab - bi, hab - bi pia - cer tu an - cor nel far ven - det - ta.
have your own, have your own sweet joys to take re - venge on him.

6 6# 6 # b 4-# #

Ritornello

117

E se pur as - pro ri - mor - so dell' ho - nor t'ar - re - ca no - ia, fa ri - fles - so
And if harsh re - morse be - gins to of - fend your sense of hon - or, go re - flect on

6 6 b 6 4-3 6 6 b b 4-# #

2nd HPSCHD
THEORBO
CELLO

123 NUTRICE

E se pur as - pro ri - mor - so dell' ho - nor t'ar - re - ca no - ia, fa ri - fles - so
And if harsh re - morse be - gins to of - fend your sense of hon - or, go re - flect on

6 6 5 # # b 6 6 6

THEORBO
CELLO

128

al mio di - scor - so ch'o - gni duol, o - gni duol ti sa - rà gio - ia.
what I have told you: eve - ry grief, eve - ry grief will turn to pleas - ure.

6 6 b b 4 - # #

133

OTTAVIA

NUTRICE

Co - sì soz - zi ar - go men - ti non in - te - si più mai da te, nu - tri - ce. Fa,
Such of - fen - sive i - de - as I would ne - ver ex - pect to hear from you, nurse. Go,

6

1st HPSCHD THEORBO CELLO

138

fa, fa, fa ri - fles - so al mio di - scor - so ch'o - gni mal, o - gni mal, o - gni
go. go. go re - flect on what I have told you: eve - ry wrong, eve - ry wrong, eve - ry

b # 6

142

mal, o - gni mal, o - gni mal ti sa - rà gio - ia, ti sa - rà gio - ia, ti sa - rà gio - ia.
wrong, eve - ry wrong, eve - ry wrong will turn to pleas - ure, will turn to pleas - ure, will turn to pleas - ure.

6 # 6 6 4 - # #

147

L'in - fa - mia sta gl'af - fron - ti in sop - por - tar - si, e con - si - ste, con -
It brings you shame to bear with such an in - sult, and true hon - or, true

6 #

1st HPSCHD 1st HPSCHD THEORBO CELLO

151

si - ste l'ho - nor nel ven - di - car - si, nel ven - di - car - si, nel ven - di - car - si.
 hon - or de - mands that you a - venge it, that you a - venge it, that you a - venge it.

6 6 4 3

156

Han poi que-sto van-tag-gio del-le re gi - ne gli a-mo-ro-si er ro - ri, se li sa l'i-di-o-ta,
 And there is this ad-van-tage to an-y queen's ro-man-tic in-dis-cre-tions: if they're known to an id-iot,

1st HPSCHD 6

160

non li cre-de, non li cre-de, non li cre de; se l'as - tu - to li pe - ne-tra,
 he will not be-lieve them, he will not be-lieve them; if a wise man dis-co-vers them,

6 #

164

li ta - ce; e'l pec - ca - to ta - ciu - to e non cre du - to,
 he's si - lent; and the sin that's not told and not be-lieved

T. S.

169

sta se-gre-to e si - cu - ro in o-gni par - te co-m'un che par - la in mez-zo un sor - do, e un
 stays a se-cret that's safe from ev-ery par-ty, like con-ver-sa-tion be-tween a deaf man and a

5 6 2 6

174

OTTAVIA

mu - to. O mia ca - ra nu tri - ce, la don - na as - sas - si - na - ta dal ma -
 mute one. Oh my dear, faith - ful nurse, the wom - an who is mur - dered by a

5 6 T. S.
2

179

ri - to per a - dul - te - re bra - me re - sta in - gan - na - ta, si, ma non in - fa - me. Per il con -
 hus - band with a - dul - ter - ous cra - vings is made a vic - tim, yes, but she's not wick - ed. It's the re -

6 # 4 - #

184

tra - rio re - sta lo spo - so in - ho - no - ra - to se il let - to ma - ri - tal gli vien mac - chia - to.
 verse; it is the hus - band who is dis - ho - nored if his own mar - riage bed be - comes pol - lut - ed.

6 6 4 - # #

189

NUTRICE

Fi - glia, fi - glia e si - gno - ra mi - a, si - gno - ra mi - a, tu non l'in - ten - di, no,
 Daugh - ter, daugh - ter and no - ble la - dy, my no - ble la - dy, you don't quite see it, no,

6 b # b # # 6

**THEORBO
CELLO**

193

no, no, no, no, no, no, no, no, no, non l'in - ten - di del - la ven - det - ta il prin - ci -
 no, no, no, no, no, no, no, no, no, don't quite see it, that cen - tral point of re - venge, its

4 - # 6 6 6 # 6 #

197

pal ar - ca - no. L'offesa sopra il volto d'una so - la guan - cia - ta si ven - di - ca, si ven - di -
deep - est pre - cept. *The insult of a single* *slap on the cheek —* *must be a - venged, must be a -*

6 ♭ 4 - # #

THEORBO **THEORBO CELLO**

201

ca col fer - ro e con la mor - te. Chi ti pun - ge nel sen - so, pun - gi - lo nel - l'ho - no - re,
venged with the sword and a death - blow. *If a* *man wounds your fee - lings,* *you must then wound his hon - or,*

THEORBO **THEORBO CELLO**

205

se be - ne a dir - ti il ve - ro ne pur co - si sa - rai — ben ven - di - ca - ta. Nel sen - so vi - vo te pun - ge Ne -
al - though, to tell the *truth, not e - ven that would be — e - nough re* *venge. Your deep - est feel - ings are woun - ded by*

THEORBO

208

ro - ne, e in lui sol pun - ge - rai l'o - pi - ni o - ne. Fa, fa, fa,
Ne - ro, but *you can on - ly harm his re - pu - ta - tion.* *Go,* *go,* *go,*

THEORBO CELLO

213

fa ri - fles - so al mio di - scor - so ch'o - gni mal, o - gni duol, o - gni
go re - flect *on what I have told you;* *eve - ry wrong, eve - ry* *wrong, eve - ry*

3 6 6
 3♭ # ♭

217

duol ti sa - rà gio - ia, ti sa - rà gio - ia, ti sa - rà gio - ia, ti sa - rà gio - a.
wrong will turn to pleas - ure, will turn to pleas - ure, will turn to pleas - ure, will turn to pleas - ure.

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

223 OTTAVIA

Se non ci fos - se né l'ho - nor, né di - o sa - rei nu - me, sa - rei, sa - rei nu - me a me stes - sa,
If there were nei - ther hon - or nor a God, — my own god - dess, my own, my own god - dess I'd be, —

#

Ist HPSCHD

227

e i fal - li mie - i con la mia stes - sa man ca - sti - ghe re - i, e pe rò lun - ge, lun - ge da - gli er - ro - ri
and all my sins and trans - gres - sions with my own hand I would pun - ish, but a - las, far, — far — from be - ing sin - ful,

#

**THEORBO
LIRONE**

232

in - tan - to di - vi - do il cor tra l'in - no - cen - za e'l pian - to.
I must now di - vide my heart be - tween my in - no - cence and tears.

#

Scene 6

Seneca, Ottavia, Valletto

1 SENECA

Ec-co la scon-so la-ta don-na, as sun-ta a l'im-pe-ro, per pa-tir il ser-vag-gio. O glo-ri-
See her, that most un-hap-py wo-man raised up to an em-pire just to suf-fer in slave-ry. Oh, thou most

THEORBO LIRONE

Ist HPSCHD THEORBO LIRONE

6

o-sa del mon-do im-pe-ra-tri-ce, so-vra i ti-to-li ec-cel-si de-gl'in-si-gni-a-vi tuoi con-spi-cua e
glo-ri-ous em-press of all the world, so au-gust in rank that, e'en in your great an-ces-tral line, you're hon-ored and

11

gran-de, la va-ni-tà del pian-to de-gl'oc-chi im-pe-ri-a-li è uf-fi-cio in-de-gno.
bril-liant, these tears from ro-yal eyes are but va-ni-ty un-wor-thy of your high sta-tion.

Ist HPSCHD THEORBO

15

Rin-gra-zia, rin-gra-zia la For-tu-na, che con i col-pi, i col-pi suo-i t'ac-
Be grate-ful, give thanks to god-dess For-tune, who, with these blows, with these blows she's strik-ing, in-

Ist HPSCHD THEORBO CELLO

20

cre-sce gl'or-na-men-ti. La co-te non per-cos-sa, non per-cos-sa, non può man-dar, non può man-dar
crea-ses your glo-ri-ous charms. The whet-stone that's not beat-en, that's not beat-en, can-not give off, can-not give off

24

fa - vil - - - - - le; tu dal de - stin
its bright - - - - - sparks; you, by this blow

6 6 6 4 3 6

29

col - pi - ta, dal de - stin col - pi - ta pro - du - ci a te me - des - ma al - ti splen do - ri di vi -
of for - tune, by this blow of for - tune will fash - ion for your - self the great - est of rich - es, those of

5# 6 6

34

gor, di for - tez - za, glo - rie mag - gio - ri as - sai che la
strength and of vi - gor, glo - ries far grea - ter yet than that

6 6

39

bel - lez - za. La va - ghez - za del vol -
of beau - ty. The vague charms of a face

5/3 5/3 6 6#

44

to e j li - nea - men - ti che in ap - pa ren - za il - lu - stre ri - splen - don co - lo -
and of love - ly fea - tures that make il - lus - trious beau - ty ra - diant in its com -

6 #

48

ri - ti e de - li - ca - ti; da po-chi la-dri di ci son ru - ba - ti.
 ple - xion and its gra - ces are sto-len by a few short thiev-ing mo-ments.

6 6 6 6

53

Ma la vir-tù co-stante il fa-to e'l ca-so già mai, mai, mai, già mai non ve -
 But, a con-stant vir-tue, de-spite fate and chance, will ne-ver, no, will ne-ver see

59

OTTAVIA

- de oc - ca - so. Tu mi vai pro-met-ten-do bal-sa-mo dal ve-le-no e glo-rie da
 its sun set. You are pro-mis-ing me a sooth-ing balm out of poi-son and glo-ry out

6

2nd HPSCHD
THEORBO

65

tor-men - ti. Scu - sa-mi, que - sti son, Se - ne - ca mi - o, va - ni - tà spe-ci - o - se,
 of tor - ment. Se - ne - ca, par - don me, but these i - de - as are all hol - low con-ceits,

6 4 5 # # 4 5 # # 2 3

70

stu - di - a - ti ar-ti fi - zi, in - u - ti - li ri - me - di a gl'in-fe - li - ci.
 coun-ter-feit af-fec-ta-tions, and in-ef-fec-tive re-me-dies for the un-hap-py.

6 4 - # #

75

VALLETTO

Ma-da-ma, con tua pa - ce, i - o, i - o, vo' sfo - gar la stiz - za, vo' sfo - gar la stiz - za,
 My la - dy, please for - give me, I just, I just, have to vent the an - ger, have to vent the an - ger,

TUTTI CONTINUO

81

i - o, i - o vo' sfo - gar la stiz - za che mi mo - ve il fi - lo - so - fo a - stu - to, vo' sfo - gar la stiz - za che mi
 I just, I just have to vent the an - ger that up - sets me with this craf - ty phi - loso - pher, have to vent the an - ger that up -

TUTTI CONTINUO

84

mo - ve il fi - lo - so - fo a stu - to, il gab - ba Gio - ve. M'ac - cen - de, m'ac - cen -
sets me with this craft - y phi - loso - pher, this make - be - lieve Jove. I'm burn - ing, I'm burn -

6 6 4 3

**2nd HPSCHD
THEORBO**

88

de, m'ac - cen - de, m'ac - cen - de, m'ac - cen - de, m'ac - cen - de pur' a sde - gno, m'ac - cen - de, m'ac - cen - de pur' a
ing, I'm burn - ing, I'm burn - ing, I'm burn - ing, I'm burn - ing, I'm burn - ing up with an - ger, I'm burn - ing, I'm burn - ing up with

6 6

91

sde - gno, que - sto mi ni - a - tor di bei con - cet - ti. Non pos - so star al se - gno, no, non pos - so, non
an - ger at this pet - ty char - la - tan with his fine fan - cies. I can - not stand a side, no, I can - not, I

6 6 6

96

pos - so, non pos - so, non pos - so, non pos - so star al se - gno, no, no, no, no, no, no, no, no, no, non pos - so
can - not, I can - not, I can - not, I can - not stand a - side, no, no, no, no, no, no, no, no, no, I can - not

6 6 6 6 6 6 6

114

f

f

f

ni.
sense.

Ma-da-ma, ma-da-ma, s'ei
My la-dy, my la-dy, if

6 6 4-3

117

ei, ei, ei ster-nu-ta o sba-di-a-e-a-o-e-ia-i-glia pre-
he, he, he, he sneez-es or ya-aw-a-e-a-o-e-aw-ee-awns, he

6 6 6 6# #

1st HPSCHD

**1st HPSCHD
CELLO**

124

su-me d'in-se-gnar co-se mo-ra-li, e tan-to l'as-sot-ti-glia, l'as-sot-ti-glia, l'as-sot-
acts as if he gives us mor-al les-sons, and makes it sound so sub-tle, sound so sub-tle, sound so

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

1st HPSCHD

**1st HPSCHD
CELLO**

129

ti-glia che mo-ve-reb-be il ri-ri-ri
sub-tle that it just moves me to laugh

6 6#

1st HPSCHD

**1st HPSCHD
CELLO**

132

so a' miei sti - va - li. Scal - tra fi - lo - so - fi - a do - v'el - la re - gna,
 ter right down to my boots. It's such a sly phi - loso - phy that, where it rules,

6 4 #

Ist HPSCHD

136

sem - pr'al con - tra - rio, al con - tra - rio, al con - tra - rio fa di quel chi'in - se - gna.
 men do the op - po - site, the op - po - site, the op - po - site of what they're preach - ing.

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

**Ist HPSCHD
 CELLO**

142

Fon - da sem - pre il pe - dan - te su l'i - gno - ran - za d'al - tri il suo gua - da - gno, e ac - cor - to ar - go - men - tan - te
 Ped - ants al - ways re - ly on the ig - no - rance of oth - ers for their gain, and they will shrewd - ly ar - gue

Ist HPSCHD

146

non ha Gio - ve per di - o ma per com - pa - gno; e le re - go - le sue, e le re - go - le
 that great Jove is not their god but their com - pan - ion; and the rules that he makes, and the rules that he

T. S. 6 6 6

**Ist HPSCHD
 CELLO**

151

sue di mo - do in - tri - ca, in - tri - ca, in - tri - ca, di mo - do in - tri - ca, in - tri - ca, ch'al - fin ne an - ch'e - gli
 makes can get so twist - ed, twist - ed, twist - ed, get so twist - ed, twist - ed, that then not e - ven

6

157

OTTAVIA

sa ciò che si dica.
he knows what he's saying.

Ne - ron ten-ta il ri - pu - dio de la per - so - na mi - a per i - spo - sar Pop -
A - las, Ne - ro at - tempts to dis - cre - dit and re - nounce me that he may wed Pop -

THEORBO b b b b b

162

pe - a; si di - ver - ti - sca, si di - ver - ti - sca, si di - ver - ti - sca, se di - ver - tir si può sì in - de - gno e - sem - pio.
pe - a; let him en - joy it, let him en - joy it, let him en - yoy it, if an - y joy can come from vile in - de - cen -

5 6 # 8 5

167

Tu per me pre - ga, pre - ga il po - pol e' l se - na - to, ch'io mi ri - du - co a por - ger vo - ti
cy. Plead for me, plead be - fore the peo - ple and the sen - ate, while I'm re - duced to give of - fe - rings at

6 4 6 # 6 b 6 4

173

VALLETTO

al tem - pio. Se tu non dai soccorso alla no - stra re - gi - na, in fe - de, in fe - de mi - a, in fe - de mi - a,
the tem - ple. If you do not offer help to our no - ble em - press, I swear up - on my hon - or, up - on my hon - or

6 # #

HPSCHDS 1 & 2

178

che vò ac - cen - der - ti il fo - co, che vò ac - cen - der - ti il fo - co, che vò ac - cen - der - ti il fo - co, e ne la bar - ba, e nel - la
that I'll light such a fire, that I'll light such a fire, that I'll light such a fire be - neath your beard, be - neath your

6 # 6 6 5 #

182

bar - ba, e ne la bar - ba, e ne la li - bre - ri - a, in fe - de, in fe - de mi - a, in fe - de mi - a, in fe - de mi - a.
beard, be - neath your beard and un - der all your books, I swear up - on my hon - or, up - on my hon - or, up - on my hon - or!

6 # #

Scene 7

Seneca

1 SENECA

Le por-po-re re-ga-li e le gran-dez-ze d'a-cu-te spi-ne e tri-bo-li con-te-ste
The rich im-pe-rial pur-ple and lof-ty gran-deur are in-ter-twined with pain-ful thorns and suf-f'ring;

1st HPSCHD

6/3 6/4 b 6/3b

7

sot-to for-ma di ve-ste so-no il mar-ti-rio a pren-ci-pi in-fe-li-ci. Le co-ro-ne e-mi-
they are gar-ments that un-der-neath are a tor-ment, a tor-ment to un-hap-py prin-ces. E-ven crowns of great

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

12

nen-ti ser-vo-no so-lo a in-dia-de mar tor-men-ti. Del-le re-gie gran-dez-ze si
em-pires can on-ly serve to dress in jewels their tor-ments. We may see all the pomp of the

4b/2 6 6

17

veg-go-no le pom-pe, e gli splen-do-ri, ma stan sem-pre in-vi-si-bi-li i do-lo-ri.
proud im-pe-rial court, and see the splen-dor; but re-main-ing in-vi-si-ble are pain-ful sor-rows.

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

Scene 8

Pallade, Seneca

1 PALLADE

Se-ne-ca, Se-ne-ca, io mi-ro in cie-lo in - fau - sti ra - i che min - ac - cia-no te, che min - ac - cia-no
 Se - ne - ca, Se - ne - ca, I see a - bove in - aus - pi - cious o - mens that are threat - en - ing you, that are threat - en - ing

THEORBO

5

te d'al - te ru i - ne; s'hog-gi ver-rà del la tua vi-ta il fi - ne pria da Mer-cu-rio av-vi - si
 you with - grie - vous dis - as - ter; if it's to - day your life at last is end - ed, first Mer - cu - ry will come to

6 4 3 b # 6#

10

cer - ti hav-ra - i, pria, pria da Mer - cu-rio av - vi - si cer - ti ha - vra - i.
 give you fore-warn - ing, first, first Mer - cu - ry will come to give you fore - warn - ing.

b 6 - 5 6 6 6 4 3

15 SENECA

Ven - ga, ven - ga la mor - te pur; co stan - te e for - te, e for - te
 Let death come, let it come as it will; de - ter - mined and strong, and strong I'll

6 # 6 6 4 - # 6 6

**1st HPSCHD
CELLO**

19

vin-ce-rò, vin-ce-rò, vin - ce - rò gli ac - ci - den - ti e le pa - u - re.
 o - ver - come, o - ver - come, o - ver - come all mis - for - tunes and with - stand an - y fears.

6 5 6 # 6 5 6 8 6 5 6 3

25

Do-po il gi-rar de le gior-na-te o-scu-re, è, è, è di gior-no in-fi-ni-to, in-fi-ni-to al-ba, al-ba la mor-te, è di gior-no in-fi-ni-to al-ba la mor-te.

For when we leave these sun-less days of our lives, then, then, is the in-fi-nite, in-fi-nite day-dawn-ing, dawn-ing at our death, then the in-fi-nite day is dawn-ing at our death.

4- # 1st HPSCHD * 7-6 6 #

*In N, this figure is 5.

30

ni-to, in-fi-ni-to al-ba, al-ba la mor-te, è di gior-no in-fi-ni-to al-ba la mor-te.

in-fi-nite day-dawn-ing, dawn-ing at our death, then the in-fi-nite day is dawn-ing at our death.

6 6 # # 6 b 6 5 # #

Ritornello (possible insert, if time is needed before Scene 9)

TUTTI CONTINUO

6 # b 6 b 4 3 b 6 4- # #

Scene 9

Nerone, Seneca

NERONE

Son ri-so-lu-to al fi-ne, o Se-ne-ca, o ma-e-stro, di ri-mo-ver Ot-ta-via dal po-sto di con-sor-te, I am at last re-solved, oh Se-ne-ca, oh men-tor, to re-move and de-pose Ot-ta-via as my con-sort,

1st HPSCHD #

6 SENECA

e di spo-sar, e di spo sar, e di spo-sar Pop pe - a. Si-gnor, nel fon - do al - la mag-
and then to wed, and then to wed, and then to wed Pop pe - a. But Sire, be - neath e - ven the

6 4 - #

11

gior dol - cez - za spes-so gia - ce na sco - sto il pen - ti - men - to; con - si - glier scel - le - ra - to è il sen - ti -
great - est sweet - ness there is of - ten re morse that's ly - ing hid - den; for e - mo - tion can be an e - vil

#

16 NERONE

men - to ch'o - dia le leg - gi e la ra - gion di - sprez - za. La leg - ge è per chi ser - ve,
counse - lor, scof - fing at laws and show - ing scorn for rea - son. The law is just for sub - jects,

#

21

e se vo - gl'i - o pos - so, pos - so a - bo - lir l'an - ti - ca e in - dur la no - va; è par - ti - to l'im - pe -
and if I wish, I can, I can set a - side the old law and pro - claim the new one; all the world is di - vid -

6 6# 4 -

26

ro, è il ciel di Gio - ve. Ma del mon - do, del mon - do ter - ren, del
ed; heav'n be - longs to Jove. But in this world, in this world be - low, in

#

TUTTI CONTINUO

32

mon - do ter - ren lo scet - tro è mi - o, lo scet - tro è mi - o.
this world be - low, the scep - ter's mine, — the scep - ter is mine.

6 4 -

37

SENECA

Sre-go-la - to vo - ler non è vo - le - re, ma (di - rò con tua pa - ce) e - gli è fu - ror, e - gli è fu - ror,
Such in - tem - pe - rate will is not a true will, but (per - mit me to say so), it is mere pas - sion, is mere fu -

6

1st HPSCHD

42

NERONE

e - gli è fu - ro - re. La ra - gio - ne è mi - su - ra ri - go - ro - sa per chi ub - bi - di - sce
ry, is mere fu - ry. Rea - son may be a harsh and ri - gid stan - dard for those o - bey - ing.

6 #

46

SENECA

et non, non per chi co - man - da. An - zi, an - zi l'ir - ra - gio - ne - vo - le co - man - do
but not, not for those com - mand - ing. Rath - er, rath - er — such ir - ra - tio - nal com - mands are

6 4 - # #

51

NERONE

di - strug - ge, di - strug - ge l'ob - be - di - en - za. La - scia j di - scor - si! Io vo - gli - o, io vo - gli - o, vo - gli - o a mo - do
de - stroy - ing, de - troy - ing all their o - be - dience. Cease with your lec - ture! I want it, I want it, want it my own

6 # 6 #

55 SENECA NERONE

mi - o. Non ir - ri - tar, non ir - ri - tar, non ir - ri - tar il po - po - lo, e' l se - na - to. Del se - na - to e del
 way. — Do not an - noy, do not an - noy, do not an - noy the peo - ple and the sen - ate. For the sen - ate and

Half rests at the end of bars
 55, 67, 75, and 78 in V have
 been removed here to advance
 the pace of the dialogue.

60 SENECA NERONE

po - po - lo non cu - ro. Cu - ra al - me - no te stes - so e la tua fa - ma. Trar - rò la lin - gua
 peo - ple I care not. Care at least for your self and your re - pu - ta - tion. I'll tear the tongue out

66 SENECA NERONE

a chi vor - rà bias - mar - mi! Più mu - ti che fa - rai, più par - le - ran - no. Ot - ta - via è in - fri - gi - di -
 of him who dares re - proach me! The more mutes you cre ate, the more will tongues speak. Ot - ta - via has long been fri -

72 SENECA NERONE

- ta et in - fe - con - da. Chi ra - gio - ne non ha cer - ca pre - te - sti. A chi può ciò che vuol ra - gion non
 - gid and bar - ren. He who is with - out reasons must seek ex - cu - ses. He who does what he wants does not lack

78 SENECA NERONE

man - ca. Man - ca la si - cu - rez - za al l'o - pre in - giu - ste. Sa - rà sem - pre più giu - sto il più po - ten - te.
 rea - sons. There ne - ver can be safe - ty in in - jus - tice. But he al - ways is most just who is the strong - est.

83

NERONE

SENECA

La for - za, la for - za, la for - za, la for -
My pow - er, my pow - er, my pow - er, my pow -

Ma chi non sa re - gnar sem-pre può me - no.
Not know - ing how to rule al - ways is weak - er.

6 # # # # #

TUTTI CONTINUO

88

za è leg - ge in pa - ce...
er is law in peace - time...

... e spa - da, e spa - da in guer - ra...
...and sword, and sword in war - time...

La for - za, la for - za ac - cen - de gli o - di...
Your pow - er, your pow - er will kin - dle ha - tred...

6 4 - #

In bars 89-97, measures are here elided between the characters to accelerate the dialogue.

92

... e bi - so - gno non ha del - la ra - gio - ne!
...and has no need for an - y of your rea - son!

tur - ba il san - gue, e tur - ba il san - gue.
makes the blood boil, makes the blood boil.

La ra - gio - ne, la ra -
It is rea - son, it is

6 # #

96

NERONE

gio - ne reg - ge gli uo - mi - ni e gli de - i!
rea - son that rules this world and the hea - vens!

Tu, tu, tu mi sfor - zi al - lo sde - gno, mi sfor - zi al - lo sde - gno,
You, you, you make me lose my tem - per, make me lose my tem - per,

6 6 # # # # #

100

al - lo sde-gno, al - lo sde-gno, al - lo sde-gno, al - lo sde-gno!
lose my tem - per, lose my tem - per, lose my tem - per, lose my tem - per!

Al tuo di - spet to e del po - po - lo in on - ta
But in spite of you, and in spite of the peo - ple

[#] # [#] 5#

103

e del se - na - to e d'Ot ta - via, e del cie - lo e del - l'a - bis - so, sian - si giu - ste od in - giu - ste, sian - si
and of the se - nate, of Ot ta - via, and of hea - ven and of ha - des, wheth - er just or un - just, — wheth - er

6 6

107

giu - ste od in - giu - ste le mie vo - glie, hog - gi, hog - gi, hog - gi Pop pe - a sa - rà mia mo - glie, sa - rà mia
just or un - just it is my will that this day, this day, this day Pop pe - a shall be my con - sort, shall be my

6 # # 6 6 6# 6 6

110

SENECA

mo - glie, sa - rà mia mo - glie!
con - sort, shall be my con - sort!

Si - a - no in - no - cen - ti re - gi, o sj ag - gra - vi - no sol di col - pe il - lu - stri.
The sup - reme mo - narch should be guilt - less, or at least should com - mit il - lus - trious crimes.

6 4 - # #

115

S' in - no - cen - za si per - de, per - da - si sol per ac - qui - star i re - gni, che il pec - ca - to com - mes - so, per
If he must sell his vir - tue, let it just be for cap - tu - ring new king - doms, since the sin that's com - mit - ted when

4 - # # # #

121

ag-gra-dir l'im-pe-ro, si-as sol-ve da se stes-so; ma ch'u-na fem-mi-
he aug-ments his em-pire is ea-si-ly for-gi-ven; but that a mere

3 3 6 4 3

126

nel-la hab-bia pos-san-za di con-dur-ti a-gl'er ro-ri non è, non è col-pa di re-ge o se-mi-de-o;
wom-an should have the pow-er to en-snare him in er-rors is not, is not wor-thy of mon-archs or fit for demi-gods;

5 6
b

131

NERONE

è un mis-fat-to ple-be-o. Le-va-mi-ti din-nan-zi, ma-e-stro im-per-ti nen-te, fi-
such a crime is ple-be-ian. Get out of here this in-stant, im-per-ti-nent old tu-tor, you

6 b 4-# # #

136

SENECA

lo-so-fo in-so-len-te! Il par-ti-to peg-gior sem-pre, sem-pre, sem-pre so-vra-sta
in-so-lent phi-loso-pher! Thus the side in the wrong al-ways, al-ways, al-ways o'er-pow-ers

1st HPSCHD

140

quan-do la for-za al-la-ra-gion-con-tra-sta.
when-e-ver force and rea-son are in-con-flict.

6 6 6

Scene 10

Poppea, Nerone

1 POPPEA

Co-me dol-ci, si-gnor, co-me so-a - vi ri-u-sci-ro-no a te la not-te an-da-ta di que-sta
How de-li-cious, my lord, how sweet and sat-is-fy-ing was it for you through-out the night to feel the

THEORBO 6

6 NERONE

boc-ca i ba-ci? Più ca-ri, ca-ri, più ca-ri, ca-ri i più mor-da-ci.
kiss-es of these lips? The dear-est, dear-est, the dear-est, dear-est were the most bit-ing.

6 # 6 6# # #

12 POPPEA

Di que-sto, di que-sto se-no i, i, i po-mi?
How were these, how were these ap-ples of, of my bo-som?

6 5 - 6 5 3 6b 5 4 3

17 NERONE

Mer-tan le mam-me tue, le mam-me, le mam-me tue più dol-ci no-mi, più dol-
Find for your love-ly breasts, your breasts, your love-ly breasts a sweet-er name, a sweet-

6# 6 6

1st HPSCHD

20 POPPEA

ci, più dol-ci no-mi. Di que-ste, di que-ste brac-cia, di
er, a sweet - er name. How were these, how were these arms, oh how

5 8 # 5

THEORBO

24

que - ste brac - cia i dol - ci, dol - ci am ples - si? —
 were these arms with their ten - der, ten - der em bra - ces?

6 3 3 3 3 3 5 6 #

29 NERONE

I - do - lo mi - o, deh, in brac - cio, in brac - cio an cor, in brac - cio an - cor t'ha - ves - si, t'ha - ves - si. —
 Oh, my be - lo - ved, oh, oh would that you were still en - twined with - in my arms, with - in my arms.

6 5 3 8 5

Ist HPSCHD

33

Pop - pe - a, re - spi - ro ap - pe - na; mi - ro le lab - bra tu - e e mi - ran - do re - cu - pe - ro con gl'oc - chi quel - lo
 Pop - pe - a, I'm scarce - ly breath - ing; I gaze up - on your lips and in gaz - ing re - co - ver with my eyes all of the

Ist HPSCHD THEORBO

b b b b 4 6 # #

37

spir - to in - fiam - ma - to che nel bac - ciar - ti, o, o ca - ra, ca - ra, in te, in te dif - fus - si.
 pas - sion - ate spir - it that with my kiss - ing, oh, oh dear - est, dear - est, I did dif - fuse in you, in

6 # # # 6 # b #

41

— Non è, non è più in cie - lo il mio de - sti - no, ma sta de i lab - bri tuoi, ma sta
 you. No more, no more in heav - en my des - ti - ny, but it now lies in your lips, it now

6 6 # # # 6 # #

2nd HPSCHD CELLO

46

POPPEA

de i lab-bri tuoi, ma sta de i lab-bri tuoi nel bel ru - bi - no. Si - gnor,
lies in your lips, it now lies in your lips of glo-rious ru - by. My lord,

TUTTI CONTINUO

51

si - gnor, le tue pa - ro - le son si dol - ci ch'io nel l'a-ni-ma mi - a le ri -
my lord, these words of yours have such, such sweet - ness that I'm say-ing them o - ver to my -

5 6 6 6 6 6 5 6#

55

di - co a me stes - sa e l'in - ter - no ri - dir - le ne ces - si - ta al de -
self in my in - most soul, and this in - ter - nal ech - o does make me feel a

6 b 6# 5 6 # 6

59

li - quo il cor a - man - te. Co - me pa - ro - le le
swoon - ing with - in my lov - ing heart. These are but words that I

7 - 6 \flat 6 4 - # # 6 6 \flat

63

o - do, co - me ba - ci, ba - ci io le go - do. Son de tuoi
hear - you say, but as kiss - es, kiss - es I sa - vor them. Sounds of your

6 6 4 4 - 3 6

67

ca - ri, tuoi ca - ri det - ti i sen - - - si si so -
lov - ing, your lov - ing words are sen - sa - - - tions so so

6 # 6 # 6 #

71 3 / 1 / / /

a - vi e si, e si vi - va - ci che non con - ten -
sweet and so and so ex - cit - ing that, not con - ten -

6 # 6 b 6 3 # # 6

75

ti, non con - ten - ti, non con - ten - ti di blan - dir l'u - di - to mi pas - sa - no
ted, not con - ten - ted, not con - ten - ted to car - ress the ear, they go fur - ther yet

6 6 # # 6

79

al stam - par sul cor, sul cor i ba -
and im - print my heart, my heart with kiss -

6 6 # 6

2nd HPSCHD
CELLO

83 / / /

ci, che non con - ten - to,* non con - ten - to, non con - ten - to di blan - dir l'u -
 es, that not con - ten - ted, not con - ten - ted, not con - ten - ted to car - ress the

6 6 6

TUTTI CONTINUO

*The switch from "contenti" in mm. 74-77 to "contento" here is from V. In N, it is "contenti" throughout.

87

di - to mi pas - sa - no al stam - par sul cor, sul
 di - to mi pas - sa - no ear, they go fur - ther yet and im - print my heart, my

#

90

cor i ba - - ci.
 heart with kiss - - es.

6 4 - # #

93 **NERONE**

Quel - l'ec - cel - so di - a - de - ma on - d'io so - vra - sto de gl'huo - mi - ni - e de i re - gni a la for -
 This au - gust crown of the em - pire, by which I rule o - ver de - sti - nies of peo - ple and of their

**2nd HPSCHD
THEORBO**

97

tu - na, te - co, te - co di - vi - der vo - glio al - l'hor sa - rò fe - li - ce quan - do il ti - to - lo ha -
 na - tions, this would I share with you, with you; — I on - ly will be hap - py when you bear — the

102

vrai d'im - pe - ra - tri - ce. Ma, ma che di - co, che
 ti - tle of Rome's em - press. But, but what say I, what

6 4 - # # 6 6

TUTTI CONTINUO

106

di - co, o Pop - pe - a? Trop - po pic - cio - la è Ro - ma ai mer - ti
 say I, oh Pop - pe - a? All of Rome is too small for what you de -

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

109

tuo i trop-po an-gus-ta è l'I-ta-lia a le tue lo-di e al tuo bel vi-so è bas-so
serve and too nar-row is It-a-ly for your praise; and for your fair face it's low-ly;

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

113

pa-ra-go-ne l'es-ser det-ta con sor-te di Ne-ro-ne.
it's too low a rank to be known to the world as Ne-ro's wife.

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

117

Et han que-sto svan-tag-gio i tuoi be-gl'oc-
And there's this dis-advan-tage to beau-teous

6 4 - # 6 # 6 4 -

120

chi, i tuoi be-gl'oc - chi, che tra-scen-den - do i na - tu - ra - li e - sem -
 eyes, to your beau-teous eyes: that tran-scend-ing an - y oth - er eyes in na -

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

124

pi e per mo - de - stia non ten - tan - do i _____ cie -
 ture and in mod - es - ty not con - ten - ding with _____ heav -

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

127

li, non ri - ce - von tri - bu - to d'al - tro ho - no - re, che di so - lo
 en, they can't win an - y high - er com - men - da - tion than of just a

6 6 # 6 6 4 - # 4 - #

131

si - len - zio e di - stu - po - re.
deep si - lence and of a - maze - ment.

6 6 4 - # 4 - # #
 3

136

POPPEA

A spe - ran - ze su - bli - mi il cor i - nal - zò per - ché tu
With these hopes so sub - lime my heart is lift - ed, since they are

6 6 5 - 6 4 3

140

lo co - man - di, e la mo - des - tia mia
at your or - der, and my mod - es - ty now

4 3 6

144

ri - ce - ve vi - ta. Ma trop-po s'at-tra-ver-sa et im-pe di-sce di si
 re - ceives new life. But ma - ny ob - sta - cles are in the way keep - ing

6 6 4 3 6 b

1st HPSCHD

148

re - gie pro-mes-se il fin so - vra - no. Se-ne-ca, il tuo ma - e - stro, quel-lo sto - i - co sa - ga - ce,
 you from ful - fil - ling your roy - al prom - ise. Se - ne - ca, your trus - ted men - tor, that sa - ga - cious, cun - ning sto - ic,

6 4 - # #

**HPSCHDS 1 & 2
THEORBO**

153

quel fi - lo - so - fo a - stu - to, che sem - pre ten - ta per - tur - bar al - tru - i ch'il tuo scet - tro, il tuo
 that as - tute old phi - loso - pher, is ev - er try - ing to con - vince the peo - ple that your scep - ter, that your

b 6

157

NERONE POPPEA

scet - tro di - pen - da sol da lu - i. Che, che? Che il tuo scet - tro il tuo scet - tro di - pen - da sol da lu - i.
 scep - ter de - pends on his word on - ly. What, what? That your scep - ter, your scep - ter de - pends on his word on - ly.

b # # # 4 - # #

1st HPSCHD

163

NERONE POPPEA NERONE POPPEA

Quel de - cre - pi - to paz - zo! Quel, quel! Ha tan - to ar - di - re? Ha tan - to ar - di - re.
 That de - cre - pit old fool! — Yes, he! He dares to say that? He dares to say that.

#

168 NERONE

O là! va-da, va-da un di vo-i a Se-ne-ca vo-lan-do e im-pon-ga a lu-i ch'in que-sta se-ra ei mo-ra!
You there! One of you hur-ry, hur-ry; to Se-ne-ca make haste and give him no-tice that he must die this eve-ning!

**HPSCHDS I & 2
THEORBO**

171

Vuo' che da me, da me l'ar-bi-trio mio di-pen-da, non da con-cet-ti e da so-fi-smi al-tru-i.
On-ly on me, on me my pow-er will de-pend, not on con-cepts — or clev-er words of oth-ers.

4 - 3

177

Ri-ne-ghe-rei per po-co la po-ten-za dell' al-ma s'io cre-des-si che ser-vil-men-te in-de-gne
I al-most would re-nounce all the pow'r of my soul, — if I thought it was so ab-ject-ly ser-vile

6 # # #

182

si mo-ves-se-ro mai col mo-to d'al-tre. Pop-pe-a, Pop-pe-a, sta di buon
as to ev-er be sub-ject to an-oth-er. Pop-pe-a, Pop-pe-a, be of good

6 6# **TUTTI CONTINUO**

187

co - re, sta, [sta] di buon co - re. Hog - gi, hog - gi ve - drai ciò che può
 spi - rits, be, be of good spi - rits. This day, this day you'll see what won - ders

5 3 6 4 - # # 6 # 6

192

far A - mo - re, ve - dra - i ciò che può far A - mo - re.
 Cu - pid can do, you now will see what won - ders Cu - pid can do.

(H. = ♩) / / / /

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

Scene 11

Ottone, Poppea

Sinfonia

TUTTI CONTINUO

OTTONE

Ad al - tri toc - ca in sor - te ber' il li - cor, e a me guar - dar il va - so.
 To oth - ers falls the for - tune of tast - ing the wine, while I just look at the glass.

**2nd HPSCHD
THEORBO**

13

A - per - te son le _____ por - te a Ne - ron, ed Ot - ton fuo - ri è ri - ma - so;
Thus Ne - ro finds the _____ doors o - pen for him, while Ot - to - ne _____ must wait _____ out - side; _____

6 6 6 6 6 6 - 5
 4 - #

18

sie-d'e-gli a men - sa a sa - tol - lar sue bra - me, in a - ma - ro di - giun mo - r'io, mo - r'io di fa - me.
he sits at ta - ble and sat - is - fies his yearn - ing, while in cruel fast - ing, I'm dy - ing, dy - ing of hun - ger.

6 # 6 # 6 5 # 6 # # #

24

Sinfonia

b b 6b 6 4 - 3 b 6b 5b 4 - 3 b

TUTTI CONTINUO

29

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

34 POPPEA

Chi na - sce sfor - tu - na - to di se stes - so si dol - ga e
One born to have mis - for - tune can have on - ly him - self to

2nd HPSCHD
CELLO

39

non d'al - tru i. Del tuo pe - no - so sta - to a - spra ca -
blame, not oth - ers. So of your sad mis - for - tune I am not

43

gion, Ot - ton, non son nè fu - i; il des - tin get - ta i da - di e i pun - ti at -
now nor ev - er was the rea - son; it is fate throws the dice, and it's fate a - waits

47

ten - de; l'e - ven - to o buo - no o re - o da lui di - pen - de.
the score; the out - come, good or bad, de - pends on - ly on her.

51

Sinfonia

TUTTI CONTINUO

55

6# — 6 6 5# 4- # # 6 4- #

59 OTTONE

La mes - se so - spi - ra - ta del - le spe - ran - ze mie, de - miei de - si ri -
The har - vest that I yearned for, that of my fond - est hopes, of my great pas - sion

6 7 6 6 6 6 6 4 3

**2nd HPSCHD
THEORBO**

64

e in al - tra ma - no è an - da - ta, e non con - sen - t' A - mor ch'io più v'a spi - ri;
is in the hand of another, and Cu - pid does not let me seek it fur - ther;

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

69

Ne - ron fe - li - ce i dol - ci po - mi toc - ca, e' l so - lo pian - to a me ba - gna la boc - ca.
Ne - ro de - light - ed - ly fon - dles the sweet ap - ples, while on - ly bit - ter tears mois - ten my lips.

6# 6# 6 # 6 #

Sinfonia

74

TUTTI CONTINUO

[b] 6b 6 4-3 [b] 6 4b-3

78

6 [b] 6 6 b 4-# 6 6 4 4- b b

83 POPPEA

A te le cal - ve tem - pie ad al - tri il cri - ne
 To you does For - tune of - fer just her bald head while

[b] [b] 5b b 6 6b

2nd HPSCHD CELLO

86

la for - tu - na die - de. S'al - tri - jil de - si - ri a - dem - pie, heb - be di
 to oth - ers her long - locks. If oth - ers gra - ti - fy their pas - sions, their lot in

6 6 4 - 3 6 5 6 6

b 5 b

90

te più for - tu - na - to jil - pie - de; la di - sven - tu - ra tua non è
 life makes them more fa - vored - than you; you can - not blame me now for - all -

b 5b 5b 3 b b 4 b b 6 b 6 b 6

95

mi - a col pa; te so - lo dun - que il tuo vo - ler in - col - pa.
 your mis - for - tune; it's just your - self - that you can blame for your fate.

6 b b 6 b b 8 5 b

Sinfonia

99

6 6 4 - 3 6 4 3

TUTTI CONTINUO

103

6# — 6 6 5# 4- # 6 # 4-3

107 OTTONE

Spe-rai che quel ma - ci - gno, bel - la Pop pe - a, che ti cir con - da il co - re
I hoped this block of gran - ite, love - ly Pop pe - a, in which your heart is bu - ried

6 6 6 6 4-3

2nd HPSCHD THEORBO

112

fos - se d'a - mor be - ni - gno in - te - ne - ri - to a pro del mio do -
might be af - fec - ted by kind love to take pi - ty on me for my af -

6# 6#

116

lo - re; hor del tuo bian - co sen - la sel - ce du - ra
flic - tion; but the hard flint with - in your fair white bos - om

6 5 — 6# 6# 6 6 5# — 4 — # 3# —

120

di mie mor - te spe ran - ze, di mie mor - te spe - ran - ze è se - pol - tu - ra.
 is for all my dead hopes, — is for all my dead hopes — a last - ing tomb. —

6 #

124 **Sinfonia**

6 6 4 - 3 b 6 4 - 3

TUTTI CONTINUO

129

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

134 POPPEA

Deh non più rin - fac - ciar - mi; por - ta, deh por - ta il mar - tel -
I pray, re - proach me no long - er; bear it, oh bear the ham - mer

1st HPSCHD THEORBO

5 3 — # # b 6 6

139

li - no in pa - ce. Ces - sa, ces - sa di più ten - tar - mi;
blows in si - lence. Cease, oh cease your at - tempts to test me;

5 3 6b 5 - 4 - 3 6 5 - 6

143

al cen - no im-pe - rial Pop - pe - a sog - gia - ce. Am - mor - za il
Pop - pe - a is now sub - ject to the im - pe - rial will. Now quench your

6 b 6 b 4 - # b

147

fo - co ho - mai tem - pra gli sde - gni; io la - scio te per ar - ri - var,
fires of love, tem - per your an - ger; I leave you that I might at - tain,

b 6 b # 6 b 6

151

per ar - ri - var ai re gni. E co - si, e co -
I might at - tain an em pire. So like this, so like

OTTONE

6 5b # b 4 - # # b

155 POPPEA

sì l'am-bi-tio-ne so-vra o-gni vi-tio tien la mo-nar-chi-a. Co-sì, co-sì, — la mia ra-gio-ne in-
this blind am-bi-tion be-comes the ru-ler ov-er oth-er vi-ces. Like this, like this — my com-mon sense ac-

6 # 6 6 6 #

160 OTTONE POPPEA

col-pa i tuoi ca-ric-ci di paz-zi-a. È que-sto del mio a-mor il gui-der-do-ne? O là, non più!
cus-es your wild fan-ta-sies of mad-ness. Is this — then the re-ward for my de-vo-tion? Come now, no more!

6 #

163 OTTONE POPPEA

È que-sto del mio a-mor — il gui-der-do-ne? Non più, non più; son di Ne-ro-ne.
Is this — then the re-ward — for my de-vo-tion? No more, no more; I am with Ne-ro.

6 #

Scene 12

Ottone

1 OTTONE

Ot-ton, Ot-ton, tor-na, tor-na in te stes-so. Il più im-per-fet-to ses-so non ha — per sua na-
Ot-to-ne Ot-to-ne come, oh come to your sen-ses. A-las, the weak-er sex does not have — in its

6 7 4 3 6

THEORBO

6

tu-ra al-tro d'hu-man in sé che la fi-gu-ra. Mio cor, mio cor, tor-na, tor-na in te stes-so.
na-ture an-y-thing hu-man oth-er than ap-pea-rance. My heart, my heart, come, oh come to your sen-ses.

8 5 6 4-3

11

Co-stei pen-sa al co-man-do, e se ci ar - ri - va, se ci ar - ri - va la mia vi - ta è per - du - ta. Ot-ton,
She thinks on - ly of po - wer, and if she gains it, if she gains it, then my life will be for - feit. Ot - ton,

6# #

15

tor - na, tor - na in te stes - so. El - la te - men - do che ri - sap - pia Ne - ro - ne i miei pas - sa - ti a
come, oh come to your sen - ses. She may be fear - ful that her Ne - ro might learn that I was her for - mer

6 4 3 b b 6

Ist HPSCHD

19

mo - ri or - di - rà in - si - die al - l'in - no - cen - za mi - a, in - dur - rà col - la for - za un, un che m'ac -
lov - er and may con - coct vi - cious lies a - gainst my inno - cence, and she then could com - pel some - one who would ac -

b b # 7 - 6# 6 6

22

cu - si di le - sa ma - e - stà di fel - lo - ni - a, la ca - lun - nia da gran - di fa - vo - ri - ta, di - strug -
cuse me of trea - son and high crimes, of some trans - gres - sion, with the slan - der so fa - vored by the might - y that brings

6# 5#
3# 3#

25

- ge agl' in - no - cen - ti ho - nor e vi - ta. Vo', vo' pre - ve - nir co - ste - i col fer - ro, col fer - ro e col ve - le - no,
ruin to an in - no - cent's life and ho - nor. I, I shall fore - stall her plan with my sword, with my sword and with poi - son;

6 b 5b 4-3 b b

**Ist HPSCHD
THEORBO**

30

non mi vuò più nu-trir, no, no, non mi vuò più nu-trir il ser-pe in se-no. A que-sto, a que-sto fi-ne dun-que ar-ri-
I shall har-bor no more, no, no, no more har-bor this ser-pent in my bos-om. It's such an end, it's such an end — that

6 5 3 # 6

33

var do-ve-va l'a-mor tu-o, l'a-mor tu-o, per-fi-dis-si-ma, per-fi-dis-si-ma Pop-pe-a.
now must come — to your love, — to your love, — thou most treach-er-ous, thou most treach-er-ous Pop-pe-a.

6 6 6 6 4 2 6

Scene 13

Drusilla, Ottone

1 DRUSILLA OTTONE

Pur sem-pre di Pop-pe-a, hor con la lin-gua, hor col pen-sier di-scor-ri. Di-scac-cia-to dal
You talk al-ways of Pop-pe-a, ei-ther with tongue or else on-ly in your mind. — Driv-en out of the

6 6 6 6

1st HPSCHD

5

cor vie-ne al-la lin-gua, e da la lin-gua è con-si-gna-to al ven-to il no-me di co-
heart, it's on the tongue, — and from the tongue it is scat-tered to the bree-zes, the name — of such a

6 6 6

8 DRUSILLA

le-i ch'in-fe-de-le tra-di gl'af-fet-ti mie-i. Il tri-bu-nal d'A-
one, she who so vile-ly be-trayed my true af-fec-tion. — The heav'n-ly court of

b # b 6 6

11

mor_tal! hor giu - sti - zia fa; di me non hai pie - tà al - tri si ri - de, Ot -
 love he knows what he's saying just - ly rule; you have not pit - ied me, so oth - ers laugh, Ot -

6b 6 6b 6 6 6b 6 6 6b b 5/3

14

OTTONE

ton, del tuo do - lor. A te di quan - t'io son, bel - lis - si - ma don -
 tone, at your tor - ment. Most beau - ti - ful of maid - ens, I free - ly give to

6 5/3 6b 5/4 3 6 b

**1st HPSCHD
CELLO**

17

zel - la, hor fo li - be - ro don; ad al - tri, ad al - tri io mi ri - tol -
 you eve - ry - thing that I am; all oth - ers, all oth - ers I'm re - noun -

b 6 5/3 6 6

20

go, e so - lo, so - lo tuo sa - rò, Dru - sil - la mi - a. Per - do - na, o dio, per - do - na al pas -
 cing, and on - ly, on - ly yours I'll be, my dear Dru - sil - la. For - give me, oh god, for - give me for my

7 4 - # # b 6

1st HPSCHD

24

sa - to scor - te - se mio co - stu - me; ben - che tu del mio er - ror non mi ri - pren - da, con - fes - so, con - fes - so i fal - li an - da - ti;
 for - mer dis - cour - te - ous be - ha - vior; though you do not re - proach me for my sins, I con - fess, I con - fess all my past er - rors;

6 b b 6 b

28

ec-co-ti l'al-ma mi-a pron-ta al-l'e men-da. Fin-ch'io vi-vrò t'a-me-rò sem-pre, o bel-la; que-st'al-ma che ti
 here is my soul, pre-pared to of-fer a-mends now. For all my life, oh my dear, I shall love you; this soul that once was

5b b 4-3# 6 6 # 6

1st HPSCHD

31

fu cru-da e ru-bel-la già, già pen-ti-ta dal-l'er-ror an-ti-co
 so cru-el and re-bel-lious now, now re-pents the er-ror of its for-mer

6# 4 - # 6 6 5 - 6

35

mi ti con-sa-cra ho-mai, mi ti con-sa-cra ho-mai ser-vo et a-mi-co.
 ways and will for-ev-er be, and will for-ev-er be your friend and ser-vant.

6# 6 6 4-3# #

39 DRUSILLA

Già l'o-blio se-pel-li gl'an-da-ti a-mo-ri? È ver, Ot-ton, Ot-ton, è ver, che que-sto fi-do
 Are your for-mer a-mours so soon for-got-ten? In truth, Ot-to-ne, Ot-to-ne, in truth is this, my faith-ful

6 b

THEORBO

44

cor al tuo s'u-ni? È ver, Dru-sil-la, Dru-sil-la, è ver, sì, sì. Te-mo,
 heart, now joined with yours? It's true, Dru-sil-la, Dru-sil-la, it's true, yes, yes. I fear,

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

1st HPSCHD **THEORBO**

50 OTTONE

te - mo che tu non di - ca la bu - gi - a. No, no, Dru-sil - la, Dru-sil - la, no.
I fear lest you be tel - ling me a lie. — No, no, Dru-sil - la, Dru-sil - la, no.

Ist HPSCHD 6 # 8 5

55 DRUSILLA OTTONE

Ot-ton, Ot-ton, Ot-ton, Ot-ton, non so, non so. Te-co non può men-tir la fe - de mi - a.
Ot-to - ne, Ot-to - ne, Ot-to - ne, I don't know, don't know. I can-not lie to you, up-on my ho-nor.

THEORBO **Ist HPSCHD** 4 - 3

59 DRUSILLA OTTONE DRUSILLA OTTONE

M'a - mi? Ti bra - mo. M'a - mi, m'a - mi? Ti bra - mo, ti bra - mo. —
You love me? I want you. Then you love me? I want you, I want you. —

THEORBO **Ist HPSCHD** **THEORBO** **Ist HPSCHD** 4 - #

64 DRUSILLA OTTONE

E co-mejn un mo-men-to? A - mor è fo - co, e su - bi - to s'ac-cen-de.
How can it be so sud - den? Love is a fire — that can sud - den - ly flare up. —

THEORBO **Ist HPSCHD** 6#

67 DRUSILLA

Si su-bi-te dol-cez - ze go - de, go - de lie - to il mio cor, lie - to, lie - to go - de il mio
Such un-ex-pec-ted sweet - ness cheers, it cheers and bright - ens my heart, bright - ens, bright - ens and cheers my

THEORBO **Ist HPSCHD** **THEORBO** 6 # # 6 # #

71 OTTONE

cor, ma non l'in - ten - de. M'a - mi, m'a - mi? Ti bra - mo, ti bra - mo, e di - can l'a - mor
heart, but I'm be - wil - dered. So you love me? I want you, I want you; your beau - ty can as -

6 3

THEORBO **Ist HPSCHD**

76

mio le tue bel - lez - ze, per te nel cor — ho no - va for - ma im - pres - sa; i mi - ra - co - li tuoi, i mi - ra - co - li
sure you of my love, for you've im - prin - ted a new i - mage on my heart; so you have to be - lieve, so you have to be -

6 4 - #

80 DRUSILLA

tuoi cre - di a te stes - sa. — Lie - ta, lie - ta m'en va - do, m'en va - do, lie - ta, lie - ta m'en va - do, m'en
lieve in your own won - ders. Hap - py, hap - py am I as I go now, hap - py, hap - py am I as I

6 4 - # # 6 6 6

Ist HPSCHD
THEORBO
CELLO

84

va - do. Ot - ton, Ot - ton, re - sta fe - li - ce, re - sta, re - sta, re - sta fe - li - ce. M'in - driz - zo a
go now. Ot - to - ne, Ot - ton, may you be hap - py, may you be, may you now be hap - py. I must now re -

6 b 4 - # 6 b # #

Ist HPSCHD
THEORBO

89 OTTONE

ri - ve - der l'im - pe - ra - tri - ce. Le tem - pe - ste del cor, le tem - pe - ste del cor tut - te tran - quil - la;
turn to court to serve the em - press. All the storms in my heart, all the storms in my heart have now sub - si - ded;

5 6 6 4 - 3 6 T. S.

Ist HPSCHD

93

d'al-tri Ot-ton non sa-rà, d'al-tri Ot-ton non sa-rà che di Dru-sil-la; e pur al mio di-
I be-long no-where else, I be-long no-where else but with Dru-sil-la; yet de-spite my-self, cruel

6 4-3# # #

97

spet-to, in-i-quo A-mo-re, Dru-sil-la ho in boc-ca et ho Pop-pe-a, ho Pop-pe-a nel co-re. —
Love, I have Dru-sil-la up-on my lips, but have Pop-pe-a, have Pop-pe-a with-in my heart.

6 5# 5# 5#-6 6 8 5

End of Act I

Act II

Sinfonia

(Opening sinfonia of opera from Naples MS. Used here as possible introduction to Act II.)

TUTTI CONTINUO # 6 7 6 # # 6 #

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

6 6 5 / 4 3 6 6 6 7 6 5 / 4 3 7 5 / 4-#

17

6 6 # 5 4 - # #

21

6 6 6/5 6 6/5 # 6

27

6 # 4-# # 4-# #

Scene 1

Seneca, Mercurio

33 SENECA

So - li - tu - di - ne a - ma - ta, e - re - mo del - la men - te, ro - mi - tag - gio a' pen - sie - ri, de - li -
So - li - tude, be - lo - ved friend, sanc - tu - ar - y of the mind, — her - mi - tage for the thoughts, — de - light

**THEORBO
LIRONE**

6

38

tie al - l'in - tel - let - to che di - scor - re e con - tem - pla l'i - ma - gi - ni ce - le - sti sot - to le for - me j - gno - bi - li ter -
of the in - tel - lect — that dis - cuss - es and pon - ders the i - ma - ges ce - les - tial in their ig - no - ble and ter - res - trial

6

43

re - ne, a te, a te l'a - ni - ma mia lie - ta, lie - - - ta sen -
forms, — to you, to you my wea - ry soul glad — ly, glad — ly — now

5 6 6 6
3

48

vie - ne; e lun - ge dal - la cor - te, ch'in - so - len - te e su - per - ba fa del - la mia pa - tien - za a - no - to - mi - a.
comes; — and far re - moved from court, where the in - so - lence and ar - ro - gance are a - bom - i - na - tions that try my pa - tience,

6# 6#

54

MERCURIO

Qui tra le fron - di e l'her - be m'as - si - do in grem - bo del - la pa - ce — mi - a. Ve - ro a - mi - co del
a - midst the branch - es and grass - es I sit in the bos - om of my peace and — still - ness. Oh thou true friend of

b # 4 - # # b

1st HPSCHD

59

cie - lo, ap - pun - to in que - sta so - li - ta - ria chio - stra vi - si - tar - ti io vor re - i. —
heav - en, in this ve - ry place, your so - li - ta - ry clois - ter, have I want - ed to vis - it. —

6 6 4 - 3

64

SENECA

MERCURIO

E quan - do, quan - do mai le vi - si - te di - vi - ne io me - ri - tai? La sov - ra - na vir -
But where - fore, tell me why I should de - serve a vi - sit from a god? The su - preme sense of

THEORBO # **1st HPSCHD**

68

tù di cui sei pie - no de i - fi - ca i mor - ta - li, e per - ciò son da te ben me - ri - ta - te le ce -
vir - tue you pos - sess — can de - i - fy a mor - tal; for that rea - son have you me - ri - ted well — such a

5 - 6

72

le - sti am - ba - scia - te. Pal - la - de a te mi man - da, a te an nun - tia vi - ci - na l'ul - ti -
vis - it from heav - en. Pal - las has sent me here — to an - nounce the ap - proach of the last

4 - #

76

m'ho - ra di que - sta fra - le vi - ta, in pas - sag - gio al - l'e - ter - ne ed in - fi - ni - ta.
hour — in this your fra - gile life — as you pass to e - ter - ni - ty and to the in - fi - nite.

6 6 6 4 - 3

80 SENECA

O, o me fe - li - ce,
Oh, oh I am hap - py,

fe - li - ce me,
hap - py am I,

o me fe - li - ce,
oh, I am hap - py,

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

**THEORBO
CELLO**

85

fe - li - ce me.
hap - py am I.

A - dun - que ho vi - vu - to si - n'ho - ra de - gl'huo - mi - ni la vi -
Un - til this mo - ment I have en - dured here a mor - tal man's ex - is -

b 4 - # #

THEORBO

89

ta, vi - vrò do - po la mor - te la vi - ta de - gli de - i. Nu - me cor - te - se, tu, tu il mo - rir,
tence; I'll live af - ter my death — the life of gods in heav - en. Oh, kind - ly spi - rit, it's, it's my death.

6
4

94

tu il mo - rir mi an - nun - ti? Hor con - fer - mo j miei scrit - ti, au - ten - ti - co i miei stu - di; l'u -
it's my death you pro - phe - sy? I con - firm now my writ - ings, I ve - ri - fy all my stu - dies; to

6 5 - 6 # 6 6 6 6 7 6 6 6

**THEORBO
CELLO**

99

scir di - vi - ta è u - na be - a - ta sor - te, se da boc - ca di - vi - na, se da boc - ca di -
leave this life — is such a bles - sed for - tune, when the lips of the gods, — when the lips of the

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

104

vi - na e - sce, e - - sce la - mor - te.
gods - ut - ter, ut - - ter the de - cree of death.

5 6 6 6 b 6 b 4 - # #

108 MERCURIO

Lie - to dun - que, lie - to t'ac - cin - gi al ce - le -
Glad - ly, there - fore, glad - ly pre - pare then for the ce - les -

1ST HPSCHD
CELLO

6

112

- - ste vi - ag - gio al su - bli - me pas - sag - -
- - tial - jour - ney, the sub - lime heav'n - ly pas - -

6 7 6# # 6 6 6 6

117

- - - - gio, t'in - se - gne - rò - la -
- - - - sage: I shall re - veal - the -

4 6 6 # # 6

122

stra - da, t'in - se - gne rò - la - stra - da che ne con - du - ce al - lo - stel - la - to po - lo.
way, I shall re - veal the way, the way that will lead you up to the star - ry sum - mit.

6 6

128

Se - ne - ca, Se - ne - ca, hor co - là sù io driz - zo il vo - - - lo, io driz - zo il vo -
 Se - ne - ca, Se - ne - ca, now to - heav'n I take my flight, I take my flight.

1st HPSCHD **HPSCHDS 1 & 2 THEORBO**

132

- - - - - lo.

Scene 2

Liberto, Seneca

1 LIBERTO

Il co - man - do ti ran - no e - sclu - de o - gni ra - gio - ne, e trat - ta so - lo o vi - o - len - za,
 The com - mand of a ty - rant is giv - en with - out rea - son and on - ly leads us ei - ther to vio - lence

1st HPSCHD 6 3# # # 4# 2

6

o mor - te. Io de - vo ri - fe rir - lo, e non di me - no re - la - to - re in - no cen - te, mi
 or to death. My charge is to con vey it, and e - ven though I am an in - no - cent mouth - piece, I

11

par d'es - ser par - te - ci - pe del ma - le che a ri - dir - lo io va - do. Se - ne - ca,
 feel like an ac - com - plice in the e - vil that I'm re - peat - ing to you now. Se - ne - ca,

6 7 - 6 5b

15

8 Se-ne-ca, as-sai m'in - cre-sce di tro-var-ti men-tre pur ti ri-cer-co. Deh, deh, non mi ri-guar-dar
Se-ne-ca, I'm tru-ly sor-ry to have found you, though in deed I did seek you. Ah, ah, do not look on me

5b 5b b [b] 7 6 5b 6 [#] 6

20

8 con oc-chio tor-vo se a te sa-rò, se a te sa-rò d'in-fau-sto an-nun-tio il cor-vo.
with sul-len eyes, if I should be, if I should be for you the ra-ven of ill news.

6 b [#] 6 6 4-# #

25

SENECA

A-mi-co, è già gran tem-po ch'io por-to il se-no ar-ma-to con-tro i col-pi del fa-to.
My friend, it's now a great man-y years that I've armed my breast a- gainst the blows of cruel for-tune.

6 4-3

HPSCHDS 1 & 2

30

La no-ti-tia del se-co-lo in cu-i vi-vo fo-ra-stie-ra non giun-ge al-la mia men-te; se m'ar-
The sad ti-dings of the age in which we live— are not so un-fa-mi-liar to my— mind;— if it's

[6#] # 6 6#

35

re-chi la mor-te, non mi chie-der per-do-no. Ri-
death you're an-noun-cing, do not ask for my par-don. I— laugh—

6 # [b] 6 6

40

do men - tre mi re - chi un si bel - do - no.
 when you come bear - ing such a fine gift.

6 6 6 b 4 - # #

44 LIBERTO SENECA LIBERTO SENECA

8 Ne - ro - ne... Non più, non più! ...a te mi man - da... Non più t'ho in - te - so
 It's Ne - ro... No more, no more! ...who sends me here... No more; I know it

#

Ist HPSCHD

48 LIBERTO

8 et ob - be - dis - co hor ho - ra. E co - me in - ten - di tu pria ch'io m'e - spri - ma?
 and shall o - bey at once. How do you un - der - stand ere I have spo - ken?

#

52 SENECA

La for - ma del tuo dir e la per - so - na ch'a me ti man - da son due con - tras -
 The way in which you speak and the per - son who sent you here are two of the

6

#

**Ist HPSCHD
THEORBO**

56

se - gni mi - nac - cio - sie cru - de - li del mio fa - tal de - sti - no, già, già son, son in - do - vi -
 cru - el and im - pla - ca - ble o - mens of my im - pen - ding death; al - read - y I can di - vine

6 # # 4 - #

61

no; Ne - ro - ne a me t'in - vi - a a im - po - ner - mi la mor - te. —
 it; for Ne - ro has sent you here — to or - der me to die to - day.

6# 6 6# 3 #

66

Et i - o sol tan - to tem - po frap - pon - go ad ub - bi - dir - lo quan - to ba - sta a for -
 And I — shall now make haste to com - ply with his or - der just as soon as I can ex -

6 # 6

**1st HPSCHD
THEORBO
CELLO**

70

mar rin - gra - tia - men - ti al - la per - so - na su - a; che men - tre ve - de
 press to him sin - cere gra - ti - tude for his great kind - ness; since he now sees —

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

74

di - men - ti - ca - to il ciel de' ca - si mie - i gli vuol far sov - ve - nir ch'io vi - vo an -
 that hea - ven has for - got - ten all a - bout me, he would like to re - mind it I'm li - ving

6 6 6 6

79

co - ra, per li - be - rar e l'a - ria e la na - tu - ra per pa - gar l'in - gius - tis - si - ma an - ghe -
 still, — and to re - lieve the air — and na - ture from giv - ing to me most un - just vex - a - tion:

6 # 6 6# 6#
4 3

84

ri - a de' fia - tje gior-ni al - la vec-chia - ia mi - a. Ma di mia vi-tajl fi-ne non sa-tie-
forc-ing more breath and days u - pon a man so a - ged. But just to end my life will not be e -

6 6 4 - # #

89

rà, non sa-tie - rà Ne-ro - ne. L'a - li - men - to d'un vi - tio all' al - tro è fa - me;
nough, won't be e - nough for Ne - ro. What may nou - rish one vice makes oth - ers hun - gry;

6 6 # # 5 # —

94

il var - co ad un ec - ces - so a mil - le è stra - da et è las - sù pre - scrit-to che
the path to one ex - cess is the road to thou - sands, and up in heav'n it's writ - ten that

3 6 6 5 6 #

98

LIBERTO

cen - to a - bis - si chia-mi un sol a - bis - so. Si - gnor, in do - vi - na - sti.
one a - byss — sum - mons a hun - dred — a - bys - ses. My lord, you have di - vined it.

6 6 6# 6 4 - # 6 # #

2nd HPSCHD

103

Mo-ri, mo-ri fe - li - ce, mo - ri fe - li -
 Die, and may you die hap - py, may you die hap -

6 # 5 4 - #
 3

**2nd HPSCHD
 THEORBO
 CELLO**

108

ce, che co-me van-no j gior-ni al-l'im-pron-to del so-le a mar-car-si di lu-ce, co-si al-le tue scrit-
 py. for as the days for-ev-er will be fixed by the sun and will be marked by its light,— so from all of your

6 6 6 5 6

112

tu - re ver - ran per pren - der lu - ce i scrit - ti al - tru - i. Mo - ri,
 writ - ings the light will be re - flect - ed in writ - ings — of oth - ers. Die, and

6 6 6 4 - #

116

mo - ri fe - li ce, mo - ri fe - li ce. Van - ne, van - ne, van - ne ho -
 may you die hap - py, may you die hap - py. Now de - part, de - part, now be

6 6

1st HPSCHD

122

ma - i. E se par - li a Ne - ro - ne - a - van - ti se - ra, ch'io son mor - to e se - pol - to gli di - ra - i.
 gone. And if you speak to Ne - ro ere this eve - ning, you can tell him that I'm dead and am bu - ried.

6 6# 4 - 3

Scene 3

Seneca, Famigliari (companions)

1 SENECA

A - mi - ci, a - mi - ci è giun - ta, è giun - ta l'ho - ra di pra - ti - ca - re in fat - ti
 My friends, my dear friends, now the hour has ar - rived, the hour has come when I must put in - to

6 6 b # # 6 6# 6

**1ST HPSCHD
CELLO**

5

quel - la vir - tù che tan - to ce - le - bra - i. Bre - ve an - go - scia è la
 prac - tice that virtue which I have so ex - al - ted. Death is just a brief

4 - # # b 6

25

non mo - rir, non mo - rir, Se - ne ca, non mo - rir, Se - ne - ca, no.
do not die, do not die, Se - ne ca, do not die, Se - ne - ca, no.

8 rir, non mo - rir, Se - ne - ca, Se - ne ca, non mo - rir, Se - ne - ca, no.
die, do not die, Se - ne - ca, Se - ne ca, do not die, Se - ne - ca, no.

rir, Se - ne - ca, non mo - rir, Se - ne - ca, no.
die, Se - ne - ca, do not die, Se - ne - ca, no.

b 6 6 6 6# 7 7# 8 8# b 5 4 # 8

30

No, no, no, no, no, no, no, mo - rir, mo - rir, non vo',
No, no, no, no, no, no, no, I would not wish to die,

8 io per me mo - rir non vo', mo - rir, mo - rir non vo',
As for me I would not die, I would not wish to die, die,

Mo - rir, mo - rir non vo', io per me mo - rir non
I would not wish to die, as for me, I would not

6 6 6 6

**2nd HPSCHD
CELLO**

34

io per me mo - rir non vo', no, no, no, no, mo - rir, mo - rir non vo'.
as for me, I would not die, no, no, no, no, I would not wish to die.

8 io per me mo - rir non vo', no, no, no, no, mo - rir, mo - rir non vo'.
as for me, I would not die, no, no, no, no, I would not wish to die.

vo', mo - rir non vo'.
die, not wish to die.

6 5 — 8 6 4 - 3

TUTTI CONTINUO

40

44 I FAMILIARI

Que-sta vi - ta è dol - ce trop - po,
In this life there's so much sweet - ness,

Que-sto ciel trop - po è se - re - no,
And the sky is so serene,

O - gni a -
Eve - ry

6 6 6 6 6 6 6 6 6

**THEORBO
CELLO**

For continuity, measures are here elided between ritornelli and vocal parts at mm. 44, 54, and 60.

49

fi - nal men - te è lie - ve in -
is at last a small vex -

fi - nal men - te è lie - ve in -
is at last a small vex -

mar, o - gni ve - le - no fi - nal men - te è lie - ve in top - po, fi - nal men - te è lie - ve in -
harsh - ness, eve - ry poi - son is at last a small vex - a - tion, is at last a small vex -

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

54

Ritornello

top - po.
a - tion.

top - po.
a - tion.

top - po.
a - tion.

6 4 - 3 6 6^b 6

TUTTI CONTINUO

58

I FAMILIARI

Se mi cor - co al son - no lie - ve,
If I go to sleep in the eve - ning,
Mi ri - I wake

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

THEORBO CELLO

63

sve - glio in sul mat - ti - no,
up and rise in the mor - ning,
Un a - vel di mar - mo fi - no mai non dà - quel che ri -
But a tomb of pre - cious mar - ble won't re - turn - what - it's re -

6 # 6 # 6 6 6 #

THEORBO CELLO

68

mai non dà quel che ri - ce - ve.
won't re - turn what it's re - ceiv - ing.

mai non dà quel che ri - ce - ve.
won't re - turn what it's re - ceiv - ing.

ce - ve, mai non dà quel che ri - ce - ve.
ceiv - ing, won't re - turn what it's re - ceiv - ing.

Io per me mo-rir non
As for me, I would not

6# b 6 4 5 - #

72

No, no, no, no, no, no, no, no, no, no, no, no,
No, no, no, no, no, no, no, no, no, no, no, no,

vo',
die,

mo - rir, mo - rir non
I would not wish to

vo',
die,

io per me mo-rir non
as for me, I would not

io per me mo-rir non
as for me I would not

vo',
die,

6 — 6 6 6

76

vo', no, no, no, no, no, no, no, mo - rir non vo'. Non mo - rir, non mo - rir, Se - ne - ca,
die, no, no, no, no, no, I would not wish to die. Do not die, do not die, Se - ne - ca,

vo', no, no, no, no, no, no, no, mo - rir non vo'.
die, no, no, no, no, no, I would not wish to die.

would not wish to vo'.
die.

Non mo - rir, non mo -
Do not die, do not

6 5 - # # [Continuo tacet] # # 6

**THEORBO
CELLO**

SENECA

I - te - ne tut - ti a pre - pa - rar - mi il ba - gno, che se la vi - ta cor - re co - me
All of you go now, go to pre-pare my bath, — for just as life is run-ning in a

**2nd HPSCHD
THEORBO
CELLO**

ri - vo flu - en - te in un te - pi - do ri - vo que - sto san - gue in - no - cen - te io vo', vo' che
flow - ing — ri - ver, in a warm, flow-ing stream I would like that this in - no-cent blood, may now

6# 6 # 6 6

va - da a im - por - po - rar - mi del mo - rir, del mo - rir la stra - da.
col - or the road I trav - el to my death, to my death with pur - ple.

b # 6 6 # 6 4 - # #

If interlude music is needed after this scene, or if intermission is taken at this point, one could end Scene 3 by repeating the first section of the sinfonia from the beginning of this act, as follows:

Sinfonia

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

TUTTI CONTINUO

Scene 4

Valletto, Damigella

If intermission comes immediately before this scene, one might precede it with the ritornello that begins at measure 17.

1 VALLETTO

Sen - to un cer - to non so che, che mi piz - zi - ca e di - let - ta, dim - mi tu che
I feel some - thing I don't know, that both tick - les and de - lights me; tell me what this

6 6 6 6 6b 5b 3 5b

2nd HPSCHD

6

co - sa e - gli è, da - mi - gel - la a mo - ro - set - ta. Ti fa - rei, ti di - rei,
thing can be, oh you lit - tle - charm - ing dam - sel. I would do... I would say...

6 6 6 6 6 6 6 6 5b 6b

11

ti di - rei, ti fa - rei, ma non so quel ch'io vor - re - i, ma non so quel ch'io vo - re - i.
I would say... I would do... but I don't know what I want, but I don't know what I want.

6 6 6 6 5b 6 6

17 Ritornello

TUTTI CONTINUO

22

Se sto te-coj il cor mi bat - - - te; se tu par-ti io sto me len - so, al tuo sen di
When you're here, my heart is pound - - - ing; when you leave, I am so - fool - ish; for your milk white

2nd HPSCHD

28

vi - vo lat - te sem-pre as-pi - ro e sem - pre pen-so. Ti fa-rei, ti di-rei, ti di-rei,
breast I'm long-ing, al - ways long - ing, al - ways dream-ing. I would do... I would say... I would say...

34

ti - fa - rei, ma non so - - - quel chi'io vor-re - i, ma non so - - - quel ch'io - - - vor-re - i.
I - - - would do... but I don't - - - know what I want, but I don't know what - - - I want.

39 Ritornello

TUTTI CONTINUO

43 DAMIGELLA

1st HPSCHD

47

6

50

54

5 6 3

58 VALLETTO

lan - dri - ni. *chie - vous scoun-drels.* Dun-que a-mor co - si co - min - cia, co - si co - min - cia, co - si co - min - cia?
So is this how love com - men - ces, how love com - men - ces, how love com - men - ces?

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

THEORBO

62 È u - na co - sa mol - to, mol - to dol - ce, mol - to dol - ce? Io da -
Is it some - thing ve - ry, ve - ry sweet, ve - ry sweet? To en -

6# # 6 #

66 rei per go - der, io da - rei per go - der, io da - rei per go - der il tuo di - let - to j ci - reg - gi le
joy your de - lights, to en - joy your de - lights, to en - joy your de - lights, all your de - lights I'd give cher - ries and

6 6# 6 6 6 6 6

**THEORBO
CELLO**

70 pe - ra, ci - reg - gi le pe - ra, il con - fet - to. Ma, se a - ma - ro di - ve - nis - se que - sto miel, que - sto
pears, I'd give cher - ries and pears and su - gar al - monds. But if a - ny bit - ter taste comes in this honey, in this

6 6 6 6 4 3 7 - 6# 6

1st HPSCHD

75 miel, que - sto miel che si mi pia - ce, l'a - dol - ci - re - sti tu? Dim - me - lo vi - ta
honey, in this honey that is so pleas - ing, would you then make it sweet? What do you say my

6# # # 6

6

can-tiam, Lu-ca-no, a-mo-ro se can-
let's sing, Lu-ca-no, sing of love; let's sing

6 6 # 6 # 7 #

10

zo-ni in lo-de di quel vi-so che di sua ma-no a-mor nel cor, nel cor, nel cor, nel cor
our songs in praise of that dear face which is by the hand of Love up-on my heart, my heart, my heart

6 # 6 6 # 6 6 # 6 6b

15

m'ha in-ci so; can-tiam, cantiam can-tia
im-print ed; let's sing, let's sing, let's sing
Can-tiam, can-tia-mo, Si-gnor, can-tia
Let's sing, let's sing then my lord, let's sing

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

20

mo di quel vi-so ri-den-te, ri-den - of that dear face, which is smil-ing, is smil

6 # 6 # # # 6

34

tiam, can-tiam di quel vi-so, can-tiam, can-sing,
sing, let's sing of that face, — let's sing, let's

can-tiam di quel vi-so, can-tiam, can-tiam, can-sing,
let's sing of that face, — let's sing, let's

**2nd HPSCHD
 THEORBO
 CELLO**

39

tiam di quel vi-so be a-to, be a-to;
sing of that face so di-vine, so di-vine; —

tiam di quel vi-so be a-to, be a-to in cui l'i-de-a d'a-mor se
sing of that face so di-vine, so di-vine, — where-in the ve-ry i-deal of

44

che sep-pe su le ne - vi con no - va me - ra vi - glia, che
and, by an - oth - er mar - vel deep down in - side a snow - bank, deep

stes - sa po - se; che sep-pe su le ne -
love it - self - lies; and, by an - oth - er mar -

5 4 - # # 6 3#

**2nd HPSCHD
CELLO**

48

sep-pe su le ne - vi, che sep-pe su le ne - vi con no - va me - ra vi - glia a - ni -
down in - side a snow - bank, and, by an - oth - er mar - vel, deep down in - side a snow-bank, it could

vi con no - va me - ra vi - glia a - ni - mar in - car - nar, che sep-pe su le ne -
vel deep down in - side a snow-bank, it could bring back to life, and, by an - oth - er mar -

6 5# 6 3# 6 5 6

53

mar in - car - nar, in - car - nar, in - car - nar la *gra - na - ti - glia. [Can -
bring back to life, bring to life, bring to life the *po - me - gra - nate. Let's

vi con no - va me - ra vi - glia a - ni - mar in - car - nar la *gra - na - ti - glia. Can-tiam,
vel, deep down in - side a snow-bank, it could bring back to life the *po - me - gra - nate. Let's sing,

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

*Cf. critical notes re myth of the pomegranate.

58

tiam,]
sing.

Can - tiam
Let's sing

can
let's

tiam,
sing.

can -
let's

TUTTI CONTINUO

62

di quel-la boc-ca a cui l'In - dia, l'A-ra-bia le per le con sa-crò do -
of that sweet mouth to which A - ra - bia and In - di - a de - di - ca - ted pearls and

tiam
sing

di quel-la boc-ca a cui l'In - dia, l'A-ra-bia le per le con sa-crò do -
of that sweet mouth to which A - ra - bia and In - di - a de - di - ca - ted pearls and

66

nò gli o - do - ri. Boc - ca, boc - ca, boc - ca, boc - ca, boc - ca, boc - ca,
of - fered in - cense. Sweet mouth, mouth of ru - by, mouth of ru - by, mouth of ru - by,

nò gli o do - ri. Boc - ca, boc - ca,
of - fered in - cense. Sweet mouth, mouth of

THEORBO

**THEORBO
CELLO**

72

ahi,
ah,

ahi,
ah,

ahi,
ah,

boc - ca, che se ra - gio - ni, se ra - gio - ni o ri - di, con in - vi - si - bil
ru - by, which when it's speak-ing, when it's speak-ing or laugh - ing, with un - seen weap - ons

78

ahi, de stin,
ah, my fate,

ar - me pun - gi e al - l'al - ma do - ni fe - li - ci - tà
it gives you wounds and brings the soul such sweet - ness and joy

6# # 6 7 6# #

83

ahi, de stin,
ah, my fate,

men - tr'el - la uc - ci de; boc - ca, boc - ca che se mi por - gi la - sci - veg -
while it is slay - ing; mouth so tempt - ing that, when it of - fers the wan - ton

6 6# # 6 7 6#

87

ahi,
ah,

ahi,
ah,

gian - do te - ne - ro, te -
teas - ing of its ten - der,

6 7 6# # 6

92

a - hi, de stin,
ah, my fate,

ahi,
ah,

ne - ro ru - bi - no m'i - ne - ahi, ah,
ten - der ru - by lips, it in - tox - i - cates my

7 6# # 6

1st HPSCHD
THEORBO
CELLO

97

ahi, ahi, ahi, ahi, ahi, ahi, de-
 ah, ah, ah, ah, ah, ah, ah, my

a, ahi, net - ta - re, net - ta - re, net - ta - re di vi - no.
 heart with nec - tar, with nec - tar, with nec - tar of the hea - vens.

6 6 #

102

sti - no!
 fate! —

Tu vai, si - gnor, tu va - i nel l'e - sta-si d'a-mor — de-li-ci an - do e ti pio-von da
 You are, my lord, you are in de - li - ri - ous ec - sta-sies of love — and there fall from your

Ist HPSCHD

106

NERONE

gl'oc - chi stil - le di te-ne rez - za la - cri-me di dol - cez - za. — I - do - lo, i - do - lo
 eyes these drop - lets of ten-der feel - ing, these warm tears of soft sweet - ness. God - dess, my god - dess Pop-

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

**IST HPSCHD
 CELLO**

110

mi - o, ce - le brar - ti jo vor - re - i, ma son mi - nu - te fiac - co - le ca - den - ti di rim - pet -
 pe - a, I would sing out your prai - ses, but all my words are ti - ny, fee - ble torch - es when com - pared

b b 6 # #

Ritornello
[Solo violin]

115

to gl tuo so-le i det-ti mie - i.
to the sun that shines with - in you.

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

See critical notes about transposing this section.

121

pre - ci - o -
I so che

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

126 NERONE

Son ru - bin a - mo ro - si i tuoi lab - bri pre - ci - o -
They are ru - bies of love, your lips that I so che

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

THEORBO

129

si, il mio co - re co - stan - te e di sal - do, di sal - do dia - man - te; co -
rish, and my con - stant heart is of un - yield - ing, un - yield - ing dia - mond; so

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

133

si, co - sì le tue bel - lez - ze et il mio co - re di ca - re, di ca - re
 thus, so thus, thus both your beau - ty and my heart are fash - ioned by love from

Figured bass notation: # 6 6 [] 6 5 6 # [] 6

137

gem - me ha fab - bri - ca - to a - mo - re, di ca - re, di ca - re gem - me
 pre - cious jew - els, from pre - cious jew - els, are fash - ioned by love from pre - cious

Figured bass notation: # # 7 6 5# - # 6 # 6 #

141

Ritornello
 [Solo violin]

ha fab - bri - ca - to a - mo - re.
 jew - els, from pre - cious jew - els.

Figured bass notation: # 6# 6 5# # 6 5# 6 6 # 5# 6 7 #

Figured bass notation (continued): 4 3# # 3# 3# 3#

IST HPSCHD
 CELLO

146

ca - re, di ca - re, di ca - re

Figured bass notation: # 6 6 [] # 6 6# 4 - # #

Scene 6

Ottone

1 OTTONE

I miei su-bi-ti sde-gni, la po-li-ti-ca mia già po-co d'ho-ra m'in-dus-se-ro a pen-sa-re d'uc-ci-de-re,
How could my sud-den an-ger, my po-li-ti-cal wish-es e-ver lead me to take up the i-de-a of mur-der-ing,

Ist HPSCHD

5

a pen-sa-re, a pen-sa-re d'uc-ci-de-re Pop-pe-a, Pop-pe-a? O, o, men-te ma-le-det-ta co-me
to take up the i-de-a of mur-der-ing Pop-pe-a, Pop-pe-a? Oh, oh, thou sa-dis-tic mind, in what

10

sei tu mor-ta-le on-d'io non pos-sa sve-nar-ti e ca-sti-gar-ti? Pen-sai, par-lai d'uc-ci-der-
way are you mor-tal, if I can-not slash your veins and pun-ish you? — I thought, I thought of kill-ing

15

ti, mio be-ne? Il mio ge-nio per-ver-so ri-ne-ga-ti gli af-fet-ti, che un tem-po mi do-na-sti pie-gò, ca-dè, pro-
you, my dar-ling? So de-men-ted in spi-rit, dis-a-vow-ing af-fec-tion that once you had for me, I gave way, I fell, I

20

rup-pe in un pen-sier — de-te stan-do e re-o? Cam-bia-te-mi que-st'a-ni-ma de-for-me,
broke down and had these thoughts so de-praved and hate-ful? O change for me this soul — that is de-formed;

25

da - te-mi un al - tro spir - to me - no im - pu-ro per pie-tà vo - stra, o, o de - i; ri - fiu - to, ri - fiu - to, un in - tel -
 give me an - oth - er spi - rit less im - pure in your great mer - cy, o, o ye gods; I cast off, I cast off an

Figured bass notation: \flat | 5 6 | # 6 4-# # | 6 5 4-# # | 6#

29

let - to che di - scor - re im - pie - ta - di, che pen - sò san - gui - na - rio et in - fer - na - le d'uc - ci - de - re
 in - tel - lect that talks of im - pie - ty, that could think of so blood - y and in - fer - nal a mur - der

Figured bass notation: 6 4 | 5 3 | 6

33

il mio — be - ne, e di — sve - nar - lo. I - svie - ni, i - svie - ni e tra - mor - ti - sci scel - le - ra - ta me -
 of my — love, and of — her bleed - ing. I gasp, I gasp and am as - ton - ished to re - call such a

Figured bass notation: 6 | 5 3 6 3 6 6 5 4 | 6

Ritornello

38

mo - ria in ric - cor - dar - lo. — vi - sion that is so e - vil. —

Figured bass notation: 5 3 | 4 - 3 | 6 6 6 6 | 6 6 6# 6 6 3b 4 - # #

TUTTI CONTINUO

*See critical note for the myth of Clytia.

44 OTTONE

Sprez-za-mi quan - to sa - i, o - dia-mi quan - to puo - i, vo-glio es-ser *Cli-tia al sol de-gl'oc-chi tuo - i;
 You can des-pise me ev - er, hate me as you see fit; — I'll be the *Cly - tia to the sun of your —

6 6 # 6 6 — # — 6 6 6 6 6 6 4 - #

2nd HPSCHD

Ritornello

49

— vo - gli es - ser Cli - tia al sol de - gl'oc - chi tuo - i. —
 eyes; I'll be the Cly - tia to the sun of your — eyes.

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

TUTTI CONTINUO

53

A - me - rò sen - za spe - me al di - spet - to, al di - spet - to del
 With - out hope I shall love — yet in spite of, yet in spite — of my

6# 6 6 3b 4 - # 6 # 6 6

THEORBO

58

fa - to, fia mia de - li - tia l'a - mar - ti
fate, may my con - tent - ment be lov - ing

6 6

62

di - spe - ra - to, fia mia de - li - tia l'a - mar - ti
you in my des-pair, may my con - tent - ment be lov - ing

4 - # # 6 3b 6

Ritornello

66

di - spe - ra - to. Blan-di-rò j miei tor -
you in my des-pair. So I shall soothe my

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

TUTTI CONTINUO **THEORBO CELLO**

70

men - ti, na - ti dal tuo bel vol - to, sa - rò dan - na - to, sì, ma, ma in pa - ra -
 tor - ments born of your love - ly face; I shall be damned, oh yes, but, but damned in

6

74

di - so, sa - rò dan - na - to, sì, ma, ma in pa - ra - di - so.
 pa - ra - dise, I shall be damned, oh yes, but, but damned in pa - ra - dise.

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

Ritornello

78

TUTTI CONTINUO

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

Scene 7

Ottavia, Ottone

1 OTTAVIA

Tu che da gl'a-vi mie - i ha ve - sti le gran dez - ze, se me mo-ria con-ser-vi de' be-ne fi - ci ha-vu - ti,
 You, whose no - bi - li - ty was be stowed — by my fore - bears, if you che-rish the me - mo-ry of for - mer fā - vors,

HPSCHDS 1 & 2

#

7 OTTONE

hor dam-mi a-i - ta, dam-mi a - i - ta, dam mi, dam - mi a - i - ta. Ma - e - sta - de che
 then aid me now, — aid me now, aid me, oh give me your aid — now. What your ma - jes - ty

5b 3 6 6 b b 4 -

1st HPSCHD
THEORBO

12

pre - ga è de - stin che ne - ces - si - ta; son pron-to, son pron - to ad ub - bi - dir - ti, o re -
 wish - es is com - man - ded by des - ti - ny; I'm read - y, I'm read - y to o - bey you, oh my

6 6

17 OTTAVIA

gi - na, quan-do an - co bi - so - gnas - se sa cri-fi-ca-re a te la mia ru - i - na. Vo - glio, vo - glio,
 queen, yea, e - ven though I may have to sa - cri - fice for you my ve - ry life. — I wish, I wish,

HPSCHDS 1 & 2

21

vo - glio che la tua spa - da scri - va gl'ob-bli-ghi mie - i col san - gue, col san - gue di Pop - pe - a;
 I wish — for your sword to write your debts — to me with the blood, with the blood — of Pop - pe - a.

#

25 OTTONE

vuo' che l'uc-ci-da, vuo' che l'uc-ci-da, vuo' che l'uc-ci-da. Che uc-ci - da chi? Che uc-ci - da chi? Chi?
for you to kill her, for you to kill her, for you to kill her. I should kill whom? I should kill whom? Whom?

6 # 6 # b b

THEORBO

30 OTTAVIA OTTONE OTTAVIA OTTONE

Pop-pe - a. Che uc-ci - da, che uc-ci - da, che uc-ci - da chi? Pop-pe - a. Pop-pe - a?
Pop - pe - a. I must kill, I must kill, I must kill whom? Pop - pe - a. Pop - pe - a?

6 b6 6 # 5 - 6

1st HPSCHD **THEORBO** **1st HPSCHD** **THEORBO**

36 OTTAVIA

Pop-pe - a? Che uc-ci - da Pop - pe - a? Pop-pe-a, Pop-pe-a, per ché? Dun-que ri-cu - si
Pop - pe - a? I must kill Pop - pe - a? Pop - pe - a, Pop - pe - a, but why? So do you now re-

8 6 # 6

1st HPSCHD

41 OTTONE

quel che già pro-met-te - sti? Io ciò pro - mi-si? Io ciò pro mi - si? Ur - ba - ni tà di com-pli-men - ti hu-
fuse what you've just now pro-mised? Was this my pro-mise? Was this my pro-mise? The court-li ness of hum-ble com - pli -

b 5b 6 b 6 b

THEORBO

46

mi - li, mo - de - stia di pa - ro - le co - stu - ma - te a che pe - na, a che pe - na mor -
ment - ing, the mo - des - ty of words said out of hab - it, to what tor - ment, to what dead - ly

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

50

OTTAVIA

OTTONE

tal mi con-dan-na - te! -
pain do you con-demn - me!

Che di - scor-ri, che di - scor-ri fra te?
What's this mum-bling, what say you to your-self?

Di-scor-ro, di-scor-ro il
I'm weighing, I'm weigh-ing

6 b 5 4 - #

1st HPSCHD

55

mo-do più cau-to e più si - cu-ro d'un' im-pre-sa sì gran - de. O ciel, o ciel, o de - i,
how to be most pru-dent and se - cure in un - der - tak - ing this great deed. Oh gods, oh gods, oh hea - ven,

6 4 - 3 6

THEORBO

60

OTTAVIA

in que-sto pun - to es - tre - mo ri - to - glie - te - mi j gior - ni e j spir-ti mie - i. — Che, che,
in this hor - ren - dous mo - ment let my days now be end - ed and take my spi - rit. — What, what,

5 6 5 4 - # 6

1st HPSCHD

64

OTTONE

che, che mor-mor-i? Fo' vo - to, fo' vo - to al-la for tu - na che mi do - ni at-ti tu - di - ne a ser - vir - ti.
what's this mut - ter-ing? I'm pray-ing, I'm pray - ing to For - tune that she give me the strength that I may serve you.

68

OTTAVIA

E per-ché l'op-ra tua quan - to più pre-sta fia tan - to più gra - ta, pre-ci-pi-ta gl'in-du-gi.
And now as for your work, the soon - er it's done the more I'll be grate - ful, so stop all this de - lay - ing.

6 #

72 OTTONE OTTAVIA

Si to - sto ho da mo - rir? Si to - sto ho da mo - rir? Ma che fre - quen - ti so - li - lo - qui son
 Is it now that I must die? Is it now that I must die? But what are these con - stant so - li - lo - quys

5# 6# 6 # 6

THEORBO **1st HPSCHD**

77

que - sti? Ti pro - te - sta, ti pro - te - sta l'im - pe - ri - al mio sde - gno che se non vai ve - lo - ce al mag - gior
 for? — I will warn you, I will warn you that my im - pe - ri - al an - ger will, if you don't move swift - ly in your

6

THEORBO **1st HPSCHD**

81 OTTONE OTTAVIA

se - gno, pa - ghe - rai, pa - ghe - rai la pi - gri - zia con la te - sta. Se Ne - ron lo sa - rà? Can - gia, can - gia ve -
 mis - sion, make you pay, make you pay with your head for your i - dling. But what if Ne - ro knows? Al - ter, al - ter your

6 # 5-6 #

THEORBO **1st HPSCHD**

86

sti - ti. Ha - bi - to mu - li - e - bre ti ri - co - pra e con fro - de op - por - tu - na sa - ga - ce e - se - cu - tor t'ac - cin - gi, t'ac -
 clo - thing. You can dis - guise your - self in wom - an's dress, and with time - ly de - keit and with cunning ex - e - cu - tion go and pre -

6# 6

THEORBO **1st HPSCHD**

90 OTTONE

cin - gi al - l'o - pra. Dam - mi tem - po, dam - mi tem - po on - d'io pos - sa in - fe - ro - cir i sen - ti - men - ti
 pare your great deed. Give me time, give me time that I may work up my e - mo - tions to a fe - ver

4 - # 6b b b

THEORBO **1st HPSCHD**

94

OTTAVIA OTTONE

mie - i, dis-hu - ma - na - re il co - re. Pre - ci - pi - ta gl'in - du - gi. Dam - mi tem - po, dam - mi
pitch — and make my heart in - hu - man. Now stop all this de - lay - ing. Give me time, — give me

1st HPSCHD **THEORBO** 6

98

tem - po on - d'io pos - sa in - bar - ba - rir la ma - no; as - su - e - far non pos - so in un mo - men - to il
time that I may teach — my hand to be bar - ba - ric; I can - not in the space — of a brief mo - ment ac -

6 7 7 - 6# # # 6

102

OTTAVIA

ge - nio in - na - mo - ra - to nel l'ar - ti di car - ne - fi - ce spie - ta - tò. Se tu non m'ub - bi - di - sci,
cus - tom my en - am - ored soul — to be a ruth - less ex - e - cu - tion - er. If you do not o - bey me,

6 4 6# 6 7 6 - 5 # 2 4 # - # **1st HPSCHD**

106

se tu non m'ub - bi - di - sci, t'ac - cu - se - rò, t'ac - cu - se - rò a Ne - ro - ne ch'ab - bi vo - lu - to u -
if you do not o - bey me, I shall com - plain, I shall com - plain to Ne - ro, that you have tried to

6

109

sar - mi vi - o - len - ze in - ho - ne - ste, e fa - rò sì, fa - rò sì che ti si stan - che - ran - no in - tor - no
use me with per - fi - di - ous vio - lence, and will make sure, will make sure that well be - fore this day is o - ver

6

113 OTTONE

il tor-men-to, il tor-men-to e la mor-te in que-sto gior-no. Ad ob-be-dir-ti,
cru-el tor-ture, cru-el tor-ture and death will be your por-tion. To do your bid-ding.

6 6 # 6 # 6 # 6 4 - # **THEORBO**

119

o im-pe-ra-tri-ce, io va-do. O ciel, o ciel, o de-i, in que-sto
oh my em-press, I now go. O gods, o gods, o hea-ven, in this hor-

b b 6 4 - # 6 # #

124

pun-to e-stre-mo ri-to-glie-te-mi j gior-ni, i spir-ti mie-i.
ren-dous mo-ment let my days now be end-ed and take my spi-rit.

6 6 4 - #

Scene 8

Drusilla, Valletto, Nutrice

¹

DRUSILLA

Fe - li - ce cor mi - o fe - steg - gia - mi in se - no, fe - steg - gia - mi in se - no, fe - steg - gia - mi in
How hap - py my heart, it ex - ults in my breast, it ex - ults in my breast, it ex - ults in my

TUTTI CONTINUO

6

6

⁵

se - no. Dop - po i nem - bi e l'hor - ror, dop - po i nem - bi e l'hor - ror go - drò
breast. Af - ter aw - ful dark clouds, af - ter aw - ful dark clouds, I'll sa -

6 6 6 # 6 6 6 6

9

il se - re - no. Hog - gi, hog - gi spe - ro ch'Ot -
 vor the calm - ness. For to - day I hope that Ot -

6 6 4 - 3

14

to - ne, hog - gi, hog - gi spe - ro ch'Ot to - ne me ri - con - fer - mi il suo *pri - mie - ro a -
 to - ne, for to - day I hope that Ot - to - ne will re - af - firm his love, his for - mer

6

*"Promesso"
 in N.

19

mo - re, hog - gi, hog - gi spe - ro ch'Ot - to - ne mi ri - con - fer - mi jl suo
 love, for to - day I hope that Ot - to - ne will re - af - firm his love,

6 6 6

24

**per-du-to a-mo* re. Fe - li - ce cor mi - o, fe - steg - gia - mi jn se - no, fe - steg - gia - mi jn
his lost af - fec tion. How hap - py my heart, it ex - ults in my breast, it ex - ults in my

4 - # 6

*"Promesso"
 in N.

29

se - no, fe - steg - gia - mi in se -
breast, it ex - ults in my bos -

6 6 4 - 3

33

no, fe - steg - gia - mi nel sen, fe - steg - gia - mi nel sen, fe - steg - gia - mi, fe - steg - gia - mi nel sen,
om, ex - ults with - in my breast, ex - ults with - in my breast, ex - ults with - in, ex - ults with - in my breast,

6 6 6 6

35

lie - to mio co - re. Nu - tri - ce, nu - tri - ce, quan - to, quan - to pa - ghe -
 hap - py is my heart. Oh nurse, oh nurse, how much, how much would you

6 6 6 4 - 3

1st HPSCHD

VALLETTO

39

NUTRICE

re - sti un gior - no d'al - le - gra gio - ven - tù com' ha Dru - sil - la? Tut - to, tut - to l'o - ro, tut - to l'o - ro del mon - do jo pa - ghe -
 pay if, for one day, you could be young and hap - py as Dru - sil - la? Eve - ry bit of gold, all the gold, all the gold in the whole

43

re - i. L'in - vi - dia del ben d'al - tri, l'o - dio di sè me - de - sma, la fiac - chez - za del l'al - ma l'in - fer - mi - tà del
 world. Be - grudg - ing joys of oth - ers, loath - ing of one's own self, a wea - ri - ness of spi - rit, in - fir - mi - ty of

6 6#

48

sen - so, quat - tro in - gre - di - en - ti, an - zi quat - tro e - le - men - ti di que - sta mi - se - ra - bi - le vec -
 sen - ses, these are the four in - gre - di - ents, ra - ther four el - e - ments of this mi - se - ra - ble sea - son of old

b b

52

chiez-za, e ca - nu - ta e tre - man - te del - l'os - sa pro - prie è un ci - mi - te - rio an - dan - te.
 age, — which, griz - zled and a - trem - ble, is for my bones a walk - ing — ce - me - te - ry.

Figured bass: # # 6 b b 4 - # #

56

DRUSILLA

Non ti la - gnar co - si, sei fre - sca, fre - sca, fre - sca, fre - sca an - co - ra: non è, non è il sol che tra - mon - ta
 Oh don't com - plain like that; you are still spright - ly, spright - ly, spright - ly, spright - ly: the sun is not, is not yet set - ting.

Figured bass: # # 4 - # 6

Sinfonia

61

se ben pas - sa - ta è la ver - mi - glia au - ro - ra.
 al - though you are well past the ro - sy sun - rise.

Figured bass: 6# 4 - 3 6 6 # 6 b 6

TUTTI CONTINUO

65

4 - 3 b 6 4 - # #

69 NUTRICE

Il gior - no fem - mi - nil tro - va la se - ra qua dal mez - zo di; dal mez - zo -
The course of wom - an's day reach - es its eve - ning as soon as mid day; from mid - day

b 6# 6 b # 6 6 4 - 3 6 6

**THEORBO
CELLO**

74

gior - no in là spa - ri - sce la bel - tà. Il tem - po si fa dol - ce il frut - to a -
on, mid - day on, her beau - ty starts to fade. In - deed it's time that sweet - ens fruit when it's

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

79

ma - ro e *du - ro, ma in ho - re gua - sto vien quel ch'è ma - tu - ro, ma tu - ro.
bit - ter and hard, but fruit will spoil in an hour once it has ri-pened, has ri - pened.

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

*V repeats "dolce" here, presumably in error.
 N has "duro."

Sinfonia

84

6 6 #6 #6 b6 b6 4-3 b 6 4-# #

90 NUTRICE

Cre - de - tel pu - re a me, o gio - vi - net - te fre - sche in sul mat -
 Be - lieve me when I say: oh you young maid - ens fresh as mor - ning.

6# 6 b # 6 6 6 4-3

**THEORBO
CELLO**

94

tin, pri - ma - ve - ra è l'e - tà ch' a mor con voi si stà; non la - scia - te che
 spring - time, spring - time is the age when love will be with you; don't al - low the green

6 6 6 5 - # 4 - # # 6

99

pas - si il ver - de a - pril o'l mag - gio si su - da trop - po il lu - glio a
 months of Ap - ril or of May to pass by; Ju - ly is much too sweat - y to

6 6 6 6 4-3 6 6# 6 b # 6

Ritornello

104

far vi-ag-gio.
go on jour-neys.

6 b 4 - # # | 6 6 | # 6 b 6 | 4 3

TUTTI CONTINUO

109

VALLETTO

An-diam, an-diam a Ot-ta-via ho-ma-i,
Let's go, let's go to Ot-ta-via now,

6, | 6, | 4 - # # | # | 6 6#

Ist HPSCHD

113 NUTRICE VALLETTO

si - gno - ra no - na mi - a... Ti da - rò, ti da rò u - na guan - cia - ta. Ve - ne - ra - bi - le an ti - ca...
 mi - la - dy, my dear gran - ny... I will give, I will give you such a smack! Ve - ne - ra - ble old la - dy...

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

119 NUTRICE VALLETTO NUTRICE

Bug - giar - del - lo, bug - giar - del - lo! Del buon Ca - ron - te i - do - la - tra - ta a mi - ca. Che sì, bug - giar - del - lo in - so -
 Shame - less li - ar, shame - less li - ar! Our good old Cha - ron's most dear, be - lo - ved girl - friend. It's so! Shame - less, in - so - lent

6 8 #

4 5

125 VALLETTO

len - te, che sì, che sì. An - diam ch'è in te pas - sa - ta la mez - za - not - te, non che il mez - zo - di.
 li - ar! It's so, it's so! Let's go; when it comes to you, it is long past mid - night, nev - er mind mid - day.

6 # # 6 #

Scene 9

Ottone, Drusilla

1 OTTONE

Io non so, non so dov' io va - da. Il pal - pi - tar del co - re, il - mo - to del piè, non
 I don't know, don't know where I'm go - ing. The long - ing of my heart and the steps of my feet go

THEORBO 6 6 6 6 5 - 6 6 6

8

van del pa - ri; l'a - ria che m'en - tra in se - no quan - do i - o re - spi - ro tro - va il mio cor sì af - flit - to, sì af - flit - to
 dif - ferent ways; the air that comes in - to my breast when I am breath - ing finds there a heart so strick - en, so strick - en

7 6 7 6 6 6 6 6 7 6

15

ch'el-la si can-gia in su-bi-ta-neo pian - to; e co-sì, men-tre io pe-no, l'a-ria per com-pas-sion
that the air chan-ges at once to bit - ter tear - drops; — and so, while I grieve, the air, out of sym - pa - thy,

6# # 4-# 6

21

DRUSILLA OTTONE

mi pian-ge in se - no. E do-ve, do-ve si-gnor? Dru - sil - la, Dru - sil - la...
weeps in my breast. Where to, — where to my lord? Dru - sil - la, Dru - sil - la...

1st HPSCHD

26

DRUSILLA OTTONE DRUSILLA

Do - ve, do - ve, si-gnor mi - o? Te so - la, so - la te, so - la cer - co. Ec - co-mi, ec - co-mi a
Where, oh where — go you my lord? You are the one, it is you I'm seek - ing. Here am I, here am I

6 6

30

OTTONE

tuoi pia - ce - ri. Dru-sil-la, io vuo'fi-dar-ti un se cre-to gra-vis - si-mo, gra-vis - si-mo; pro-
at your ser - vice. Dru - sil - la, I have a sec-ret to con - fide of great gra - vi - ty; great gra - vi - ty; will

6 5 # 6 6 4 4 2 # 6

35

DRUSILLA

met - ti e si - len - zio e soc cor - so? Ciò che del san - gue mio più che del l'o - ro può gio-var - ti è ser -
you pro-mise to help me and keep si - lent? What I can give of blood or e - ven gold to help and serve you al -

6

40

vir - ti è già tuo più che mi - o. Pa - le - sa - mi, pa - le - sa - mi | se - cre - to che del si - len - zio mi - o ti
 read - y now is yours more than mine. Dis - close to me, dis - close to me your se - cret, and for my ut - ter si - lence I

6 # #

45

OTTONE

do l'a-ni-ma in pegno e la mia fe - de. Non es - ser più ge - lo - sa, no, non es - ser più ge -
 pledge to you my soul and my de - vo - tion. No more should you be jea - lous, no, no more should you be

6# # 6 # #

2nd HPSCHD

50

lo - sa di Pop - pe - a. No, no. Di Pop - pe - a. Fe - li - ce cor
 jea - lous of Pop - pe - a. No, no. Of Pop - pe - a. How hap - py my

4 - # # 6

TUTTI CONTINUO

55

mi - o, fe - li - ce cor mi - o, fe - steg - gia - mi in se - no.
heart, oh how hap - py my heart, it ex - ults in my breast.

OTTONE
Sen - ti, sen - ti!
Lis - ten, lis - ten!

DRUSILLA
Fe - steg - gia - mi in
Ex - ults in my

6

2nd HPSCHD
THEORBO

TUTTI CONTINUO

59

se - no, fe - steg - gia - mi in se - no, fe - steg - gia - mi...
breast, it ex - ults in my breast, it ex - ults in my...

OTTONE
Sen - ti, sen - ti!
Lis - ten, lis - ten!

Io de - vo hor ho - ra
At this ver - y hour,

6 6

2nd HPSCHD
THEORBO

1st HPSCHD

63

per ter - ri - bi - le co - man - do im - mer - ger - li nel sen que - sto mio bran - do.
by a ter - ri - ble com - mand, I must plunge this ve - ry sword in - to her breast.

Per ri - co - prir me
And to con - ceal my -

#

66 DRUSILLA

stes-so in mis-fat - to si gran - de io vor - rei le tue ve - sti. E le ve - sti, e le ve - ne io ti da -
 self in an of - fense so e - nor - mous, I have need of your cloth - ing. Both my clothes and my life I would give for

6 #

70 OTTONE

rò! Se oc - cul - tar - mi po - trò, vi - ve - re - mo più u - ni - ti sem - pre,
 you! If I con - ceal my - self well, then for - ev - er, for - ev - er shall we

6 3 6 6

75

sem - pre in di - let - to - si a - mo - ri; se mo - rir con - ver - ram - mi nel - l'i - di - o - ma d'un pie - to - so
 live u - ni - ted in love's sweet plea - sures; but if death be my fate, — then let the lan - guage of a pi - teous

6 b 4 - # # b b

80

pian - to di mie es - se - quie, di mie es - se - quie, o, o, Dru - sil - la, se do - vrò fug - gi - ti - vo, se do -
 tear serve for my fu - ne - ral, for my fu - ne - ral, oh, oh, Dru - sil - la; and if I must es - cape, — and if

b 6b 5b 6 b 4 - 3 b

85

vrò fug - gi - ti - vo scam - par l'i re, l'i - re mor - tal di chi co - man - da soc - cor - ri, soc - cor - ri a
 I must es - cape from the wild rag es, the dead - ly ra - ges of the empe - ror, then help me, then help in

6 6

89 DRUSILLA

mie for-tu-ne.
my mis-for-tune.

E le-ve-sti e le-ve-ne ti da-rò vo-lon-tie-ri, vo-lon-tie-ri, ti da-rò, ti da-

Both my cloth-ing and my life-blood I would give you, I'd free-ly, free-ly give you, I would give, I would

6 4- # # # # #

**1st HPSCHD
THEORBO**

92

rò vo-lon-tie-ri, vo-lon-tie-ri; ma cir-co-spet-to va, cau-to pro-ce-di. Nel ri-ma-nen-te, nel ri-ma-

give you, I'd free-ly, free-ly give you; but do be on your guard and take pre-cau-tions. As for the rest, as for the

b 8 5

97

nen-te sap-pi che le for-tu-ne e le ric-chez-ze mi-e ti sa-ran tri-bu-ta-rie in o-gni lo-

rest, you must know that all my for-tune and all my rich-es are at your dis-po-sal wher-ev-er you may need

6 6 6 b 4- #

101

co. E pro-ve-rai Dru-sil-la no-bi-le a-man-te e ta-le che mai, mai l'an-ti-ca e-tà non

them. And I shall prove Dru-sil-la a no-ble lov-er and one whom none, none in an-cient times has

6 6

2nd HPSCHD

105

heb-be u-gua - le. An - diam, an - diam pur. Fe - li - ce cor mi - o, fe - steg - gia - mi in
 ev - er e - qualed. Let's go, let's go now. How hap - py my heart, it ex - ults in my

6# 4 - #

TUTTI CONTINUO

110

se - no, fe - steg - gia - mi in se - no, fe - steg - gia - mi in se -
 breast, it ex - ults in my breast, it ex - ults in my bo -

6 6 6 4 3

114

no. An-diam, an-diam pur, ch'io mi spo-glio, e di mia man, di mia man, di mia man tra-ve-stir-ti io
 som. Let's go, let's go now; I'll un-dress and with my own hands, my own hands, my own hands do I wish to dis-

2nd HPSCHD

2nd HPSCHD
THEORBO

119

vo-glio. Ma vuo' sa-per da te più a den-tro e a fon-do di co-sì hor-ren-da im-pre-sa un-do
 guise — you. But I should like from you an ex-pla-na-tion of why you're un-der-tak-ing

4 - # #

#

6

124

OTTONE

la ca-gio - ne. An-diam, an-diam ho-ma-i che con al-to stu-po-re il tut-to yd-ra - i.
 this grim mis-sion. Let's go, let's go at once, and you'll lis-ten in won-der to my whole sto-ry.

4 - #

b

4 # #

15

ARNALTA

sa, fam - mi spo - sa al mio re. Pur sem - pre sul - le noz - ze can - zo - neg - gian - do
 ry, let me mar - ry my king. You are for - ev - er war - bling on a - bout this

6 b 4 - # b

1st HPSCHD
THEORBO

19 POPPEA

va - i. Ad al - tro, Ar - nal - ta mi - a, non pen - so ma - i, non pen - so mai, non pen - so ma - i.
 mar - riage. But my dear Ar - nal - ta, I think of no - thing else, of no - thing else, I think of no - thing else.

4 - 3 6 # 6 4 - # #

25 ARNALTA

Il più in - quie - to af - fet - to è la paz - za am - bi - zio - ne; ma se ar - ri - vi a - gli
 The most dis - tress - ing feel - ing is the one of mad am - bi - tion; but should you gain the

28

scet - trie al - le co - ro - ne, non ti scor - dar, non ti scor - dar di me, tiem - mi ap - pres - so, ap - pres - so di te.
 scer - ter and the crown, do not for - get, do not for - get me then; keep me with you, still keep me with you.

5 - 6

tasto solo

32

Non ti fi - dar giam - mai di cor - ti - gia - ni, per - ché in due co - se so - le Gio - ve è re - so im - po - ten - te:
 Don't put your trust in an - y - one at court, for there are but two things that Jove him - self can't con - trol:

5
3

36

POPPEA

ei non può far che in cie-lo en-tri la mor-te, né che la fe-de mai si tro-vi in cor-te. Non du-bi-tar, non du-bi-
 he can - not or - der death to en - ter hea-ven, nor can he find true loy - al - ty in courts. Be not af-raid, be not af-

2nd HPSCHD
THEORBO

40

tar che me-co sa-rai sem-pre la stes-sa e non fia mai che si - a al-tra che tu la se-cre - ta - ria mi - a.
 raid; to me you'll al-ways be the same, and no one else but you will ev-er be - come my trust-ed con - fi - dante.

46

A - mor, A - mor, A - mor, A - mor, ri - cor - ro a
 Oh Love, oh Love, oh Love, oh Love, I re - turn to

2nd HPSCHD
THEORBO
CELLO

50

te. Gui - da, gui - da mia spe - me in por - to. Fam - mi spo -
 you, Car - ry, car - ry my hopes to their har - bor. Let me mar -

6

4 - # #

6

6

3 b

54

sa, fam - mi spo... fam - mi, fam mi sposa...
ry; let me mar... let me, let me marry...

6 6 3b

59

Par che'l son - no m'al - let - ti a chiu - der gl' och - chi al - la qui - e - te in grem - bo.
Sleep now seems to en - tice me to close my eyes with - in its peace - ful bo - som.

1st HPSCHD 4 - 3b

63

Qui nel giar - di - no, Ar - nal - ta, fam - mi ap - pre - star del ri - po - sar il mo - do, al - la fre -
Here in the gar - den, oh Ar - nal - ta, pre - pare for me a place to rest; in the fresh

67

ARNALTA

sch'a-ria ad-dor-men - tar - mi go - do. U - di - te, u - di - te an - cel - le, o là!
air do I so love to fall a - sleep. You heard her, you heard her, maid-ens, be quick!

6 4 # 4 - # #

73

POPPEA

Se mi tra-spor - ta il son - no ol - tre gli spa - zi u - sa - ti a ri - sve - gliar - mi vie - ni, né con -
If I am lost in sleep be - yond my ac - cus - tomed time, then you may come and wake me; don't al -

7 6 # # 5 3

78

ce - der l'in - gres - so nel giar - di - no fuor ch'a Dru sil - la *o ad* al - tra con - fi - den - te.
low an - y - one in - to the gar - den save for Dru sil - la or else some o - ther close friend.

b 4 - # #

82 ARNALTA

A - da - gia - ti, Pop - pe - a, ac - quie - ta - ti a - ni - ma mi - a. Sa - rai ben cu - sto - di - ta.
Lie down here, my Pop - pe - a, be still and rest your - self, my dear one. You will be well guard - ed.

6 b 4 - # #

**THEORBO
LIRONE**

87

O - bli - vi - on - so - a - ve
O - bli - vion sweet - and sooth - ing

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

92

i dol - ci sen - ti - men - ti, in te, fi - gli - a, ad - dor - men -
will lull your ten - der feel - ings, oh my daugh - ter, to slum -

6 6 6 6 # 6 6 b #

96

ti.
ber.

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

101

Po - sa - te - vi, oc - chi la - dri;
Now close and be still, you thie - ving

eyes;

6 # 6 # 6 # 6 # 6

105

a - per - ti deh che fa - te,
while o - pen what more can you do,

6 # 6

110

se chiu - si an cor ru - ba - te?
if e - ven closed you steal hearts?

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

115

Pop - pe - a, ri - man - ti in pa - ce,
Pop - pe - a, be still and sleep in peace,

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

120

lu - ci ca - re, ca - re, ca - re e gra - di - te, dor - mi - te, dor mi - te, ho - mai dor -
dear bright eyes, dear eyes, a - dored and de - light - ful, now sleep, go to sleep, to sleep, to

6 6 6 6 # 6 6 b #

124

mi - te, dor - mi - te. A - man - ti, a - man - ti,
 sleep, go to sleep now. Oh lo - vers, lo - vers,

6 b 4 - # #

1st HPSCHD

127

va - gheg - gia - te, va - gheg - gia - te il mi - ra - col' no -
 gaze u - pon this, gaze u - pon this new mi - ra - cu - lous

6 6 6 6 6 6 4 - 3

132

vo: è lu - mi - no - so, lu - mi - no - so il dì, sì co - me suo - le, e pur ve - de - te, e pur ve - de - te,
 sight: the day is bright, the day is just as bright as it is al - ways, and yet you see here, and yet you see here,

6 7 6# b 4 - # 6

137

e pur ve - de - te, e pur ve - de - te, ad - dor - men - ta - to il so - le.
 and yet you see here, and yet you see here that now the sun is sleep - ing,

b 5 6 tasto solo
 2

Scene 11

Amore

1 AMORE

Dor - me, l'in-cau - ta dor-me. El - lanon sa ch'hor, hor ver-rà il pun - to mi-ci-dia - le. Co-sì l'u-ma-ni-
 Sleep - ing, im - pru - dent sleep-ing. She does not know that now, that now the fa - tal mo-ment comes. Like this — are people

6 # 6 b b

2nd HPSCHD

6

tà vi-ve al-l'o-scu - ro e quan-do ha chiu - si gl'oc-chi cred' es - ser - si dal mal po - sta in si - cu - ro.
 liv-ing lives in dark-ness, and when they close their eyes — they think them-selves se - cure from eve - ry dan - ger.

b 6# # b 4 - # #

11 ARIA

ARIA

O scioc - chi, o fra - li sen - si mor - ta - li, men - tre ca - de - te in son - nac - chio -
 Oh frail, oh fool - ish ye mor - tal sen - ses, while you are fall - ing in - to sleep -

6 4 - # 6 5 6

2nd HPSCHD
CELLO

15

- so o - bli - o, sul vo - stro son - no è vi - gi - lan - te, è vi - gi - lan - te di - o.
 - y - o - bli - vion, a - bove your slum - ber a watch - ful dei - ty, a watch - ful dei - ty stands guard.

4 3 6 6 4 - # #

Ritornello

19

TUTTI CONTINUO

23

AMORE

Sie - te ri - ma - si gio - co de' ca - si,
You would re - ly on win - ning a game of

2nd HPSCHD
CELLO

28

*V has "ogetti,"
but "sogetti" in
N is better.

33

non prov-ve - de, non prov-ve - de.
did not guard you, did not guard - you.

6 6 6 6 # 4 - #

37 Ritornello

TUTTI CONTINUO

6 4 - 3 6 b 4 - #

41

AMORE

Dor - mi, Pop - pe - a, ter - re - na de - a,
Sleep on, Pop - pe - a, oh earth - ly god - dess;

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

**THEORBO
CELLO**

47

ti sal - ve - rà dal - l'ar - mi, ti sal - ve - rà dal - l'ar - mi al - trui ru - bel - le, ru - bel - le,
 pro - tect - ing you from wea - pons, pro - tect - ing you from wea - pons of trai - tors, of trai - tors who'd do you

6 6# 6 # 6 4 - #

51

A - mor che mo - ve il sol e l'al - tre, e
 harm is Love, who moves the sun and oth - er, and

5 3 6 # 6 6 6 6

56

Ritornello

l'al - tre, e l'al - tre, e l'al - tre stel - le.
 oth - er, and oth - er ce - les - tial bod - ies.

6 6 6 4 - # # 6 4 - 3

TUTTI CONTINUO

60

6 — 4 - # 6 7-6# — 4 - # #

Instrumental parts for this stanza are
from N. (V has only continuo.)

66

AMORE

Già s'av - vi - ci - na, la tua ru - i - na ma non ti *mo - ve rà
Your ruin al - read - y is fast ap - proach - ing, but you'll not be dis - turbed

6 4 - # 6

*Cf. critical notes

70

stra - no ac - ci - den - - - te, ch'A - mor pic - cio - lo è
by strange dis - as - - - ters, for Cu - pid may be

6 5 - 6 6 4 - 3 6 6#

74

si, ma on-ni-po-ten-te, ma on-ni-po-ten-te, ma on-ni-po-ten-te.
 small, but he's al-might-y, but he's al-might-y, but he's al-might-y.

6 6 6 4 - # #

Scene 12

Ottone, Amore, Poppea, Arnalta

1 OTTONE

Ec-co-mi, ec-co-mi tra-sfor-ma-to d'Ot-ton in Dru-sil-la, d'Ot-ton in Dru-sil-la.
 Here am I, here am I now trans-formed from Ot-to-ne to Dru-sil-la, Ot-to-ne to Dru-sil-la.

6 6 6 4 - 3

Ist HPSCHD

6

la; no, no, d'Ot-to-ne in Dru-sil-la, no, no, non d'Ot-to-ne in Dru-sil-la, ma d'huom in
 la; no, not Ot-to-ne to Dru-sil-la, no, no, not Ot-to-ne to Dru-sil-la, but man to

6 # # # #

11

ser-pe il cui ve-len' è rab-bia non vi-de il mon-do e non ve-drà si-mi-le.
 ser-pent with ve-nom and with fu-ry such as the world has not seen and ne-ver shall see.

6 # # 7 # #

15

Ma che veg-gio in-fe - li - ce? Tu dor - mi, a - ni - ma mi - a? Chiu - de - sti gl'oc-chi per non a -
 But what grief do I see here? You're sleep - ing, oh my be - lo - ved? You've closed your eyes — to o - pen

6 b 5 b 6 b #

19

prir - li più? Ca - re pu - pil - le, il son - no vi ser - rò ac - ciò — che non ve - dia - te que - sti pro - di - gi stra -
 them no more? Oh dear - est eyes, — sweet sleep — has made you close so you — won't have to see — these strange and start - ling won -

b b b b

24

ni: la vo - stra mor - te u - scir — dal - le mie ma - ni. — Ohi - mè, tre - ma il pen - sie - ro;
 ders: that your own mur - der should come — to - day at my — hands. A - las, my thoughts are wav' - ring;

6 b b 4 - 3 # 6

30

ohi - mè, ohi - mè, il mo - to lan - gue, ohi - mè, il cor fuor del suo si - to ra - min - go per le
 a - las, a - las, my move - ments fal - ter; a - las, — my heart, torn from its place — and wan - der - ing a -

6 8 6 6
5

36

vi - sce - re tre - man - ti cer - ca un cu - po re - ces - so per ce - lar - si, o in - vol - to in un sin - gul - to, ei cer - ca di scam -
 bout my trem - bling bo - dy, seeks a dark re - cess where it may be hid - den, or, wrapped with - in a sob, it at - tempts now to es -

6 6 6 6 6

41

par fuor di me stes - so per non par - te - ci - par d'un tan - to ec - ces - so. — Ma che ba - do? Che
 cape from deep with - in, so as not to play a role in such — e - nor - mi - ty. But what stops me? What

6 6 4 - # # 6

1st HPSCHD
THEORBO

46

tar - do? Co - stei m'a-bor-re e sprezz-a e an-cor io l'a - mo? Ho pro-mes-so ad Ot - ta - via; se mi
holds me? She scorns me and ab - hors me, and still I love her? I have pro - mised Ot - ta - via; to re -

6

51

pen-to, se mi pen-to ac - ce - le - ro a miei di fu - ne - sto il fi - ne. E - sca di cor - te chi vuol
nege to re - nege would mean has - ten - ing the dread - ful end of my days. If you'd be pi - ous, you must

b 4 - **b**

1st HPSCHD

56

es - ser pi - o. Co - lui ch'ad al - tro guar - da ch'al-l'in - te - res - se suo mer - ta es - ser cie -
leave the court. The one who looks be - yond his own self - ish in - ter - est de - serves his blind -

4 - # # **b**

60

co. Il fat - to re - sta oc - cul - to, la mac - chia - ta co - scien - za si la - va con l'o bli - o. Pop -
ness. The deed must be a sec - ret; the foul stain on my con - science will fade in - to ob li - vion. Pop -

6 6

65

AMORE

pe - a, Pop - pe - a, t'uc - ci - do, a - mor, ri - spet - to a di - o, a dio. For - sen - na - to, scel - le - ra - to,
pe - a, Pop - pe - a, I kill you; re - spect and love, fare well, fare - well. Reck - less mad - man, hate - ful vil - lain,

1st HPSCHD
THEORBO

HPSCHDS 1 & 2
THEORBO

70

i - ni - mi - co del mio nu - me, tan - to dun - que, tan - to dun - que si pre - su - me? Ful - mi - nar - ti io do - vre - i,
wretch - ed foe of my di - vini - ty, do you dare, do you dare presume so much? I should strike you down with light - ning.

#

76

ma non mer - ti di mo - ri-re per la ma - no de gli de - i. Il - le - so va da que - sti stra -
but you don't de-serve to die thus by the hand of an im-mor-tal. So go un-harmed by these sharp ar -

Figured bass: # 4 # # # 6 #

81

POPPEA

- li a - cu - ti, non tol - go, non tol - go ai ma - ni - gol - di i lor tri - bu - ti. Dru - sil - la, Dru -
rows; I would not steal, I would not steal the tri - bute that's owed the hang - man. Dru - sil - la, Dru -

Figured bass: 6 6 4 # 6 4 - 3

1st HPSCHD

86

sil - la, in que - sto mo - do con l'ar - mi j - gnu - de in ma - no, men - tre nel giar - din dor - mo so let - ta?
sil - la, why are you hold - ing that dag - ger in your hand, while I sleep a - lone here in my gar den?

90

ARNALTA

Ac - cor - re - te, ac - cor - re - te, ac - cor - re - te, ac - cor - re - te, ac - cor - re - te, ac - cor - re - te, ac - cor - re - te o ser - vi, o ser - vi, o da - mi -
Come here quick - ly, come quick - ly, come quick - ly, come quick - ly, come quick - ly, come quick - ly, ser - vants, ser - vants, maids - in -

Figured bass: 6 # # # #

TUTTI CONTINUO

94

gel - le, o da - mi - gel - le, in se - guir Dru - sil - la, in se - guir Dru - sil - la [dal - li, dal - li, dal - li; tan - to
wait - ing, maids - in - wait - ing, go pur - sue Dru - sil - la, go pur - sue Dru - sil - la, catch her, catch her, catch her; strike the

Figured bass: # # # 6 # 6 # #

97

mo - stro] afe - rir, a fe - rir, a fe - rir, a fe - rir, non sia chi fal - li. Dal - li, dal - li, dal - li, dal - li, dal - li, dal - li, dal - li!
mon - ster down, strike her down, strike her down, strike her down; you must not lose her. Catch her, catch her, catch her, catch her, catch her, catch her!

Figured bass: 6 # 6 # # 6 # 6 # 4 - # #

113 Sinfonia

Cf. critical notes for measures in brackets and rest of this sinfonia.

117

b
4
3
b
6
6 5 -
4 - 3

End of Act II

Act III

Scene 1

Drusilla

(♩ = ♯.)

DRUSILLA

O _____ fe - li - ce, fe - li - ce Dru - sil - la, o _____ fe - li - ce, o che
 Oh _____ how hap - py, how hap - py, Dru - sil - la. Oh _____ how hap - py, oh what

6 5 -
4 - #

2nd HPSCHD
THEORBO
CELLO

spe - r'io. Cor - re, cor - re a - des - so, cor - re a - des - so, cor - re, cor - re a - des -
 hopes I have! Com ing, com - ing just now, com - ing just now, com - ing, com - ing just

6 5 - 6 6 6 6 6
4 - 3

9

so, cor - re a - des - so, per me l'ho - ra fa - ta - le, pe - ri - rà, mo - ri - rà, mo - ri -
 now, com - ing now my fate - ful hour is ap - proach - ing: she will fall, she will die, she will

6 6 4 - # # # 6 5 3

13

rà, pe - ri - rà, pe - ri - rà, pe - ri - rà, mo - ri - rà la mia ri - va - le, e Ot - ton fi - nal - men - te,
 die, she will fall, she will fall, she will fall, she will die, my hat - ed ri - val. At last will Ot - to - ne,

5 3 4 - # # 6 # #

17

Ot - ton fi - nal - men - te sa - rà mi - o, mi - o, mi - o, mi - o, sa - rà mi - o. —
 at last will Ot - to - ne then be mine, be mine, be mine, be mine; — he'll be mine a - lone.

6 # 6 4 - #

35

sil - la, O che spe - ro, che spe - r'io...
 sil - la, oh what fan - cies, oh what hopes...

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

Scene 2

Arnalta, Littore, Drusilla

1 **ARNALTA** **DRUSILLA**

Ec - co la scel - le - ra - ta che pen - san - do oc - cul - tar - si di - ve - sti s'è mu - ta - ta. E qual pec - ca - to,
There is the wretch - ed wo - man who has thought to dis - guise her - self by chan - ging clothes. But what of - fense,

HPSCHDS 1 & 2 **THEORBO**

5 **LITTORE** **DRUSILLA**

qual, qual pec - Fer - ma - ti, mor - ta se - i. Qual pec - ca - to mi con - du - ce a mor - te, a mor - te?
what, what off - Stay right there; you will die. What of - fense am I now to die for, to die for?

1st HPSCHD **THEORBO**

12 **LITTORE**

An - cor t'in fin - gi san - gui - na - ria in de - gna! A Pop - pe - a dor - mi - en - te mac - chi - na - sti la mor - te.
You still pre - tend, blood - thirst - y, shame - less wo - man! As Pop - pe - a lay a - sleep, you were plan - ning to kill her.

1st HPSCHD

16 DRUSILLA

Ahi, ca-ro a-mi-co, a - hi, sor-te, sor-te, ahi, mie ves-ti in-no-cen-ti! Di me do-ler-mi
 Ah, my dear friend, ah, fate, oh fate, ah, my in-no-cent gar-ments! I have my-self to

**THEORBO
LIRONE**

21

deg-gio e non d'al-tru-i. Cre-du-la trop-po e trop-po, trop-po in-cau-ta fu-i.
 blame and not an-oth-er. I have been much too credu-lous; I was much too reck-less.

Scene 3

Arnalta, Nerone, Drusilla, Littore

1 ARNALTA

Si-ignor, ec-co la re-a che tra-fig-ger ten-tò la ma-tro-na Pop-pe-a. Dor-mi-va l'in-no-cen-te nel suo
 My lord, here is the cul-prit who at-temp-ted to stab mi-la-dy Pop-pe-a. The in-no-cent lay sleep-ing in her

1st HPSCHD

7

pro-prio giar-di-no, so-vra giun-se co-ste-i col fer-ro, col fer-ro i gnu-do. Se non si ri-sve-glia va la
 own pri-vate gar-den, when this wo-man came in with her dag-ger, her dag-ger drawn. If your de-vo-ted maid had not

12

tua de-vo-ta an-cel-la, so-pra di lei, so-pra di lei scen-de-va il col-po cru-do.
 in-stant-ly a-wak-ened, then on her head, then on her head would cru-el blows have fall-en.

16 **NERONE** **DRUSILLA**

On - de tan - to ar - di - men - to? E chi t'in - dus - se ru - bel - la al tra - di - men - to? In - no - cen - te son i - o. Lo
How were you so au - da - cious? And who in - duced you, you trai - tor, to this be - tray - al? I am in - no - cent tru - ly. My

HPSCHDS 1 & 2 **THEORBO LIRONE**

21 **NERONE**

sa la mia co - scien - za e lo sa di - o. No, no, con - fes - sa, con - fes - sa ho - ma - i!
con - science knows I am and so does God. No, no, con - fess it, con - fess at once

HPSCHDS 1 & 2

25

s'at - ten - de - sti per o - dio o se ti spin - se au - to - ri - ta - de, o l'o - ro al gran mis - fat - to.
if you were moved by ha - tred, or if au - thor - i - ties gave you or - ders, or gold led you to this out - rage.

29 **DRUSILLA** **NERONE**

In - no - cen - te son i - o. Lo sa la mia co - scien - za e lo sa di - o. Fla - gel - li, fla - gel - li,
I am in - no - cent tru - ly. My con - science knows I am and so does God. Whip - ping her, whip - ping her,

THEORBO LIRONE **TUTTI CONTINUO**

34

fu - ni, fu - ni, fo - chi, fo - chi, ca - vi - no da co - stei il man - dan - te il man -
rack - ing, rack - ing, burn - ing, burn - ing, these will draw out of her who's be - hind this and

38

dan - te e i cor - re - i, ca - vi - no, ca - vi - no, ca - vi - no da co - stei il man - dan - te e i cor - re - i!
who's her ac - com - plice, these will draw, these will draw, these will draw out of her who's be - hind this and who helped!

43 DRUSILLA

Mi - se - ra me, più to - sto un a - tro - ce tor - men - to che mi sfor - zi a dir quel, quel che ta - cer vor - re - i,
Ah, woe is me, in - stead of an un - bear - a - ble tor - ture that could force from me that, that which I would keep hid - den,

**THEORBO
LIRONE**

48

so - pra me stes - sa tol - go la sen - ten - za mor - tal e' l mo - nu - men - to. O, o voi ch' al mon - do vi chia -
I'd rath - er take up - on my - self the sen - tence of death and con - dem - na - tion. Oh, oh you who wish for us to

52

ma - te a - mi - ci, deh, spec - chia - te - vi in me; que - sti del ve - ro a mi - co son gli uf - fi - ci.
call you friends, — ah, re - gard what I do; these are the high - est du - ties of true friend - ship.

57 ARNALTA LITTORE NERONE DRUSILLA

Che cin - guet - ti ri - bal - da? Che va - neg - gi as - sas - si - na? Che par - li tra - di - tri - ce? Con - tra - sta - no in me
What's this chat - ter, you scoun - drel? What's this ra - ving, as - sas - sin? What are you say - ing, trai - tor? In bat - tle deep with -

**1st HPSCHD
CELLO**

THEORBO

61

stes - sa con fie - ra con - cor - ren - za a - mor e l'in - no - cen - za.
in me, in fier - cest com - pe - ti - tion, are love and my — true inno - cence.

6 6 5 4 - 3
3

65 **NERONE**

Pri - ma ch'as - pri tor men - ti ti fac - cia - no sen - tir il mio di - sde - gno hor per - su -
First, be - fore ruth - less tor - tures be gin to make you feel my in - dig - na - tion, try to per -

1st HPSCHD b 6 b

70 **DRUSILLA**

a - di al - l'o - sti - na - to in ge - gno di con - fes - sar gli or - di - ti tra - di - men - ti. Si - gnor,
suade — that stub - born mind of yours that it should con - fess these teach - er - ous be - tray - als. My lord,

4 - # b **THEORBO LIRONE** #

74

io fui la re - a ch'uc - ci - der vol - li l'in - no - cen - te Pop - pe - a.
I was the sin - ner who wished to mur - der the inno - cent Pop - pe - a.

6 #

79 **NERONE**

Con - du - ce - te, con - du - ce - te co ste - i al car - ne - fi - ce ho ma - i, fa - te ch'e - gli ri - tro - vi con u - na
Lead this wom - an lead this wom - an out to the ex - e - cu - tion - er now; — tell him he must de - li - ver a type of

1st HPSCHD CELLO # #

83

mor - te a tem - po qual - che lun - ga a - ma - ris - si - ma a - go ni - a ch'in dif - fi - ci - le for - me i - na -
 death that makes her have a long and ex - cru - ci - at - ing a - go - ny with cru - el tech - niques that will in -

5 6 4 - 6

87 DRUSILLA

spri - sca la mor - te a que - sta re - a. A - do - ra - to mio be - ne, a - ma - mi al - men se - pol - ta e sul se -
 ten - si - fy the death of such a vil - lain. Oh my dear be - lov - ed, love me when I am bur - ied, and up -

6# 6 6 # 5b

**THEORBO
LIRONE**

92

pol - cro mi - o man - di - no gl'oc - chi tuoi sol u - na vol - ta da le fon - ti del co - re la - cri - me di pie -
 on my tomb let fall from your eyes for just one time, out of the depths of your heart, tears that are shed in

3 6# # 6 6 6 6 6

96

tà se non d'a - mo - re; ch'io va - do fi - da a mi - ca e ve - ra a man - te tra i ma - ni - gol - di i -
 pity, if not in true love; I go as a faith - ful friend and as your true lov - er a - mong these fu - rious

6 4 - # b

101 NERONE

ra - ti a co - prir col mio san - gue, col mio san - gue i tuoi pec - ca - ti. Che si tar - da o mi - ni - stri? Con u - na a -
 rogues to con - ceal with my blood, with my blood your grave of fen - ses. Why this wait - ing, you guards? With an a -

6b 4 b 6 # b # b

HPSCHDS 1 & 2

106

tro - ce fi - ne pro - vi, pro - vi co - ste - i mil - le mor - ti hog - gi mai mil - le ru - i - ne.
tro - cious end may she en - dure, — en - dure a thou - sand deaths on this day, a thou - sand tor - ments.

6

Scene 4

Ottone, Drusilla, Nerone

[In addition to the above singing roles, both manuscript scores also list "choro di Romani," although there is no music for them.]

1 OTTONE

No, no, no, no! Que - sta, que - sta sen - ten - za ca - da so - pra di me che ne son de - gno.
No, no, no, no! This is, this is a sen - tence, that should fall up - on me, for I de - serve it.

6 # # #

Ist HPSCHD

5 DRUSILLA OTTONE

I - o, i - o fui la re - a ch'uc - ci - der vol - li l'in - no - cen - te Pop pe - a. Sia - te voi te - sti -
I my - self was the of - fen - der who wished to mur - der — the inno - cent Pop pe - a. Be my wit - ness - es,

6#

9 DRUSILLA

mo - ni, o ciel, o de - i, in - no - cen - te è co - ste - i. Que - st'al - ma e que - sta ma - no fur gli com - pli - ci
oh ye gods, o hea - ven; of this crime she's not guil - ty. This heart and this my hand were the on - ly ac -

6^b
4

14

so - li. A ciò m'in - dus - se un o - dio oc-cul-t'an - ti - co. Non cer - car più la ve - ri - tà ti di - co.
compli-ces. I was com - pelled by an old and se - cret ha - tred. Look no fur - ther, for I have told the whole truth.

4 -

20 OTTONE

In-no-cen - te, in-no-cen-te è co - ste - i. I - o, i - o con le ve - sti di Dru - sil - la an -
She is to - tal - ly in - no - cent, inno - cent. I my self went out dis - guised in cloth - ing of my Dru -

#

25

da - i per or - di - ne d'Ot - ta - via l'im - pe - ra - tri - ce ad at - ten - tar — la mor - te di Pop -
sil - la on or - ders I re - ceived from the em - press Ot - ta - via that I com - mit — the mur - der of Pop -

4 6
2

29 DRUSILLA

pe - a. Dam - mi, dam - mi, si - gnor, con la tua man la mor - te. Io fui, io fui la
pe - a. Give me, give me, my lord, oh give me death by your hand. I was, I was the

6 5 4 - # 5# 6

34 OTTONE

re - a ch'uc-ci-der vol - li l'in - no - cen - te Pop - pe - a. Gio - ve, Ne - me - si, A - stre - a, ful - mi - na - te il mio
guilt - y one who swore death to the inno - cent Pop - pe - a. Jove, oh Ne - me - sis, A - stre - a, strike my head with your

6 4 # # #

39

DRUSILLA

ca - po che per giu - sta ven - det - ta il pa - ti - bo - lo - or - ren - do a me s'as - pet - ta. A me s'as - pet - ta.
light - ning, for the right - eous ven - geance of the hor - ri - ble gal - lows should fall on me. — Should fall on me. —

43

OTTONE

DRUSILLA

OTTONE

DRUSILLA

OTTONE

A me s'as - pet - ta. A me. A me. A me. A me, a me s'as - pet - ta.
Should fall on me. — On me. On me. On me. On me, should fall on me. —

48

Dam - mi, si gnor, con la tua man la mor - te e se non vuo - i che la tua ma - no a -
Give me, my lord, oh give me death by your own hand, but if you don't wish to let your hand be -

53

dor - ni di de - co - ro il mio fi - ne, men - tre del - la tua gra - tia io re - sto pri - vo, al - l'in - fe - li - ci -
stow dig - ni - ty on my down - fall, then, be - ing thus de - prived — of your grace, — let me en - dure a

57

tà la - scia - mi vi - vo. Se tu vuoi tor - men - tar - mi, la mia co - scien - za ti da - rà i fla -
life of — bit - ter tor - ment. If you wish to tor - ment me, then my con - science will pro - vide the

62

gel - li. S'a le o - ni et a gl'or - si es - por mi vuo - i, dam - mi in pre - da al pen sier de le mie col - pe,
whips. — If to li - ons and bears you would ex - pose me, leave me prey to my thoughts a - bout my guilt, —

6 3# 5# #

66

NERONE

ch'i - o mi di - vo - re - rà l'os - sa e le pol - pe. — Vi - vi, ma va ne' più re -
for that would con - sume my bones and eat my ver - y flesh. Live then, but go to the re -

6

HPSCHDS 1 & 2

71

mo - ti de - ser - ti di ti - to - li spo - glia - to e di for tu - na, e ser - va a te men - di - co e de - re -
mo - test of de - serts di - ves - ted of your ti - tles and your for - tune, and, de - re - lict and beg - gared, may you

b

75

lit - to, di fla - gel - li, e spe - lon - ca il tuo de - lit - to. — E tu, ch'ar - di - sti tan - to, o no - bi - le ma -
feel this as the scourge and the dun - geon for your of - fen - ses. And you, who showed such cou - rage, oh hon - or - a - ble

b 5b 6# b 4 - # b

81

tro - na, per ri - co - prir co - stu - i d'ap - por - tar sa - lu - ti - fe - re bu - gi - e, vi - vi al - la fa - ma del - la
la - dy, who would pro - tect this man and shel - ter him with your sal - u - tar - y lies, — live in the great - ness of my

85

mia cle-men-za; vi-vi al-la glo-ria del-la tua for-tez-za; e si-a del ses-so tuo nel se-col
roy-al mer-cy; live in the glo-ry of your brav-er-y; and all of your sex through-out our age should

4 - # # 6# 3#

90

DRUSILLA

no-stro, la tua co-stan-za, la tua co-stan-za un a-do-ra-bil mo-stro. In e-si-lio con
know-that your fi-deli-ty, that your fi-deli-ty sets a re-ved-ex-am-ple. In an ex-ile with

6 # # 6 4 - # b

THEORBO

94

lu-i, deh si-gnor mio, con-sen-ti ch'io trag-ga j gior-ni ri-den-ti, ri-den-ti, ri-lu-i, my lord, pray con-sent that I may spend all the rest of my hap-py, my hap-py, my

5b 6 6 # #

98

NERONE

OTTONE

den-ti. Van-ne, co-me ti pia-ce. Si-gnor, si-gnor, non son pu-ni-to, non son pu-ni-to, hap-py days. Go then, as you would have it. My lord, my lord, I am not pun-ished, I am not pun-ished,

6 5 # # # 6 6 6 # b

1st HPSCHD CELLO

103

no, non son pu-ni-to, an-zi be-a-to, an-zi be-a-to, an-zi be-a-to, no, I am not pun-ished, but I am hap-py; but I am hap-py; but I am hap-py

b # b 6 5 3 4-3

108

to. Le vir-tù di co-ste - i sa-ran ric-chez-ze e glo-ria, le vir-tù di co-ste - i sa-
 py. For her vir-tues will be-come the rich-es and the glo-ry, for her vir-tues will be-come the

6 4 3 5 6 6
3

112

DRUSILLA

ran ric-chez-ze e glo-ria ai gior-ni mie-i. Ch'io vi-va e mo-ra te-co al-tro, al-tro non
 rich-es and the glo-ry of my new life. That I should live and die with you is all, all I

b # # ♯

117

vo-glio. Do-no al-la mia for-tu-na tut-to ciò che mi die-de, do-no al-la mia for-tu-na tut-to
 long for. I will give back to For-tune all that she's giv-en me, I will give back to For-tune all that

4-# 6 6# # 6 6

121

ciò che mi die-de, pur-ché tu ri-co-no-sca in cor di don-na u-na co-stan-te fe-de.
 she's giv-en me, if you will re-cog-nize the con-stant loyal-ty with-in the heart of wom-an.

6 6 # 6 # 4-# #

126 NERONE

De-li-be-ro e ri-sol-vo con e-dit-to so-len-ne il ri-pu-dio d'Ot-ta-via e
 I here pro-claim and re-solve with a sol-lemn de-cree that I re-pu-diate Ot-ta-via, and

TUTTI CONTINUO

131

con per - pe - tuo e - si - lio di Ro - ma i - - o la pre - scri - vo.
to per - pe - tual ex - ile from Rome do I - - now con - demn her.

6 6 3 4 3

135

Man - di - si Ot - ta - via al più vi - ci - no li - do; le si ap - pre - sti in un mo - men - to
Car - ry Ot - ta - via out to the near - est har - bor; there pre - pare for her at once —

138

qual - che spal - ma - to le - gno e sia com - mes - sa al ber - sa - glio, al ber - sa - glio di ven - ti.
some caulked — wood - en ves - sel, and then com - mit her to the mer - cy, to the whims of the tem - pests.

141

Con - ven - go giu - sta - men - te ri - sen - tir - mi. Vo - la - te ad ub - bi - dir - mi.
I thus — pro - nounce my right - eous in - dig - na - tion. Now has - ten to o - bey me.

Scene 5

Poppea, Nerone

1

POPPEA

Si-gnor, si-gnor,
My lord, my lord,

hog-gi, hog-gi ri-na-sco, ri-na-sco ai

on this day, on this day I'm re-born, I'm re-

THEORBO

**2nd HPSCHD
THEORBO
CELLO**

6

4

pri-mi fia-ti di que-sta no-va

born as I in-hale the first breaths of

6 6 6

9

vi-ta. Vo-glio che sian so-spi-ri, so-spi-ri che ti fac-cia-no fe-de che ri-

this new life. Would that these lov-ing sighs, that these sighs might re-assure you that, though I'm now re-

6 4-3 # # 6 6 6 # 6

13

na - ta per te lan - gui - sco e mo - ro, e mo-ren - do, e mo-ren - do e vi -
 born, I still lan - guish and still die for you, and in dy - ing, and in dy - ing and

6 5 3 # 6 6

16

ven - do, e mo-ren-do e vi ven - do o - gn'or t'a do - ro. Non fu, non fu Dru - sil - la,
 li - ving, and in dy - ing and li - ving, I ev - er a dore you. It's not, it's not Dru - sil - la,

6 6 - 5 # 4 - #

NERONE

1st HPSCHD

20

no, ch'uc - ci - der - ti ten - tò. Chi fu, chi fu il fel - lo - ne? Il no - stro a - mi - co Ot - to - ne. E - gli da sé?
 no, who tried to mur - der you. Who was, who was the vil - lain? It was our friend Ot - to - ne. He by him - self?

POPPEA **NERONE** **POPPEA**

25

D'Ot - ta - via fu il pen sie - ro. Hor hai, hai giu - sta ca - gio - ne di pas - sar al ri -
 The plan came from Ot ta - via. You now, you now have good cause to ex - pose and re -

6

NERONE **POPPEA**

1st HPSCHD
THEORBO

30

pu - dio, al ri - pu - dio, al ri - pu - dio, al ri - pu - dio, hor hai, hai giu - sta ra - gio - ne
nounce her, to re - nounce her; re-nounce her, re-nounce her, re-nounce her, you now, you now have good rea - son

6 6

34

NERONE

di pas - sar al ri - pu - dio. Hog - gi, co - me pro - mi - si, mia spo - sa, mia
to ex - pose and re - nounce her. This day, as I have pro - mised, my con - sort, you

4 - 3 5 - 6# 6

HPSCHDS 1 & 2

39

POPPEA

spo - sa tu sa - ra - i. Si ca - ro di, si ca - ro di, si ca - ro, si ca - ro, ca - ro di ve - der non spe -
shall be - come my con - sort. Be - lo - ved day, be - lo - ved day, be - lo - ved, be - lo - ved day, oh day for which I dared -

4 - # 6 6 6

THEORBO # # #

45

NERONE

- ro ma - i. Per il tro - no di Gio - ve e per il mi - o, hog - gi sa - rai ti giu - ro di
not hope. By the throne of Jove and by my own throne, this ve - ry day I swear o'er

4 - # #

HPSCHDS 1 & 2

51

POPPEA

Ro - ma im - pe - ra - tri - ce. In pa - ro - la re - gal te n'as - si - cu - ro. In pa - ro - la, in pa - ro - la?
all Rome you shall be em - press. My im - pe - ri - al word does thus as - sure you. It's your word, it is your word?

6 4-3 b b 4-# #

2nd HPSCHD

56 **NERONE** **POPPEA** **NERONE**

In pa-ro - la re - gal. In pa-ro - la re - gal? In pa-ro - la re - gal, in pa-ro - la re - gal te n'as - si -
 My im - pe - ri - al word. Your im - pe - ri - al word? My im - pe - ri - al word, my im - pe - ri - al word does thus as -

61

POPPEA
 I - do-lo del cor mi - o, del cor, del cor mi - o, del cor,
 I - dol of my fond heart, — my heart, of my heart, — my heart,

NERONE
 cu - ro.
 sure you.

4 - 3 6 6 6 6 6

**2nd HPSCHD
 THEORBO
 CELLO**

65 (o = ♩) (♩ = o)

del cor mi - i - o, i - do-lo del cor mi - - -
 my heart, m[y] - y heart, i - dol of my fond heart, - - -

6 # 6 6

69

o, giun - ta è pur l'ho - ra che del mi - o ben go - drò.
 — now comes the hour when I can re - vel in my love.

Non più, non più s'in - ter - por -
 No more, no more will an - y

6 6 7 - 6 # 6 3 5 6

74

Non più, non più, non più!
 No more, no more, no more!

Cor nel
 I've no

rà no - ia o di - mo - ra. Non più s'in - ter - por - rà noia o di - mo - ra.
 hin - drance come be - tween us. No more hin - dran ces shall come be - tween us.

6 4 3 5 6 6 6 4 # 6

79

pet - to non ho, me'l ru - ba - sti, dal cor, dal cor me
heart in my breast, for you stole it, stole it. You've car - ried

Me'l ru - ba - sti, sì, sì, dal cor,
For you stole it, yes, yes, stole it,

6 # 6 # 6 6

84

lo ra - pi de' tuo be - gli oc - chi.
off my heart with your sweet eyes. —

dal cor, dal cor me lo ra - pi de' tuo be - gli oc - chi un
stole it, You've car - ried off my heart with your sweet eyes with their

5 6 # 6 6 6 # 6

88

Per te, ben mi - o,
With you, my love, —

lu - ci - do se re - no.
lus - ter so se rene. —

Per te, ben mi - o, non ho più co -
With you, my love, I've no heart with - in

7 6 # 6 — 6 # 6

93

per te, ben mi - o, non ho più co - re in se - no, ben mi - o, non
with you, my love, I've no heart with - in my bo - som; my love, I've no

re in se - no.
my bo - som. —

Per te, — ben mi - o, non
With you, — my love, I've no

4 - # — 6 # 6 4 - # — 6 6

99

ho più co-re in se - no. Strin - gi - mi tra le brac - cia in - na - mo - ra -
heart with - in my bo - som. I shall hold in my arms the dear be - lo -

ho più co - re in se - no. Strin - gi - mi tra le brac - cia, strin - gi - mi tra le brac - cia in - na - mo - ra - te
heart with - in my bo - som. I shall hold in my arms, — I shall hold in my arms the dear be - lo -

6 4 - # 6 5 6 6 4 - 3

104

te che mi tra fis - se, ohi - mè, no,
ved who has trans - fixed me, ah! no,

che mi tra fis - se, ohi - mè, non in - ter - rot - te ha - vrai l'ho - re be - a - te.
ved who has trans - fixed me, ah! no in - ter - rup - tion shall dis - turb our bliss - ful

6 6 6 # 5 6 # #

109

no, _____ no, no!
no, _____ no, no!

Se ben per-du-ta in
Though I am lost in

—
hours, non in-ter-rot-te ha-vrai l'ho-re be-a-te.
no in-ter-rup-tion shall dis-turb our blissful hours.

6 6 6 4-# 6

114

te, in te, in te mi tro-ve-rò,
you, in you, in you I find my-self,

Se ben per-du-to in te, in te, in te mi tro-ve-
Though I am lost in you, in you, in you I find my-

6 # 6 5 6

119

in te, in te mi tro - ve rò, e tor - ne - rò a ri - per - der -
 in you, in you I find my self, and I'll once more lose my - self in

rò, in te, in te mi tro - ve rò,
 self, in you, in you I find my self,

6 # 6 6 # 6

123

mi, ben mi - o, tor - ne - rò a ri - per - der - mi, ben mi - o, che
 you, my dear - est, I'll once more lose my - self in you, my dear - est, for

e tor - ne - rò, tor - ne - rò a ri - per - der - mi, ben mi - o,
 and I'll once more, I'll once more lose my - self in you, my dear - est,

4 - # 6 6 # 6 4 - #

128

sem - pre, che sem - pre in te per - du - ta
al - ways, for ways, for al - ways when I am lost there,
che sem - pre in te per - du - to mi tro - ve rò, che sem -
for al - ways when I am lost there, I find my self, for al -

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

134

[rit.] *[ad libitum]*
mi tro - ve - rò, in te per - du - ta, in te per - du - ta, in te per - du - ta mi
I find my - self, when lost in you, dear, when lost in you, dear, when lost in you, dear, I
pre, in te per - du - to, in te per - du - to mi
ways, when lost in you, dear, when lost in you, dear, I

4 - # 6 # 6 #

137

tro - o - ve - rò.
fi - - - - ind - my - self.

6 7 6 # 6 4 5 - # #

Scene 6 Arnalta

Scenes 6 and 7 are in this order in both manuscript scores, but they are reversed (*i. e.* Ottavia's scene is first) in the printed scenario and most of the early libretti. This score keeps the order of scenes from the musical settings.

1 ARNALTA

Hog-gi, hog - gi sa - rà Pop - pe - a, sa - rà Pop - pe - a di Ro - ma, di Ro - ma im - pe - ra - tri -
On this day, on this day Pop - pe - a, to - day Pop - pe - a o - ver Rome, all Rome will reign as em -

**1st HPSCHD
THEORBO**

4

ce, di Ro - ma, di Ro - ma im - pe - ra - tri - ce. I - o, che son la nu - tri - ce, a -
press, o - ver Rome, all Rome will reign as em - press. And I, who am her old nurse - maid, shall

4 - 3

8

scen - de - rò del - le gran - dez - ze j gra - di. No, no, col vol - go, no, col vol - go, col vol -
now as - cend to an au - gust po - si - tion. No, no, with pea - sants, no, with pea - sants, with pea -

6 6 # # # # # #

12

go io non m'ab-bas - so più. Chi mi die - de del tu, tu, hor con no - va ar - mo - ni - a gor -
 sants I'll not de - mean my - self. Those who once said, "hey you," "you," now with new dul - cet ca - dence will

16

gheg - gie - ram - mi, il "Vo - stra Si - gno - ri - a, Vo - stra Si - gno - ri - a."
 war - ble hum - bly, "an' if it please mi - la - dy, if it please mi - la - dy."

6 6 6 6 6 4 - # #

20

Chi m'in-con-tra per stra - da mi di - ce, "fre - sca don - na e bel - la, fre - sca, fre - sca don - na e
 Those I meet in the street will all say, — "youth - ful wo - man and love - ly, youth - ful, youth - ful wo - man and

24

bel - la, bel - la an - co - ra." Et i - o, pur so che sem - bro del - le si - bil - le il leg - gen - da - rio an -
 still a love - ly beau - ty." And I know that I re - sem - ble more the old sib - yls in leg - ends of the

4 - 3 b b b b 4 - #

29

ti - co, ma o - gn'un co - sì m'a - du - la cre den - do gua - da - gnar - mi per in - ter - ce - der gra - zia
 an - cients, but eve - ry one will court me be lie - ving they can win me to in - ter - cede for fa - vor

b b 6 6 6

33

di Pop-pe - a. Et io, et io, non, fin-gen-do di non ca - pir le fro - di, in cop-pa di bu -
with Pop - pe - a. And I, and then I, pre-tend-ing that I don't see the fraud, — from this gob - let of

6 4-3 6b 5b 6b 5 3 6

37

gi - e, di bu - gi - e be - vo le lo - di. Io nac - qui ser - va, e mo - ri -
lies, this gob - let of — lies will drink their prais - es. I'm born a ser - vant, and I shall

b 4 - # # #

41

rò, e mo - ri - rò, e mo - ri - rò ma - tro - na. Mal vo - len - tier mor - rò. Se ri - na - sces - si un
die, and I shall die, and I shall die a ma - tron. I would not like to die. Were I to be re -

6 4 - 3 #

45

di, se ri - na - sces - si, se ri - na - sces - si un di vor - rei na - scer pa - tro - na e mo - rir ser -
born, were I re - born, — were I re - born one day, I'd be born as a grande dame and die a ser -

5 6 2

49

va. Chi la - scia le gran - dez - ze pian - gen - do a mor - te va, ma chi ser - ven - do sta
vant. She who sur - ren - ders great - ness will go to her death in tears, but she who stays a servant,

b # b

Cf. critical notes about this measure.

53

con più fe - li - ce, fe - li - ce sor - te, co - me fin de gli sten - ti a - ma la mor - te. —
with a much hap - pi - er, hap - pier fate, — as the end of her la - bors loves — and wel - comes death.

6 6

Scene 7

Ottavia

1 OTTAVIA

A... a... a... a Dio Ro - ma; a... a... a Dio pa - tria; a... a -
A... a... a... a - dieu Rome; — a... a... a - dieu home - land; ah, my

THEORBO

mi - ci, a - mi - ci, a Di - o. In - no cen - te da voi par - tir con - vie - ne. Va - do a pa - tir l'e - si - lio in
friends, my friends fare - well all. Though I'm in - no - cent, I am forced to leave you. In bit - ter tears I go now to

4 2 6 6 6 6 6

pian - ti a - ma - ri. Na - vi - go di - spe - ra - ta, di - spe - ra - ta i sor - di ma - ri.
suf - fer ex - ile. Hope - less in my des - pair, — I must now sail — the heart - less wa - ters.

6 6 6 4 -

L'a - ria, che d'ho - ra in ho - ra ri - ce - ve - rà i miei fia - ti, gli por - te - rà per no - me del cor mi - o a ve -
Breez - es, which hour by hour will re - ceive my count - less sighs, — will bear them in the name of my — heart back to be -

6 #

**THEORBO
LIRONE**

der, a ba - ciar le pa - trie mu - ra, — et i - o sta - rò so - lin - ga al - ter nan - do le mos - se ai
hold and to kiss the walls of my home - land, — while I must re - main a - lone, — al - ter - na - ting be - tween bit - ter

6 6 4 - 3 b b 5 b 6 6

28

pian - ti, ai pas - si, in - se - gnan - do pie - ta - de ai fred - di sas - si. Re - mi - ga - te, re - mi -
tears and pac - ing, teach - ing kind - heart - ed pi - ty to fri - gid rocks. — Ply your oars, — ply your

6 b 6b [b] [b] [b] **1st HPSCHD THEORBO**

33

ga - te, re - mi - ga - te hog - gi mai per - ver - se gen - ti al - lon - ta - nar - mi, al - lon - ta - nar - mi da, da,
oars, — ply your oars straight - a - way, per - ver - ted peo - ple; take me a - way now, take me a - way now from, from,

THEORBO

35

da - gli a - ma - ti li - di. — Ahi, ahi, ahi, sa - cri - le - go duo - lo, tu, tu, tu m'in - ter - di - ci il
from these shores I so — love. Ah, ah, ah, you blas - phe - mous sor - row, you, you, you would for - bid my

[b] 6 6 **1st HPSCHD THEORBO**

39

pian - to quan - do la - scio la pa - tria, in - ter - di - ci il pian - to quan - do
weep - ing as I go from my coun - try, you e - ven for - bid weep - ing as I

6 6

42

la - scio la pa - tria. Né stil - lar u - na la - cri - ma poss' i - o men - tre di - co ai pa - ren - ti e a Ro - ma,
go from my coun - try. Nor can I shed ev - en — a sin - gle tear — as I say to my fami - ly and Rome, —

[#] 6 [#] [#] 7 6 5#

46

né stil - lar u - na, u - na la - cri - ma poss' i - o men - tre di - co ai pa - ren - ti e a Ro - ma, a Di - o.
nor can I shed a sin - gle, a sin - gle tear — as I say to my fami - ly and Rome, — fare - well.

5# 6 6 #

Scene 8

Nerone, Poppea, Consoli, Tribuni, Coro di amori

1 **NERONE**

A - scen - di, a - scen - di, o mia di - let - ta, di - let - ta, a - scen - di del - la su -
A - scend, — a - scend, — oh my be - lov - ed, be - lov - ed, a - scend to the height su -

**2nd HPSCHD
THEORBO**

4

pre - ma al - tez - za al - l'a - pi - ce su - bli - me, o mia di - let - ta, o mia di - let - ta,
preme, to the ab - so - lute sum - mit, the sub - lime — crown, oh my be - lov - ed, oh my be - lov - ed,

6 # # # # #

8

blan - di - ta da le glo - ri - e ch'am - bi - sco - no ser -
ex - alt - ed by the glo - ries that long to serve you

6

11

vir - ti co - me an - cel - le, ac - cla - ma - ta, ac - cla - ma - ta dal mon - do, dal mon - do e da le stel -
as your maids - in - wait - ing, and ac - claimed, and ac - claimed by the world, by the world and stars in heav -

6 # 4 -

14

le. Scri-vi, scri-vi del tuo tri-on - fo tra i più ca - ri, più ca - ri tro - fe - i a - do -
 en. Now in - scribe, now in - scribe in tri - umph that most pre - cious, most pre - cious of tro - phies, my be -

6 7 6#

**THEORBO
CELLO**

18

ra - ta Pop - pe - a gl'af - fet - ti
 lov - ed Pop - pe - a: the love that I

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

22

mie - i.
 bear - you.

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

26 POPPEA

Il mio ge nio con - fu - so, con - fu - so al non u - sa - to lu - me qua - si per - de il co - stu - me, si -
 My poor spi rit, be - wil - dered, be - wil - dered by un - ac - cus - to med splen - dor al - most los - es its hab - it, my

1st HPSCHD
 CELLO

6 # 6 6 6 6 5 6
 3_b

gnor, di rin - gra zia - a - a - ar - ti. Su que - st'ec - cel - se ci - me
 lord, of say - ing tha - a - a - ank you. Up - on these lof - ty sum - mits

6 4 - 3

o - ve mi co - lo - ca - sti per ve - ne - rar - ti a pie - no, io non ho cor, non ho cor che ba - sti.
 where you now have placed me, I don't have heart e - nough, not heart e - nough, to a - dore you ful - ly.

6 # 4 - #

Do - ve - va la na - tu - ra al so - pra più de - gli ec - ces - si - vi af - fet - ti un co - re a par - te fab - bri -
 For na - ture should pre - pare us for such an ex - cess of in - tense e - mo - tions by giv - ing us a se - cond

6 6 5# 6 6 6 6

43

Solo violin

Musical notation for two staves of Solo violin, measures 43-47. The music is in 3/8 time and begins with a rest in measure 43.

Solo violin

NERONE

Musical notation for voice and basso continuo for measures 43-47. The voice part includes lyrics and a trill (tr) in measure 45. The basso continuo part includes figured bass notation.

car — ne j pet - ti. Per ca - pir - ti ne gl'oc-chi il sol, il
heart — in our breasts. That it fit in your eyes — the sun, the

6 6 — 6 4 3 Passacaglio* 6 4 - 3

**THEORBO
CELLO**

*See critical note about "passacaglio" in measures 46 and 61.

48

Musical notation for measures 48-51, including voice and basso continuo parts.

sol s'im-pic-cio-li, s'im - pic - cio - li. Per al - ber - gar - ti in se - no,
sun has shrunk in size, has shrunk in size. That it may dwell in your breast, the

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

52

Musical notation for measures 52-55, including voice and basso continuo parts.

l'al - ba, l'al - ba dal ciel par - ti, par - ti, l'al - ba dal
dawn, the dawn from the sky de - parts, de - parts, dawn from the

b 6 6 6 5 6 5 4 - 3 5 - 6

56

ciel, dal ciel par-ti, par-ti, e per far-ti, e per far-ti so-vra-na a don-ne e a
 sky; the sky de-parts, de-parts; and to make you, and to make you the queen ov-er wom-en and

6 4 - 3 **2nd HPSCHD** 7 - 6#

60

de - e Gio-ve nel tuo bel vol-to, Gio-ve nel tuo bel vol-to stil - lò, stil - lò le
 god - desses, Jove in your love - ly face, Jove in your love - ly face has dis - tilled the stars of

6 Passacaglio 6

2nd HPSCHD CELLO

64

stel - le e con-su mò l'i - de - e,
 heav - en and there ex - hausts his - gen - ius,

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

68

con-su-mò
there ex-hausts

l'i-de-e.
his gen-ius.

Figured bass notation: \square b 6 6 4 4-3 6 \flat

72

POPPEA

Dà li-cen-za, dà li-
Grant per-mis-sion, grant per-

Figured bass notation: \square 7 \flat \square 6 6 4-3

**THEORBO
CELLO**

77

cen-za al mio spir-to ch'es-ca dal-l'a-mo-ro-so la-be-rin-to di tan-te lo-di e tan-te, e
mis-sion to my spi-rit for it to leave this la-by-rinth of love, in which there is so much praise, and

Figured bass notation: 6 6 6 6 \square # # 6

80

che s'u-mi-lii a te co-me con-vie-ne, mio re, mio spo-so, mio si-gnor, mio
let it hum-ble it-self to you, as it should, my king, my hus-band, and my lord, my

Figured bass notation: 6 \square 5 6 # 6 6

83

be - ne, mio be - ne, mio re, mio spo - so, mio si - gnor, mio
 dear - est, my dear - est, my king, my hus - band, and my lord, my

4 # 6 4 # 6 6 4 # 6

88

be - ne, mio be - ne, mio be - ne.
 dear - est, my dear - est, my dear - est.

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

93

NERONE

Ec - co, ec - co ven - go - no, ec - co ven - go - no i con - so - li e i tri -
 Look there, see them com - ing here, see them com - ing, the con - suls and the

4 #

TUTTI CONTINUO

98

bu - ni, a ri - ve - rir - ti, o, o ca - ra. Nel so - lo ri - mi -
 trib - unes, to pay you hom - age, oh, oh dear - est. From just be - hold - ing

6 # #

**2nd HPSCHD
CELLO**

101

rar - ti il po - po - lo e' l se - na - to ho - mai, ho -
 you here, the peo - ple and the sen - ate at once, at

6 7 5 - # # 6 6 # 6 6

105 *tr*

mai co-min-cia a di-ve-nir be-a-to, a di-ve-
 once come to feel that you will bring them bless-ings, that you will

6 7 - 6# 5/3 5/3 6 6 6 5 - # 4 -

108

nir, a di-ve-nir, a di-ve-nir be-a-to.
 bring, that you will bring, that you will bring them bless-ings.

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

Sinfonia [Cornetti, sop. recorders, strings]

111

TUTTI CONTINUO

5b b

116

6 6 5b 4b - 3

120

b 6 4 3

124

6 b 6 6b 5b 6

127

6 6 5 4 - 3

130

[Cornetto 1]

[Cornetto 2]

[Viola]

CONSOLI E TRIBUNI

A te, a te, so - vra - na au - gu - sta con il con
 To thee, to thee, oh sov' - reign, ex - alt - ed by u - ni -

TUTTI CONTINUO

6 5 3 5 - 6

134

il con-sen-so u-ni-ver-sal, u ni-ver-sal di Ro - ma in-dia-de miam, in-dia-de
 u - ni - ver - sal, by the u - ni ver - sal will of Ro - mans, we give this crown, we give this

sen-so u - ni - ver - sal, u - ni-ver sal di Ro-ma, di Ro - ma in-dia-de-miam, in-dia-de
 ver - sal, by the u - ni - ver - sal will of Ro-mans, of Ro - mans, we give this crown, we give this

6 6

138

miam la chio - ma. A te l'Eu-ro-pa, a te l'Eu-
crown up-on your head. *To you all Eu-rop, to you all*

miam la chio - ma. A te l'A-sia, a te l'A-fri-ca s'at-ter-ra, s'at-ter-ra;
crown up-on your head. *To you A-sia, to you* *Af-ri-ca bow down and pay trib-ute.*

4 - 3

142

ro-pa e'l mar che cin-ge e ser-ve que - st'im-pe - rio fe - li - ce 3
Eu-rop and seas sur-round-ing and serv-ing *this most for - tu-nate em - pire*

que - st'im-pe - rio fe - li - ce ho - ra con - sa - cra e 3
this most for - tu-nate em - pire *con - se - crate now and*

6 4 4 - 3

146

do - na, e do - na que - sta del mon - do im - pe - ri - al co - ro - - - na, ho - ra con -
grant you, and grant you rule o'er the world with this im - pe - rial crown, con - se -
crate now and grant you, and grant you

6 [b] 6 5 - 4 6

151

que - sta del mon - do im - pe - ri - al co - ro - - - sa - cra e do - na, e do - na que - sta del mon - do im - pe - ri - al co -
rule o'er the world with this im - pe - rial crown, que - sta del mon - do im - pe - ri - al co -
rule o'er the world with this im - pe - rial

6 - 5 [b] 6 7 6 4 5 - 6 [b]

154

na, que - sta, que - sta
with this, with this

ro - - - - - na, que - sta, que - sta
crown, - - - - - with this, with this

im - pe - ri - al,
im - pe - rial crown, - - - - -

* 5
3
*In V, this figure is 6.

**Cf. critical notes for trillo in these measures.

157

im - pe - ri - al,
im - pe - rial crown, - - - - -

im - pe - ri - al / im - pe - rial crown, - - - - -

co - ro - na.
im - pe - rial crown.

co - ro - na.
im - pe - rial crown.

im - pe - ri - al / im - pe - rial crown, - - - - -

co - ro - na. / im - pe - rial crown.

im - pe - ri - al / im - pe - rial crown, - - - - -

6b

6
4
3

6 - 5 4 - 3

Sinfonia [Cornetti, sop. recorders, strings]

160

TUTTI CONTINUO

7 7^b 6 5

164

6 5 3 6 6 5

169

6 5 # 4 2 6 # 6 4 - #

173

Hor can - tia - - - - - mo gio - con - di, gio - con - di, can - tia - mo gio -
Let us sing - - - - - *now* re - joi - cing, re - joi - cing, let's sing now re -

173

Hor can - tia - - - - - mo gio - con - di, gio - con - di, can - tia - mo gio -
Let us sing - - - - - *now* re - joi - cing, re - joi - cing, let's sing now re -

173

Can - tia - mo,
Let's sing now,

[Continuo]

Can - tia - mo gio - con - di, gio - con - di, can - tia - mo gio -
Let's sing now re - joi - cing, re - joi - cing, let's sing now re -

2nd HPSCHD
THEORBO

6

[Violin]

[Violin]

[Continuo]

1st HPSCHD
CELLO

177

con - di.
 joi - cing.

177

con - di.
 joi - cing.

177

con - di.
 joi - cing.

4 - 3

6

6

6 5

6 6 7 4 - 3

181

...e in cie - lo, e in cie - lo
 ...and heav - en, and heav - en

181

...e in cie - lo, e in cie - lo il
 ...and heav - en, and heav - en the

In ter - ra, in ter - ra il gio -
 In this world, in this world the de -

In ter - ra, in ter - ra il gio -
 In this world, in this world the de -

6 6

186

il gio - ir, il gio - ir, il gio - ir, il gio - ir so - vrab - bon - da.
 the de - light, the de - light, the de - light, the de - light is o'er - flow - ing.

186

gio - ir, il gio - ir, il gio - ir, il gio - ir so - vrab - bon - da.
 de - light, the de - light, the de - light, the de - light is o'er - flow - ing.

ir.
 light...

ir, il gio - ir, il gio - ir, il gio - ir so - vrab - bon - da.
 light, the de - light, the de - light, the de - light is o'er - flow - ing.

6 7 6 5 5 4 - 3

190

190

190

190

190

6 6 6 6 - 5 4 3



194

194

194

194

194

Si sen - - - ta rim - bom -
...is heard now, ring - ing

In o - gni cli - ma, in o - gni re - gi - o - ne si sen - - -
In eve - ry cli - mate, in eve - ry land and re - gion is heard

Rim - bom - bar, rim - bom - bar, rim - bom -
...ring - ing out, ring - ing out, ring - ing

In o - gni cli - ma, in o - gni re - gi - o - ne rim - bom - bar, rim - bom - bar,
In eve - ry cli - mate, in eve - ry land and re - gion, ring - ing out, ring - ing out,

6 6

198

bar, rim - bom - bar, si sen ta rim - bom - bar, rim - bom - bar Pop - pe - a, Pop -
 out, ring - ing out, is heard now, ring - ing out, ring - ing out: Pop - pe - a, Pop -

ta rim - bom - bar, rim - bom - bar, si sen ta rim - bom - bar Pop - pe - a, Pop -
 now, ring - ing out, ring - ing out, is heard now, ring - ing out: Pop - pe - a, Pop -

bar, si sen - ta rim - bom - bar, rim - bom - bar Pop - pe - a e Ne - ro - ne,
 out, is heard now ring - ing out, ring - ing out: Pop - pe - a and Ne - ro,

si sen - - - ta rim - bom - bar, rim - bom - bar Pop - pe - a e Ne - ro - ne, Pop - pe - a e Ne -
 is heard now ring - ing out, ring - ing out: Pop - pe - a and Ne - ro, Pop - pe - a and

6 6 6 # 5 6 # 6
 3

Empty musical staves for piano accompaniment.

202

pe - a e Ne - ro - ne, Pop - pe - a e Ne - ro - ne.
 pe - a and Ne - ro, Pop - pe - a and Ne - ro.

pe - a e Ne - ro - ne, Pop - pe - a e Ne - ro - ne.
 pe - a and Ne - ro, Pop - pe - a and Ne - ro.

rim - bom - bar Pop - pe - a, Pop - pe - a e Ne - ro - ne.
 ring - ing out: Pop - pe - a, Pop - pe - a and Ne - ro.

ro - ne, rim - bom - bar Pop - pe - a e Ne - ro - ne.
 Ne - ro, ring - ing out: Pop - pe - a and Ne - ro.

4 - # 6 4 - 3

Empty musical staves for piano accompaniment.

204

6 6 6 7 4 - 3

208 POPPEA

NERONE

Pur ti mi - ro,
I be-hold you,

pur ti mi-ro, —
I be-hold you, —

Pur ti go - do,
I a - dore you,

pur ti
I a -

6 5 6 # 6 # 6 #

**THEORBO
CELLO**

211

pur ti strin - go, — pur ti strin - go, — pur t'an -
I em - brace you, — I em - brace you, I en -

go - do, — pur t'an - no - do, pur ti strin -
dore you, — I en - chain you, I em - brace

6 6 # 6

214

no - do, più non pe - no, non pe - no, più non
chain you; no more suf f'ring, no suf f'ring, no more

go, — pur ti strin - go, più non mo - ro,
you, I em - brace you; no more dy - ing.

5 6 4 - #
3 # 4 2

236

cor, mia vi - ta, si, si, si, si, si; si, mio ben, si, mio cor, mia vi - ta, — si.
heart, oh my life, yes, yes, yes, yes, yes, yes, my love, yes, my heart, oh my life, — yes.

mia vi - ta, si, si, si, si, si, si, si; si, mio ben, si, mio cor, mia vi - ta, — si.
oh my life, yes, yes, yes, yes, yes, yes, yes; yes, yes, my love, yes, my heart, oh my life, — yes.

6 5 6# # 6 6 6 # 4

241

lo son tua, spe-me mia, dil - lo, di, spe-me mia, dil - lo, di,
I am yours, my dear hope, say it, say, my dear hope, say it, say,

Tuo son io, dil - lo, di, tu sei pur, l'i - dol mio, tu sei
Yours am I, say it, say, on - ly you, god - dess mine, on - ly

6 # 6 # # 4 - # # #

246

l'i - dol mio, tu sei pur, si, mio ben, mia vi - ta, si, si, si,
he - ro mine, on - ly you, yes, my love, oh my life, yes, yes, yes,

pur, dil - lo, di, l'i - dol mio, si, mio cor, mia vi - ta,
you, say it, say, god - dess mine, yes, my heart, oh my life,

6 5 - 6 6 #

251

si; si, mio cor, mia vi - ta, si, si, si, si, si; si, mio ben, si, mio cor, mia
yes; yes, my heart, oh my life, yes, yes, yes, yes, yes; yes, yes, my love, yes, my heart, oh

si; si, mio ben, mia vi - ta, si, si, si, si, si, si, si; si, mio ben, si, mio cor, mia
yes; yes, my love, oh my life, yes, yes, yes, yes, yes, yes, yes; yes, yes, my love, yes, my heart, oh

6 # 6 5 6# # 6 6

256 **Adagio**

vi - ta, — sì. Pur ti mi - ro, pur - ti mi - ro, — pur ti strin -
my life, — yes. I be - hold you, I be - hold you, — I em - brace —

vi - ta — sì. Pur ti go - do, pur ti go - do, — pur t'an -
my life, — yes. I a - dore you, I a - dore you, — I en -

6 5
4 #

**THEORBO
CELLO**

6 6 # 6

260

— go, — pur ti strin - go, pur t'an no - -
you, — I em - brace you, I en - chain —

no - - do, pur ti strin - - go, — pur ti
chain - - you, I em - brace — you, — I em -

5 - 6# # 6 5 - 6# #

263

- do, più non pe - no, non pe - no, più non mo - ro, non mo - ro, o mia
— you, no more suf - f'ring, no suf - f'ring, no more dy - ing, no dy - ing, oh my

strin - go, più non mo - ro, più non pe - no,
brace you, no more dy - ing, no more suf - f'ring,

6 4 2 4 - # 6 4 2 6 #

268

vi - ta, o mio te - so - ro, o — mia vi - ta, o — mio te - so - ro.
spi - rit, oh my dear treas - ure, oh — my spi - rit, oh my dear treas - ure.

o mia vi - ta, o mio te - so - ro, o — mia vi - ta, o mio te - so - ro.
oh my spi - rit, oh my dear treas - ure, oh — my spi - rit, oh my dear treas - ure.

6 4 - # # 6 5 - 4 - #

Appendix

The following dialogue for Cupid and Venus is in the final scene of the opera in the Venice manuscript immediately following the D minor sinfonia which ends at m. 172. The dialogue is in turn followed by the closing duet, "Pur ti miro," for Nero and Poppea.

In the main text of this edition, it has been replaced by the "Choro di amori" taken from the Naples manuscript.

This dialogue is crossed out in V, as is the preceding sinfonia. In N, it is part of a longer scene that includes Cupid, Venus, and choirs of amori, as well as Nero and Poppea.

173 AMORE

Ma-dre, ma-dre, sia con tua pa - ce, tu in cie - lo sei Pop-pe - a, que - sta, que - sta è
Mo-ther, mo-ther, with your per-mis-sion, you in heav'n can be Pop-pe - a, while she, while she

177 VENERE

Ve - ne-re, que - sta è Ve - ne-re in ter - ra.
Ven - us is, while she Ven - us is on the earth.

182

io, io mi com-piac-cio, mi com-piac-cio, o fi - glio, o
I, I would be hap - py, I'd be hap - py, oh my son, oh

186

fi - glio, di quan - to, di quan - to ag - gra - da a te, ag - gra - da a
my son, with that which, with that which is pleas - ing to you, pleas - ing to

191

te, mi com-piac - cio, mi com-piac - - - - - cio, di
you, I am hap - py. I am hap - - - - - py with

193

quan - to ag - gra - da - a - te.
that which is pleas - ing to - you.

[tr] Dia - si pur, dia - si
Let's con - fer, let's con -

6 6 4 - 3 6

197

pur a Pop - pe - a, a Pop - pe - a il ti - to - lo di de -
fer on Pop - pe - a, on Pop - pe - a the ti - tle of a god -

6 4 - 6 4 - # # 4 - #

201

a, di de - - - a, dia - si pur, dia - si pur a Pop - pe - a il
dess, a god - - - dess, let's con - fer, let's con - fer on Pop - pe - a the

6 # 6 7 - 6 6

205

ti - to - lo di de - - - a, il ti - to - lo di de -
ti - tle of a god - - - dess, the ti - tle of a god -

4 - 6 4 - 6 6 6 4 - 3

210

a.
dess.

6 6 6 6 4 - 3 6 6 4 - 3

CRITICAL NOTES

V = Venice manuscript / N = Naples manuscript

PROLOGUE (*Fortuna, Virtù, Amore*)

71: In V, the voice has D-B on the third beat (here altered to D-A, as given in N).

86: V shows the second beat (G-Eb-F) as three 16ths beamed together.

ACT I*Scene 1 (Ottone)*

13-14: In V, the first two words are not elided as in m. 32, so that "centro" has the wrong accentuation. (The syllable "-tro" is under the final note on the next page.)

119: The first three 16ths are written as 8ths in V.

Scene 2 (Ottone, 2 soldiers)

3: The bass line in this measure is from N. The first two notes are missing in V.

40: In V, there is an extra A 16th note after the tied B. It has been deleted here.

60: V has "nel tradire," instead of "sul tradire," as in N. It also gives the third and fourth notes as 16ths, instead of 8ths.

Scene 3 (Poppea, Nerone)

49: N and libretti assign mm. 49-55 to Nero, but V gives this passage to Poppea, which interpretation is supported by the words.

55: V gives only a bass line for this ritornello.

80: The flat before the first bass note is missing in V but is given in N.

88 & 93: The violin trills in these bars have been notated as 32nds, as was conventional in this period. They should be played freely (accelerating).

Scene 4 (Poppea, Arnalta)

11: Here and in m. 17, measures are overlapped between the voice part and the ritornello.

12: In this repeat of the ritornello (for which only the bass line is given), the bass for this one measure differs from that in the previous ritornello, as can be seen here.

42: For this this ritornello, a bass line was first written (without upper parts) that continues the triple-meter warlike music of Poppea's "per me guerreggia." But that has been crossed out, and the direction "Ritornello da capo" has been written over it.

58: V gives the first bass note as A, presumably in error. In N, it is given as F.

80: Arnalta's passage and the following ritornello are marked "alla 4a," as is much of her music in this scene and much of the opera. It was evidently transposed for a particular singer.

88, 117, 128: V only gives the bass line for this ritornello, but where it repeats at 117, two violin parts are written (evidently later) into a single blank staff above the bass. Those are reproduced here. The Naples manuscript has a different ritornello (in four voices) over this bass line.

112: "Speranza" in V, but "presenza" in N & libretti. The latter, which is given here, seems the better choice within this context.

- 143: This passage for Arnalta is marked "come stà," *i. e.* not to be transposed.
 153: In V, bass notes are low A and D. The C-G is from N and is more likely correct.
 175-176: Here N has "donna," instead of "cieca," but "cieca" also works, because Fortune was sometimes depicted blindfolded and sometimes bald in the back of her head (with a long forelock by which one could "seize Fortune").

Scene 5 (Ottavia, Nutrice)

- 83-84: N has "s'estingua," instead of "perdona."
 223: Both V & N have this rhythm, but editions have even 8ths throughout measure.
 232-233: In V, the sharps are somewhat above the two bass note D's, instead of in front of them, making these D-naturals with a sharp figure below them. But, as in several other places, their exact placement may be a hasty copyist error, since here D# makes good harmonic sense. In N, the two D's are tied, and there appears to be a sharp before the first one.

Scene 6 (Seneca, Ottavia, Valletto)

- 47-49: The bass line for these three bars is somewhat muddled in both manuscripts. In V, the second bass note in m. 47 is "F," but with a # continuo figure. Then the first note of m. 49 is "D," with a # continuo figure written between the two notes in that measure, which might apply to both. In N, the six notes of these measures are E-F#-G-A-E-E. Both scores appear to contain errors. The solution given here is one possibility.
 53-60: In N and libretti, this sentence reads, "Ma la virtù costante usa a bravar le stelle, il fato e'l caso gia mai non vede, non vedi occaso." In V, it is shortened, as given here.
 95: The high fourth note in the voice is F, instead of G, in both V & N., but a G not only harmonizes with the bass but follows in sequence from the previous measure. The F in the manuscripts could perhaps be an error copied from a common source.
 116: The rhythms in this bar are confused in both manuscripts. In V, the rest is missing, and the rhythms of the notes are 16th-8th-16th-16th-quarter-quarter-quarter. In N, the measure begins with a 16th rest followed by notes in this rhythm: 16th-8th-16th-16th-8th-quarter-quarter. The lyrics for this measure are missing in N.
 116-157: This passage for Valletto, from "Madama, madama" through "che si dica," is crossed out in V.

Scene 9 (Nerone, Seneca)

- 6: V places the # in the bass clearly in front of the second note, making it D#, not a D with a sharp continuo figure. In N, there is no continuo figure or sharp on the D.
 82: In V, the second and third 8th notes in the voice appear to be a step too low (A-B). That is possible, but they seem better as B-C, as in N and as given here.
 107: V gives the third note in the voice as B, instead of A. In N, it is A, as given here.

Scene 10 (Poppea, Nerone)

- 1: At beginning of this scene in V is the rubric, "Alla 4a."

74-86: The inconsistency between "contenti" and "contento" is original in V.

131-133: In V, there are ties between these measures, despite the new syllables.

Perhaps it is to suggest legato and stillness?

159ff: V gives the rubric "come stà" for Nerone in mm. 159, 163, and 166, but "alla 4a" at m. 168.

Scene 11 (Ottone, Poppea)

In V, the first, third, and fifth ritornelli (mm. 1, 51, 99) are all marked "Un tono più alto" and are accordingly transposed up a step in this edition to match the key of the vocal sections that follow them. The 2nd, 4th, and 6th ritornelli (mm. 24, 74, 124) are all marked "Come stà" and so are left as written, thus matching the key of the following vocal music. The dramatic shifts of key between Ottone and Poppea wonderfully depict the discord between them.

45: In V, the first note in the voice is A, a third too high.

Scene 13 (Drusilla, Ottone)

30 & 33: For these measures, which are written in V in white notation, the half notes would be approximately twice the speed of those in the surrounding measures.

32: The continuo figure in V appears to be a hastily written 4. It is 4-3 in N.

ACT II

Opening sinfonia

This sinfonia is the opening of the opera in the Naples manuscript and could be used here as an introduction to Act II, if one is desired. In N, it is in three voices, even though most ritornelli in that manuscript are in four voices. The viola part here is editorial.

Scene 1 (Seneca, Mercurio)

II, 1 (54-57): The words for these bars are missing in V but are given in N and in libretti.

58: Instruction written here in V for Mercurio: "Alla 5a alta."

64: "Come stà."

128-134: The words for these bars are missing in V but are given in N and libretti.

Scene 2 (Liberto, Seneca)

68: In both N and V, the fourth note in the voice is G#, rather than natural, possibly due to an error in an earlier common source.

99: The first note in the continuo is given as G# in V and G-natural in N, but it presumably should be F#.

Scene 3 (Seneca, i famigliari)

From this point, the anonymous copyist of Act II (not Maria Cavalli, who copied Acts I and III) has not given scene numbers or indicated clear divisions between scenes.

- 38: In V, only the bass line given for this ritornello, with three blank staves above it. These upper parts are by the editor.
- 72: In V, the first continuo note is "G." (Cf. meas. 31.)

Scene 4 (Valletto & Damigella)

- 53-57: Lyrics "cervello" through "ma" are missing in V and are taken from N. However, the word "tresca" is taken from the Venice libretto, because it is better in context than "cresc'," which is in N.
- 60-72: "Così" through "confetto" are missing in V and taken from N (which has a different musical setting) and from the Venice libretto .
- 84 ff: The only lyrics in V for this duet are the first "o caro" in the upper voice and the first "o cara" in the lower voice. After that, there is only the word "godiamo" in the upper voice in m. 98 and the single syllable "go-" in the lower voice at the end of m. 98. Those hints suggest that these words may simply be repeated, as they are here. There is no other source for this duet, either in N or in the libretti. That, as well as its musical style -- and even its key signature with two sharps -- suggest that this duet may well be by Cavalli, who himself was overseeing the preparation of the score and the production.
- 93: In V, the second note in the lower voice is F#, as given here, but an A may be a better (correct?) choice.
- 97 & 100: The indications "Presto" and "Adagio" do not indicate true tempo changes, but rather appear to be instructions to push ahead and then once again to relax the pulse.

Scene 5 (Nerone & Lucano)

This scene is written but crossed out in V, although Ellen Rosand makes the case that the scene was not actually cut but was rather replaced by a cleaner second draft (Monteverdi's Last Operas, pp. 110-115). Libretti introduce additional characters, Petronio and Tigellino, but they are not in the musical scores.

- 45-57: In addition to its association with the Greek myth of Persephone, the pomegranate (granatiglia) was a common symbol in Christian art of fertility, life and resurrection. Here Poppea's beauty is able to bring it back to life out of the depths of the cold winter snow.
- 92: V gives Lucano's last two notes as D-B. N has C#-D, as given here.
- 109-153: In V, Nerone's part is marked "alla 4a in alta" at m. 109. The following ritornello at m. 118 and Nerone at 126 are then marked "alla 3a alta." This would put m. 109 to the end of the scene all in G, which makes Nerone's part extremely high. In a performance that cuts from m. 125 (end of first ritornello) to the following scene, one might transpose that ritornello up the third to G minor, as suggested in the manuscript.
- 118 & 144: Only an upper staff and bass line are written in V, with no blank staves between them. Here we treat it as a ritornello for a solo instrument, which seems appropriate as this fevered scene calms down.

Scene 6 (Ottone)

- 1: The beginning of this scene is marked "come stà."

47-51: In Ovid, Clytia was desperately in love with the sun god Helios, but her love was unrequited. For nine days, she sat alone, fasting and mourning, until she was transformed into a heliotrope, a flower that forever turns its head toward the sun.

Scene 8 (Drusilla, Valletto, Nutrice)

41-125: Presumably to adapt to a particular singer, Nutrice's music and the sinfonias are marked "alla 4a." Valletto's music at m. 111 is marked "come stà," which presumably holds true for all his lines.

Scene 9 (Ottone, Drusilla)

36: The G in the voice creates parallel fifths with the bass, but it is in both V and N.

42: The high F is in both V and N, although one might expect E.

52-53: In V, these two measures for Ottone bear his name but are left blank. This is taken from N, but his pitches are here transposed down a 6th, in order to put them into his normal tessitura and to eliminate parallel octaves with the bass line.

86: In both V and N, there are four 16th-notes in the second beat for the lyric "l'ire immortal." However, the sentence seems instead to need "mortal." Because that gives one less syllable, the rhythm of the second beat is here altered to an 8th and two 16ths.

Scene 10 (Poppea, Arnalta)

58: Both syllables are written like this under the single Bb. In N, the note is repeated, but it sounds more like falling asleep, if it is not so rhythmic.

62: In V, there are sharps before both F's and no flats before the E's on either staff. It is thus possible that the music suddenly slips in to E minor in this measure as Poppea becomes sleepy. In N, however, there are no sharps on the F's, but there are flats before the E's, as given here.

64: V has "prestar." N has "apprestar."

82-86: These measures have here been transposed up a step from C minor, following the instructions written into V, where measure 82 has the indication "un tuono più alto" to put it into the same key as the following bars. Meas. 87 is then marked "come stà," as it returns to D.

Scene 11 (Amore)

19, 37, 58: These three ritornelli have only a single top voice and continuo line in V.

66-76: The parallel octaves between viola and voice in 68-69 and 72-74 are from N.

68: Other editions have "non ti nuocerà," following what is in the libretto, but both musical manuscripts have "non ti moverà," as given here.

Scene 12 (Ottone, Amore, Poppea, Arnalta)

68: In V, this is marked "un tuon più alto" for transposition to G.

115-116: This sinfonia, the only four-part sinfonia in V, has major errors in both V and N. From m. 115, the viola part in both manuscripts is off by one measure from the upper parts and the bass. The two continuo C's in that bar -- in small print both here and in the manuscript -- were inserted into V later as a correction (by Cavalli). The bars in brackets have been inserted editorially to make the parts line up.

119: The 8th and 9th notes in the viola part are Eb and D in both V and N. Here they are raised up a step to F and Eb. Also, in the 2nd violin, notes 2-4 (G-A-Bb) are a step too high (A-Bb-C) in both V and N, presumably due to an error in a common source.

ACT III

Scene 1 (Drusilla)

29-30: For the cadence, it is possible to slur the C# into the downbeat D and place the final syllable on the C#, but the Venice manuscript place the last syllable on the downbeat, as given here.

Scene 2 (Arnalta, Littore, Drusilla)

19: In V, the second beat is two 16ths and an 8th, perhaps by mistake. That rhythm has been reversed here to an 8th and two 16ths to better fit the text.

Scene 3 (Arnalta, Nerone, Drusilla, Littore)

16: V gives these three bars to Ottone, but they are correctly given to Nerone in N.

58: Bass notes are thus in V. In N, the two notes are C-F, leading up a fourth as in the previous and following measures.

87: The two bass notes in brackets are missing in V but written in N.

Scene 4 (Ottone, Nerone, Drusilla)

91: V has errors in the continuo in this bar, the four quarters being G-B-G-E. Here we follow N, which gives the correct notes.

Scene 5 (Poppea, Nerone)

4: V has "primi fiori," which is possible but seems less likely than N's "primi fiati."

33: V has "ragione" in this bar, instead of "cagione," as in m. 28. N has "cagione" both times, but the inconsistency in V works well and is retained here.

136-138: In V, Nerone's 16th notes are D-C-D-C in m. 136 and B-A-B-A in 138, which form a slightly different pattern from those of Poppea. Presumably they should imitate the pattern of Poppea's 16ths, but since they differ in both measures, it may be of interest. In N, Nerone and Poppea have the same patterns, as given in the main text here.

Scene 6 (Arnalta)

This scene for Arnalta and scene 7 for Ottavia appear in this order in both V and N, the two musical sources, but they are reversed in both the printed scenario and autograph libretto. Whether the comic scene comes first or second may depend on the production, but here we follow the musical sources.

- 1: Marked "alla 4a," presumably to accommodate a particular singer in a production.
 52: This measure with its pick-up is inserted editorially here, since the words are needed to make sense of the passage and are included in the libretti. However, this is missing in both musical manuscripts.

Scene 7 (Ottavia)

- 32-33: V has "demigate." N has the more normal "remigate."
 45-46: The rhythm and text underlay here is from N. In V, copyist errors have thrown off the accentuation of the words, as well as the placement of notes within the measures as follows:

However, this edition retains the continuo figures and the bass D#'s from V. (In N, they are D-naturals, and there are no continuo figures given.)

Scene 8 (finale)

- 26-27: In V, the four E's that begin Poppea's line were altered to G's by a later hand.
 46 & 61: The term "passacaglio" in these bars does not so much suggest the insertions of two dances, which, in any case, would feel superfluous at this point in the action. Rather, it points to the dance character of these passages for Nerone. This being relatively early in its history, the passacaglia did not necessarily always consist of variations on a repeating bass. Here it appears to refer to the passacaglia character of Nerone's music, a gentle dance in a moderate triple time.
 73: In V, the figure "6" is under the D (first note in continuo). This seems less likely than having it below the A, but it is possible. In that case, the three notes in the second violin should be changed to Bb-A-F.
 111: This sinfonia is copied into V but crossed out. It is not in N, but before the music for the consuls and tribunes, N does seem to allow for it with the rubric, "ritornello si piace."
 142: "Serve" is from N and seems a better reading than "serra," which is in V.
 153: The last note in the upper voice has a sharp in both V and N but should no doubt be natural.

- 156-158: The "tr." or trillo in these measures (as well as in m. 132) indicates that these rigidly notated repeated 16th notes should be performed as freely accelerating notes.
- 160: This sinfonia too is crossed out in V. In N, there is the word "ritornello" following the music for consuls and tribunes, but no ritornello is provided. The decision whether to play this sinfonia and the previous one may depend on whether this amount of time is useful in the staging.
- 173: This choir of amori is taken from N, where it occurs immediately before the final duet. In V, the D minor sinfonia (m. 160) is followed by a brief scene for Venus that is crossed out. That is followed by the final duet, "Pur ti miro," for Poppea and Nerone. In N, there is an extended scene for Venus, Amore, and choirs of amori, as well as a duet for Nero and Poppea ("Su, su Venere ed Amor lodi"), all of it before the final duet, "Pur ti miro."
- 198: Beginning with this measure, a number of obvious wrong notes in the voice parts have been tacitly corrected.
- 203: The last measure of the choir is elided with first measure of the ritornello.

APPENDIX (*Amore, Venere*)

In V, this dialogue between Love and Venus is in the place of the choir of amori that is at m. 73 in the main text of this edition, but it is crossed out.