

Maria Margherita Grimani's *Pallade e Marte*: An Edition with Commentary

By

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Preface

This written project comprises a modern edition with commentary of Maria Margherita Grimani's 1713 operatic work *Pallade e Marte* (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 17741). The goal of this project has been to produce a faithful, scholarly edition which will allow the work to be performed readily by not only early music enthusiasts, but also by university opera departments and performing groups with limited resources. To that end, it includes a full orchestral score; a set of instrumental parts; a piano-vocal score with an original piano reduction suitable for both rehearsal and performance; an English translation of the Italian libretto; detailed commentary exploring the work's history, relevant performance practice concerns, and the editorial process used; and a critical report detailing the editorial emendations to the musical text.

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Commentary

Background Information

Maria Margherita Grimani (fl. 1713–1715) composed her three extant works for the court of Emperor Charles VI (r. 1711–1740) in Vienna. The manuscript source for the first of these, *Pallade e Marte*, is marked Bologna, April 5, 1713, and the work was performed in Vienna for the emperor's name day on November 4 of that year.¹ Her oratorio *La visitazione di Santa Elisabetta* was also performed in 1713, then again in 1718, while her other oratorio, *La decollazione di San Giovanni Battista*, was performed in 1715. Whether or not Grimani lived or stayed in Vienna for any of this time period is unknown, as scholars have not yet tracked down any personal information on the composer.²

The name Grimani suggests a number of possible relations, but unless further records are uncovered, they remain only speculative. Grimani may have been either her married name or her family name. A connection to Pietro Grimani, the Venetian ambassador to Vienna and future doge, seems most probable. He negotiated an alliance with the emperor in 1713.³ Thus it is possible, perhaps even likely, that *Pallade e Marte* was offered to the emperor in connection with that event. Another possible connection is with several members of the Grimani family who owned opera houses in Venice. There was also a Cardinal Vincenzo Grimani, the librettist who

¹ Vienna, Österreichische Nationalbibliothek, Mus. Hs. 17741, accessed November 17, 2015, <http://data.onb.ac.at/dtl/5770257>.

² Barbara Garvey Jackson, "Maria Margherita Grimani," in *Music Through the Ages*, ed. Sylvia Glickman and Martha Furman Schleifer, vol. 2, *Composers born 1600–1699* (New York: G. K. Hall, 1996), 366–367, henceforth referred to by the larger work, as Glickman and Furman Schleifer; Rudolf Klein, "Grimani, Maria Margherita," *Grove Music Online*, accessed March 7, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11786>.

³ Glickman and Furman Schleifer, 366; Klein.

wrote the libretto to Handel's first Italian opera.⁴

Though the details of Grimani's life and family are unknown, there is considerably more information available regarding the other works performed at the court in Vienna during this time period. Notably, there was a succession of women writing operas and oratorios. Maria Anna von Raschenau (1644/50–1714) composed both operas and oratorios, some of which were performed at the court of Leopold I (r. 1658–1705) in 1694 and 1703. Caterina Benedetta Gratianini (fl. 1705–1715) composed at least two oratorios, one of which is known to have been performed in 1705 and again in 1715. Four of Camilla de Rossi's (fl. 1707–1710) oratorios were performed in consecutive years at the court under Joseph I (r. 1705–1711). Grimani's 1713 and 1715 works followed in this tradition.⁵

As one would expect, the performances of women's works were considerably outnumbered at the court by the performances of men's works. The male composers whose works were regularly performed at the imperial court at this time include Giovanni Bononcini, Francesco Conti, Johann Joseph Fux, Antonio Lotti, Alessandro Scarlatti, and Marc' Antonio Ziani. They wrote various works interchangeably, including dramatic works with labels such as *dramma per musica*, *fiesta teatrale*, and *componimento per musica*, as well as oratorios and cantatas.⁶ Several operas were typically produced each year, celebrating the emperors' and empresses' birthdays and name days, the carnival season, and special events. They could be quite

⁴ Glickman and Furman Schleifer, 367; Michael Talbot, "Grimani," *Grove Music Online*, accessed December 13, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003902>; Harris S. Saunders, "Grimani, Vincenzo," *Grove Music Online*, accessed December 13, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003409>.

⁵ Glickman and Furman Schleifer, 342, 352–353, 366; Alexander von Weilen, *Zur Wiener Theatergeschichte: Die vom Jahre 1629 bis zum Jahre 1740 am Wiener Hofe zur Aufführung gelangten Werke theatralischen Charakters und Oratorien* (Vienna: Hölder, 1901), 62–77.

⁶ Weilen, 62–77.

spectacular affairs. Cantatas and similar chamber works were also frequently performed, and sometimes served in place of the operas during periods of mourning, times of economic difficulty, or when the court was temporarily displaced.⁷

The only extant score for Grimani's *Pallade e Marte* is a manuscript currently held in Austria's national library in Vienna.⁸ The librettist is unknown, as neither the manuscript nor the court records of the work's performance indicate a librettist. The *componimento drammatico per musica* is composed in one act for two voices: a soprano singing Pallade (Pallas Athena) and an alto singing Marte (Mars). The two deities alternately praise the emperor. This was not an unusual occurrence for operatic characters at the imperial court, as even large operatic works frequently concluded with what is known as a *licenza*. This explained how the opera was given for the pleasure of the sovereign, bestowing lavish praises on him.⁹

The term *componimento* was usually applied to staged works, although there seems to have been quite a bit of fluidity in terminology.¹⁰ As *Pallade e Marte* is a smaller work, both in duration and in forces, and there is not much in the way of plot, it can easily be performed as a cantata. However, it may have been presented with costumes and a simple staging.¹¹

Five male sopranos, three male altos, and two or three female singers were in the employ

⁷ David Wyn Jones, *Music in Vienna: 1700, 1800, 1900* (Rochester: Boydell and Brewer, 2016), 47–48, accessed March 7, 2017, <http://www.jstor.org/stable/10.7722/j.ctt1d39244>.

⁸ Vienna, Österreichische Nationalbibliothek, Mus. Hs. 17741, accessed November 17, 2015, <http://data.onb.ac.at/dtl/5770257>.

⁹ *Ibid.*, 10, 57.

¹⁰ “The neutral sounding title ‘Componimento’ (literally, composition) tended to be used for short operatic works, probably presented with the minimum of stage action, in simple costume and with a small orchestra...” Jones, 62. “In general, terms such as *dramma musicale*, *componimento*, *rappresentazione*, *trattenimento*, and *favola* were used for large works in several acts, while designations such as *festa teatrale*, *servizio da camera*, and *scherzo musicale* were reserved for the smaller one-act compositions.” Lawrence Bennett, *The Italian Cantata in Vienna: Entertainment in the Age of Absolutism* (Bloomington: Indiana University Press, 2013), 86.

¹¹ Interestingly, *Pallade e Marte* is called an opera in a number of sources (Glickman and Furman Schleifer, Klein, among others), but it is called a cantata in Elizabeth Th. Hilscher, “...DEDICATA ALLA SACRA CESARE MAESTÀ...,” *Studien zur Musikwissenschaft* 41 (1992): 142, accessed March 8, 2017, <http://www.jstor.org/stable/41467169>.

of the court at the time of the performance.¹² The available cast lists for the performances of other works by this group of women composers include a number of male altos and sopranos, and never more than one female voice even when there are multiple female characters.¹³ Consequently, while the cast list for *Pallade e Marte* is not extant, it seems reasonable to conclude that it was probably performed with a male alto singing the part of Marte. The orchestration calls for strings and continuo, with obbligato solo parts for violoncello, theorbo, and oboe.

The composition of the string orchestra merits some attention. The score itself never explicitly lays out the full instrumentation. The *sinfonia* begins with an ensemble consisting of two treble clef parts, an alto clef part, and a bass clef part with figures; this corresponds to a string orchestra with two violin parts, plus basso continuo. This format is repeated for other movements later in the work, but occasionally there is only one treble clef part, as in no. 3, “D’Augusto vincitor.” The following notation appears at the close of the preceding recitative: “Segue l’Aria con VV. Unisoni,” indicating that the violins should play in unison for the following aria. When a single treble clef part is again used for the closing duet, the staff is simply marked “Unisoni.” The obbligato parts in the other arias are clearly labeled. From these indications, it seems reasonable to conclude that a string orchestra, with continuo, is the intended instrumentation when no instruments are specifically labeled, though it remains plausible that the oboist could have joined the violins at times.

¹² These figures and those that will follow are based on employment records reported in Ludwig Ritter von Köchel, *Die kaiserliche Hof-Musikkapelle in Wien: von 1543 bis 1867* (1869; repr., New York: Georg Olms Verlag, 1976), 39–41, 62–81. For a discussion of some of the difficulties involved in interpreting this data, see Eleanor Selfridge-Field, “The Viennese court orchestra in the time of Caldara,” in *Antonio Caldara: Essays on his life and times*, ed. Brian W. Pritchard (Brookfield, VT: Scolar Press, 1987), 122–123.

¹³ Glickman and Furman Schleifer, 342, 353, 367.

The bass instruments are never labeled (excepting the obbligato cello and theorbo duet in no. 5, “In pompa trionfal”), but the presence of figures confirms the presence of a continuo group. The *Hofkapelle* of Charles VI employed twenty-two violinists (this figure certainly included violists), three violoncellists, two gambists, and three players of the violone. The meaning of the term *violone* varied during the seventeenth and eighteenth centuries, both in geographical usage and over time. While the term was sometimes used to describe a bass viol (the *viola da gamba*), playing in the bass octave, it seems probable that the term was used in the Viennese court to describe some variation of contrabass instrument. The tuning used, and therefore the extent of the lower range, is not clear, and may have differed from the *violone in contrabasso* (contrabass viol) Grimani expected from Italian conventions.¹⁴

At any rate, the bass orchestral part extends in range down to D. If the part was doubled an octave lower by a contrabass instrument, as seems likely, the contrabass line would reach below the E' of the modern double bass without a C' extension. It is quite possible that a contrabass instrument was available to play this note, such as the *violone in contrabasso* which was likely tuned to D', but in the absence of a contrabass with such a low range, the lowest notes can instead be played in the same octave as the cello, which seems most likely to have played the bass octave, possibly in conjunction with the *viola da gamba*.

Pallade e Marte begins with a *sinfonia*, followed by six recitatives alternating with five arias, three for the soprano Pallade and two for the alto Marte. The work concludes with a duet. The arias are accompanied by the full string complement, one or two obbligato instruments, or

¹⁴ Tharald Borgir, *The Performance of the Basso Continuo in Italian Baroque Music*, Studies in Musicology, ed. George J. Buelow, vol. 90 (Ann Arbor: UMI Research, 1987), 69–89; Tharald Borgir, Stephen Bonta, and Alfred Planyavsky, “Violone,” *Grove Music Online*, accessed March 10, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29478>.

only continuo.

Of particular note is the obbligato part for theorbo. While obbligato parts for the instrument are rarely encountered, they were not unheard of at the Viennese court, for a very good reason. The court theorbist was Francesco Bartolomeo Conti, widely regarded as one of the greatest musicians to play the instrument. His fame spread throughout Italy and beyond, and he was elected to the *Accademia Filarmonica* in Bologna in 1708.¹⁵ It seems clear that Grimani knew she was writing for the celebrated virtuoso theorbist.

This invites the question: what are modern performers to do when even novice theorbists are hard to find? Should *Pallade e Marte* be restricted to performances which can maintain the authentic theorbo obbligato part? While the duet of cello and theorbo makes for a uniquely charming accompaniment to no. 5, the aria “In pompa trionfal,” this repertoire is worth exploring even when an accomplished theorbist cannot be found. Consequently, a consideration of the theorbo’s characteristics and those of its potential replacements is warranted.

The theorbo is an extended lute instrument, combining the body and upper register of a lute with a long neck and over an octave of open strings tuned in diatonic steps. These open strings are freely suspended beyond the width of the fingerboard; each is played as an open string to produce only one pitch. The theorbo maintains the character of the lute, but with a rich, organ-like lower register that provides a very solid bass foundation. It is ideal for continuo playing, having been devised for that purpose.¹⁶ Consequently, the theorbo is most often played as a continuo instrument, playing a low bass line—often taken down an octave— and upper

¹⁵ Selfridge-Field, 145; Hermine W. Williams, “Conti, Francesco Bartolomeo,” *Grove Music Online*, accessed March 11, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06344>.

¹⁶ Nigel North, *Continuo Playing on the Lute, Archlute, and Theorbo* (Bloomington: Indiana University Press, 1987), 3–4.

chords, but Grimani's obbligato part calls for the theorbo to perform an active line throughout the instrument's range.

The lute and guitar, as plucked string instruments, offer a similar sound to that of the theorbo, but they lack its rich lower register. While playing chords, a lute can balance with a cello, but it might prove too quiet on this solo bass line. Lutenists, while not as uncommon as theorbists today, are still scarce, though there exist a significant number of classical guitarists.

The cello or viola da gamba would offer a rich solo bass, and the duet with the written violoncello part would sound balanced and pleasant. Of course, the contrast in character between the bowed and plucked string sounds would unfortunately be lost. Having a cellist play *pizzicato* would likely be an unsatisfying solution, as the *pizzicato* sound would not compare to the *arco* cello in volume.

A harpsichord or a portative organ would offer an interesting alternative, with one keyboard playing the continuo part and the other the obbligato part. Neither instrument would offer the same expressive dynamic possibilities as any of the other options, but the harpsichord would at least offer a plucked string sound. Depending on the quality of the harpsichord and the acoustics of the performance location, balance could also be a problem.

The bassoon is another option which would ably perform the part and offer a satisfying contrast in character, though that contrast would stray from the character of the theorbo's sound. The bassoon does, however, match the theorbo's dynamic profile, with a strong lower register and lighter tenor register. A bassoon would also feature a double reed in the bass, which could then be used to accompany the obbligato oboe aria, creating a homogeneity of sound and a more varied continuo group.

Ultimately, it seems there is no single best solution if a theorbist cannot be found. Each of these potential replacements has its advantages and disadvantages, and the best choice for a given performance will depend on the circumstances of that individual performance.

The three movements of the *sinfonia* are scored for strings and continuo, though as already mentioned, the instruments are not labeled in the score. An opening *allegro* is followed by an expressive *largo* rich in dissonant suspensions. The closing *presto* is in a binary form, with both sections repeated.

All of the recitatives are *secco*, for singers and continuo. They are fairly typical examples of Italian Baroque recitative. No instrumentation is specified for the continuo part, though the presence of cello and theorbo obbligato parts in the arias indicates that they were both available for continuo duties in other movements. The *Hofkapelle* of Charles VI included four organists at this time (the records do not differentiate any other keyboard players), so the use of harpsichord and/or chamber or portative organ is likely.¹⁷ Of the other instruments represented at the court at this time, the gamba, violone, bassoon, and lute could have played the continuo part. The continuo instrumentation could have varied from movement to movement, of course; in fact, it would be preferable.

All of the arias are in *da capo* form, with a contrasting B section in a related, usually minor, key. As the B sections present a change in character, and sometimes a change in obbligato instrumentation, a change to the continuo group is worthy of consideration here as well.

No. 3, the aria “D’Augusto vincitor,” is sung by the soprano Pallade, accompanied by strings and continuo, with the violins in unison (the sequence of movements and their

¹⁷ Köchel, 39–41, 62–81.

instrumentation is summarized in Table 1). It is the only aria with an A section in a minor key, A minor. Its B section begins in C major, but it drifts harmonically and closes in D minor. The alto Marte then sings no. 5, “In pompa trionfal,” which is accompanied by obbligato violoncello and theorbo, plus continuo. No. 7, “Oggi fia,” is again an aria for Pallade with strings and continuo, though the instrumentation is treated differently. The upper strings play the A section without continuo, then drop out while the continuo takes over the accompaniment for the B section.

Table 1: Instrumentation by Movement

Movement	Singers	Instrumentation
1. Sinfonia	—	strings, continuo
2. Recitative: “Perche più che mai liete”	Pallade, Marte	continuo
3. Aria: “D’Augusto vincitor”	Pallade	strings (violins unison), continuo
4. Recitative: “Bella madre d’eroi”	Marte, Pallade	continuo
5. Aria: “In pompa trionfal”	Marte	cello, theorbo, continuo
6. Recitative: “Assai di gloria”	Pallade, Marte	continuo
7. Aria: “Oggi fia”	Pallade	upper strings (A section only), continuo (B section only)
8. Recitative: “Egl’è ragion”	Marte, Pallade	continuo
9. Aria: “Vanti gloria”	Marte	continuo, strings (ritornello only)
10. Recitative: “Cesare invito”	Pallade, Marte	continuo
11. Aria: “A le tue eccelse imprese”	Pallade	oboe, continuo
12. Recitative: “Quindi or ch’à le tue glorie”	Marte	continuo
13. Duet: “Al valor della tua destra”	Marte, Pallade	strings (violins unison), continuo

No. 9, the aria “Vanti gloria,” is something of a puzzle. The complete aria is written with continuo accompaniment, but then a ritornello for strings and continuo is appended. How was this ritornello used? The ritornello employs the same opening motive which the continuo uses to open and close the A section, but it is developed differently. The motive is in the violins instead of the bass, the harmonic progression is different, and the instrumental ritornello ends two beats

earlier. It is conceivable that the instrumental ritornello was simply developed as an alternative after the continuo aria had been written, and its most obvious use is to replace the continuo ritornello which opens and closes the A section. In that case, its different length invites multiple interpretations: the closing cadence can be aligned to the cadence of the continuo ritornello, which is beat 1 of the ritornello but beat 3 in the aria; or the ritornello can conclude on beat 1, leaving a rest before the bass resumes with the voice. The latter option may be preferable at the beginning of the A section, but choosing the former option at the close of the A section could avoid an awkward rest of three beats before the commencement of the B section.

No. 11, “A le tue eccelse imprese,” is Pallade’s final aria, accompanied by oboe obbligato and continuo. The *componimento* then concludes with the duet, no. 13, “Al valor della tua destra,” accompanied by strings and continuo, with the violins again in unison. It is another *da capo* movement, in B-flat major with a B section in G minor.

Performance Practice Considerations

There is fortunately a wealth of literature available exploring the principles of Baroque performance practice, but it remains worthwhile to examine some particular aspects of performance as they relate to *Pallade e Marte*.¹⁸

Continuo group

Harpsichord and cello make for the simplest instrumentation for the continuo group; the combination was popular in the 1700s and is popular among Baroque performers today, but it's far from the only option. Theorbos, lutes, harps, and other plucked string instruments are appropriate choices to realize the harmonies, as are small organs. The cello, *viola da gamba*, bassoon, and even the contrabass could be employed to play the continuo bass line at times. As already mentioned, the ideal continuo group would vary during the course of the *componimento*, though it is in no way unacceptable to simply use harpsichord or organ with cello throughout.

For no. 5, "In pompa trionfal," the continuo players should take care not to obscure the obbligato cello and theorbo lines. The continuo part would probably be most effective on a quiet organ for this movement, as the harpsichord's plucked string sound might obscure the obbligato theorbo line. Doubling the organ with a melodic bass instrument would not be essential, as the obbligato instruments play in the bass range and themselves double the continuo line at times.

¹⁸ For a starting point to an exploration of Baroque performance practice, see Robert Donington, *A Performer's Guide to Baroque Music* (London: Faber and Faber, 1973); also consult Roland Jackson, *Performance Practice: A Dictionary-Guide for Musicians* (New York: Routledge, 2005).

The contrast when they drop out should not prove a liability in performance, but rather a pleasant variation in the continuo sound. Alternatively, the aria could be an effective time to deploy the contrabass as a continuo instrument, doubling the bass line an octave lower.

Ornamentation and appoggiaturas

Ornamentation was a common and expected part of performing in the Baroque era, though it varied greatly in the details over time and across Europe. For this work, the solo voices are written in such florid detail that little ornamentation is necessary during the arias, excepting of course the *da capo* repeats. While the theorists almost always qualified their descriptions of ornamentation with an appeal to good taste, it is clear that some Baroque singers embellished their arias to a very significant extent. The prevailing taste at the Viennese court is unclear.

While no suggested embellishments are printed in the text of this edition, it is not expected that singers will perform every note as written, particularly during the *da capo* repeats.

Regarding those repeats, Roland Jackson relates the teachings of Pier Francesco Tosi

(1653–1732):

The Italian *da capo* aria permitted a considerable latitude to the singer in the adding of diminutions. Tosi (1723) characterized the three parts of the aria as containing successively 1) a few additional ornaments, 2) a little more ‘garnish,’ and 3) variations upon what was sung previously, thereby bringing improvements to it. The castrato Farinelli wrote out a few of his own decorations, and the soprano Faustina Bordoni (who appeared in the operas of Handel and later in those of her husband Hasse) provided diminutions for the arias she sang, at least one example of which survives.¹⁹

In a similar vein, Robert Donington advises that:

The *da capo* repeat of the first section allows greater scope (but still not too much) for the performer’s invention in adding runs, roulades, changing notes and all manner of florid embellishment. The more unexpected these are to the hearer, the more he will enjoy the

¹⁹ Jackson, 198, referencing Pier Francesco Tosi, *Opinioni de’ cantori antichi, e moderni o sieno Osservazioni sopra il canto figurato* (Bologna, 1723).

singer's daring and skill; but this enjoyment will be quite spoilt if the added embellishment is so excessive or so inappropriate as to disguise the original melody. The whole point is to recognize the original, while at the same time being surprised and delighted at its unforeseen modifications; which themselves should, however, be very similar to the original in their general idiom and style.²⁰

In essence, the *da capo* offers an opportunity to approach the music with a playful creativity, though good taste would suggest preserving the style and being mindful of the text.

Outside of these elaborations, it is entirely appropriate to furnish sensible appoggiaturas, such as when falling a third onto a downbeat, and to add trills to cadential gestures.

Appoggiaturas are also expected in the performance of recitative, as in other Baroque and Classical works. Ex. 1–2 present two illustrations, which should suffice to demonstrate the basics of the practice.²¹

Ex. 1. *Left*, a recitative where an appoggiatura is expected to fill in a cadential falling third; *right*, how it would be sung according to convention. Excerpted from no. 2, “Perche più che mai liete.”

The image shows two musical staves for Example 1. Each staff has a treble clef and a bass clef. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the bass line with figured bass notation: [♯], 4, ♯3, [♯]. The left version shows an appoggiatura (a half note) before the final cadence, while the right version follows the conventional cadence.

Ex. 2. *Left*, a recitative where an appoggiatura is expected on a falling fourth to the dominant at a cadence; *right*, how it would be sung according to convention. Excerpted from no. 4, “Bella madre d’eroi.”

The image shows two musical staves for Example 2. Each staff has a treble clef and a bass clef. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the bass line with figured bass notation: [♭], [♯]. The left version shows an appoggiatura (a half note) before the final cadence, while the right version follows the conventional cadence.

Thus far only vocal ornamentation has been considered. Instrumental ornamentation in an

²⁰ Donington, 164.

²¹ Donington, 186–190; Jackson 333.

orchestral setting would be much more restrained, but the obbligato instruments could enjoy an artistic freedom similar to that of the singers. Elaborate embellishments during the *da capo* repeats are not expected, but they may have a place, so long as they form a cohesive whole with the vocal part. There may be occasions for the obbligato instruments to imitate the elaborations of the voice, particularly during the echo duet between the oboe and Pallade in no. 11, “A le tue eccelse imprese.”

One other moment of note is the conclusion of the *largo* in the *sinfonia*. In slow movements with long note values, improvisatory elaborations were common in the Baroque period.²² To a certain extent, this is less true of orchestral ensembles. Still, there is a potential opportunity for coordinated embellishments, or for those of a single player, during the final measures of the slow *largo*, as it closes into a Phrygian cadence.

Cadences, delays, and 4–3 suspensions

A great deal of ink has been spilled in a debate over how cadences were performed in recitatives—specifically, when the conventional appoggiatura in the voice would create a dissonance over the dominant harmony in the accompaniment.²³ For instance, if the vocal line falls a fourth to the dominant, on two syllables, singers would conventionally repeat the tonic on the first syllable, as was demonstrated in Ex. 2. This sustains the tonic even though the harmony written below that first syllable would be a dominant chord, creating a stark dissonance.

In some cases, continuo players would wait for the singer to complete the vocal line

²² Donington, 167–170; Jackson 8, 198.

²³ Dieter Gutknecht, “Performance Practice of *recitativo secco* in the First Half of the 18th Century: A Contribution to the Debate over the Interpretation of Recitative, Particularly in Handel’s Operas,” *Early Music* 33, no. 3 (August 2005): 473–478, accessed February 28, 2017, <http://www.jstor.org/stable/3519547>.

before supplying the final two chords, but this does not seem to have been ubiquitous, at least so early in the century.²⁴ If the cadences are played as written, it is possible that the dissonance was simply tolerated, but the evidence indicates that a 4–3 suspension was employed more often than not in such cases, as in Ex. 3.²⁵ It should be noted that a 4–3 suspension (sometimes combined with the 6–5) was considered a fairly standard way to realize the dominant chord in a cadence, regardless of whether such a suspension was notated.²⁶ This convention has been utilized for the realizations provided in the piano-vocal score, though the presence of a 4–3 suspension does not preclude performing a given cadence with a delay.

Ex. 3. A keyboard realization with a 4–3 suspension, avoiding a dissonance with the implied appoggiatura. Excerpted from no. 6, “Assai di gloria.”

The image shows a musical score for a keyboard realization. It consists of three staves: a vocal line at the top and a keyboard realization below it. The vocal line is in G major and 3/4 time, with lyrics: "e i fas - ti del va - lor fre - gio a la pa - ce". The keyboard realization is in G major and 3/4 time. The first two measures show a cadence where the dominant chord (D major) is realized with a 4-3 suspension, avoiding a dissonance with the implied appoggiatura. The third measure shows the final chord (D major) with a 4-3 suspension.

Staccato, slurs, and articulations

There are only a few places in *Pallade e Marte* where articulations are indicated. In the opening *allegro* of the *sinfonia*, the first chords are marked with a stroke, and most of the movement carries this articulation, though it is marked inconsistently. The articulation has been rendered as the modern staccato dot, though the character of the staccato articulation differs from modern technique. Whereas a modern staccato usually renders the note almost as short as

²⁴ Jackson, 333.

²⁵ Donington, 237–239; Gutknecht, 476–477.

²⁶ Francesco Gasparini, *The practical Harmonist at the Harpsichord*, trans. Frank S. Stillings, ed. David L. Burrows, Music Theory Translation Series, ed. Richard L. Crocker, vol. 1 (New Haven: Yale School of Music, 1963), 42–46.

possible, the Baroque staccato need not be so abrupt, as long as the notes are shorter and more separated than they would otherwise be.²⁷

The staccato strokes make one more appearance, in Pallade's vocal line in no. 7, the aria "Oggi fia" (see Ex. 4). Here, the staccato mark is curiously placed over the first note of a tie in two instances. It is unclear whether this contradictory marking was an error, or rather if the staccato mark was to be understood as applying to the combined tied notes, indicating a note that is longer than one eighth note, but shorter than two eighth notes. The staccato dots have been moved to the second note of the ties for this edition, as this interpretation is both musically satisfying and justifiable, though the example may admit of other interpretations.²⁸

Ex. 4. Excerpt from no. 7, "Oggi fia" with staccato strokes as originally marked.

The image shows a musical score for an excerpt from no. 7, "Oggi fia". It consists of two staves: a vocal line (P.) and a basso continuo line (b.c.). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins at measure 70 with a staccato mark over the first note of a tie. The lyrics are "con la glo - - - - - ri - a, con la". The basso continuo line also begins at measure 70 and includes figures "4 3" and "[#]".

The other articulations marked in the manuscript are slurs, and they, too, are scarce. There are a few slurs in no. 7, "Oggi fia," and a more significant number of slurs in Pallade's oboe obbligato aria, no. 11, "A le tue eccelse imprese." Even these slurs are marked inconsistently. It seems fair to conclude that, though a nonlegato articulation is a fitting default for much of this music, there is room for legato expression in the other movements where there are no slurs. The absence of additional articulation marks in most of the score should not be

²⁷ Geoffrey Chew and Clive Brown, "Staccato," *Grove Music Online*, accessed February 28, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26498>; Donington, 285; Jackson 369.

²⁸ For one example it is perhaps conceivable that the strokes could have been added as a corrective measure after ties were mistakenly added, with the expectation that the proper execution of a staccato articulation would obviously cause the tie to be broken.

understood as an admonition against musically expressive variations in articulation.

Period Diction

Research indicates that the Italian language has not changed significantly in pronunciation since well before 1713.²⁹ Though some of the words and spellings differ from their modern counterparts, modern Italian diction is appropriate for rendering the text in an historically informed manner.

²⁹ Timothy J. McGee, A. G. Rigg, and David N. Klausner, eds., *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance* (Bloomington: Indiana University Press, 1996), 187–188.

Editorial Process

The assembly of one reliable and consistent reading of the musical text required a number of assumptions and significant attention to cosmetic details, as well as the carefully considered resolution of certain textual problems, the most difficult of which deserve special attention here. Following an examination of these problems is an overview of the editorial assumptions that were made and how various details of the presentation were treated.

One of the most curious problems occurs in no. 3, “D’Augusto vincitor,” Pallade’s first aria. As can be seen in Ex. 5, the violin and voice move in parallel fifths for three notes from measure 20 into measure 21. Then an f#” in the violin (not notated in the manuscript, but implied by the g#”) clashes against an f#” in the vocal line. Was this dissonance intended?

It is not unreasonable to speculate that the violin part could have been copied in error. The musical material here repeats from the orchestral introduction to the movement (see Ex. 6). Furthermore, the sixteenth note gesture with which it begins was used on its own as a punctuating gesture in measures 15–16, only a few measures before this repeat statement of the material (see Ex. 7). Therefore, one can conceive of a scenario where the scribe copied the sixteenth note gesture correctly in measure 18, but for some reason began to copy from the introduction by mistake, finally realizing the error in the second half of measure 21, whereupon the violin part was brought to a conclusion.

Ex. 5. An excerpt of no. 3, “D’Augusto vincitor,” featuring parallel fifths between the violin and Pallade.

18

VI.

Va.

P.

ra in guer - ra, e in pa - ce,

b.c.

20

VI.

Va.

P.

ce, in guer - ra e in pa - ce,

b.c.

However tantalizing this hypothesis might be, it leaves two problems. The first is that it doesn't answer the question of what the violin should be playing, if indeed it should be playing anything at all, in measures 18–21. More importantly, it starts from an assumption that the parallel fifths cannot be a correct reading, which is a bold leap to make without a corroborating source. Certainly, parallel fifths were to be avoided according to the proper rules of composition. Nevertheless, they may have been tolerated, or the mistake could have been made while composing the aria and simply never corrected. The violin and vocal lines could easily have been compared to the viola bass line independently, without closely considering the interaction of the two treble lines against each other. Moreover, it is not as offending a passage to the ear as it is to

the eye, which may have caused such a violation of theory to be accepted in practice.

Consequently, for this edition the passage has been retained as written in the manuscript.

Ex. 6. An excerpt from the opening of no. 3, “D’Augusto vincitor,” featuring the original iteration of the violin melody.

Violin

Viola

Pallade

Bassi

VI.

Va.

P.

b.c.

D'Au-gus - to _ vin - ci -

[6]

Ex. 7. An excerpt from no. 3, “D’Augusto vincitor,” featuring the beginning of the violin melody used as a punctuating gesture.

VI.

Va.

P.

b.c.

gus - to vin - ci - tor si ce - le - bril va - lor in guer - - -

[6] [#] [#]

Another curious problem surfaces at the end of the same aria. The viola part in the manuscript was left blank for the last measure. This doesn't seem to have been intended as a rest; whole rests are consistently marked throughout the score, and the viola plays in similar cadences. Using the cadence in measure 34 as a model (see Ex. 8), the viola part has been completed for this edition by doubling the bass line an octave higher (see Ex. 9).

Ex. 8. An excerpt from no. 3, "D'Augusto vincitor," featuring the violas doubling the basses an octave higher at a cadence.

33

VI.

Va.

P.

b.c.

33 tim - pa - no guer - rier il suo - no au - da - ce.

[6] [4]

Ex. 9. An excerpt of the last bars from no. 3, "D'Augusto vincitor," with the viola part reconstructed by doubling the basses an octave higher.

D.C. al Fine

43

VI.

Va.

P.

b.c.

43 ce, il suo - no au - da - ce.

[4] [3]

Accidentals

By far the most common emendation to the musical text was the addition of accidentals which were left out of the original score. The manuscript is quite inconsistent in marking accidentals. Raised sixths are almost never marked in minor scales where the raised seventh is marked; here the raised seventh is understood to imply that the sixth must also be raised.³⁰ In other cases, an accidental is marked in one part but not in another. Fortunately once it is recognized that the accidentals are not marked meticulously throughout, an awareness of harmony and style and a little common sense elucidate the appropriate readings fairly easily. As the sheer number of unmarked accidentals is so large, they have been added to the score without any brackets or other visual indications as to their origin; all additions are listed in the critical report.

The original manuscript occasionally includes courtesy accidentals, where no accidental is grammatically required. This usually happens shortly after the affected notes have been raised or lowered by a different accidental. These courtesy accidentals have been retained, and other courtesy accidentals have been silently added in some similar places to avoid confusion. Courtesy accidentals are not listed in the critical report, as they are deemed to be purely cosmetic.

Figured Bass

The continuo line in the manuscript varies in the detail of its figuration. The implied harmony is often clear without any figures, even looking at the bass line alone. At other times,

³⁰ Donington, 149.

the vocal and instrumental lines are required to understand the proper chords. Accidentals are rarely used as figures. In an effort to guide the performer and illuminate ambiguities, especially regarding missing accidentals, a significant number of editorial figures have been added. All editorial figures are enclosed in brackets, though some of the original figures have been silently modified for consistency in presentation.

Since the editorial figures are clearly identifiable in the score, more figures have been supplied than are strictly necessary, clarifying implied harmonies that are relatively intuitive to an experienced continuo player. Nonetheless, an effort was made to maintain a relatively light touch.

Slurs and Articulations

Since the slurs in the manuscript were not consistent, editorial slurs have been added in places. These have been rendered as dashed slurs, clearly marking the editorial additions. A couple original slurs seemed to have been placed carelessly; these were adjusted and are included in the critical report.

Additionally, syllabic slurs have been silently added to the vocal lines, in accordance with modern conventions. These slurs were absent from the original manuscript, with the exception of some paired eighth and sixteenth notes.

The staccato articulations in the *allegro* of the *sinfonia* are very inconsistent in the manuscript. A significant number of staccato dots have been added to the violin and viola parts; all of these are listed in the critical report. Since the viola and bass parts are only marked in the first measure of the original, the indication *simile* has been added to those parts. Because the

indication *simile* seemed likely to be confusing when only applying to the lower voices, the piano-vocal score has instead been marked with staccato dots throughout for both hands.

Beaming and Ties

Beams and ties have been preserved as they appear in the manuscript. During the recitatives, tied half notes frequently appear in the bass when a whole note would have been simpler. While a number of these were written where the line of music ended halfway through a measure, many of them were not. It is not clear that there is any reason for this manner of writing the notes, as harmonic changes occur halfway through a notated whole note as often as the harmony remains stagnant over two tied half notes. Nevertheless, the original notation has been maintained from the manuscript; after all, while the tied half notes may not be required, they certainly cause no difficulty to the modern reader.

Clefs

The part of Pallade was originally notated in soprano clef; that of Marte in alto clef. Both singers' parts have been converted to treble clef, as that is the clef most familiar to modern sopranos and altos. There are a few places in no. 5, "In pompa trionfal," where the cello and theorbo parts switched to tenor clef for a very short time. As the parts do not ascend beyond *f*, and they are easy to read due to their scalar (and repetitive) nature, these passages were left in bass clef. It seemed that the rapid alternations in clef were more troublesome to read than the few ledger lines.

Libretto

While the words were not often carefully split between syllables in the manuscript, specifically during the recitatives, the beginnings of the words were usually aligned with the proper syllable. There were some questions of syllable division when several syllables of multiple vowels were found in close proximity, but the alignment of the text provided ample clues as to the most likely intended underlay of the text. However, a few changes were made to the text underlay, where the manuscript broke from established patterns with no discernable reason.

As is often the case in older texts, the spellings are inconsistent and at times confusing. In preparing the translation, there were a few places where the exact meaning was difficult to determine. This is primarily due to the nature of the archaic Italian poetry.

For the most part, the spelling of the original has been maintained, including the accent marks which are unnecessary in modern Italian. A few words have been adjusted. For instance, the word “gran,” in one of its appearances, used a symbol related to the tilde in place of the letter *n*; this was changed to *n*.

Punctuation is very sparse in the original manuscripts; some of the movements do not even end with a period. Punctuation was liberally added to the English translation, but only a few categories of marks were added to the Italian: full stops at the ends of sections and sentences, and commas between repetitions of the same text.

Parts

The parts have been assembled with an eye towards convenience for the performers. When the scoring for a number calls for unison violins, the violin line has been included separately in both the Violin I and Violin II parts, rather than creating a separate unison part for the movement. Since the cello is likely to be used as part of the continuo group throughout the work, the cello part includes the entire *componimento*, taking the bass/continuo line in every movement, with the notable exception of no. 5, “In pompa trionfal,” for which only the obbligato cello line is included. The vocal lines are included in both the cello and basso continuo parts for the recitatives. The contrabass part includes the continuo line during the B section of no. 7, “Oggi fia;” otherwise it only includes the bass line when the full strings are playing. Since “Oggi fia” features a contrast between the upper strings in the A section and the continuo in the B section, it seemed desirable that the contrabass be available for the continuo group in that contrasting section.

Piano-Vocal Score

The piano-vocal score is intended to be suitable for both rehearsal and, when larger instrumental forces are not available, for performance. The decisions made in creating the piano reduction reflected this purpose, aiming to preserve all of the important lines, fill out the harmonies, create comparable textures to those of the instrumental setting, and to conform as much as possible to a natural pianistic style. A pianist will of course be able to produce a more musically convincing performance by studying the orchestral score.

As the piano reduction is already, by its nature, a significant departure from the written

manuscript, the notation therein deviates more freely from the original notation in order to achieve a clearer presentation. Continuo passages have been realized in a manner deemed reasonable both according to the conventions of figured bass realization and the nature of the piano as an accompanying instrument.

Critical Report

All added basso continuo figures are marked in the score in brackets, while a few of the original figures were cosmetically altered without comment (e.g. putting the accidentals before the numerals, moving accidentals from a space in the staff to the figure level below). Those slurs which have been suggested are marked with dashed slurs. Syllabic slurs have been added to the vocal lines in accordance with modern conventions. The *da capo* movements were noted with some variant of “al capo sino al segno ♮.” These have been changed to “D.C. al fine,” though the fermatas have been retained (and added to those parts which lacked them).

All other discrepancies are catalogued by measure, part, and note/rest number. Notes are counted by noteheads, counting each notehead even within a tie; rests are counted separately. Occasionally beats are counted instead of notes. Most of the discrepancies are missing accidentals; the musical intent is usually quite clear from the context.

Pitches are indicated with a version of the Helmholtz notation system, wherein successive ascending octaves of C are denoted by C'-C-c-c''-c'''', with middle C denoted as c'. Other notes belong to the same octave, and use the same notational details, as the nearest C of a lower pitch. The following abbreviations are used: M. = measure; Ob. = oboe; Vl. = violin; Va. = viola; Vc. = violoncello; Thb. = theorbo; Pal. = Pallade; Mar. = Marte; b.c. = basso continuo.

1. Sinfonia

Allegro

This movement is the only movement in the opera in which articulations other than slurs are marked in the instrumental parts. The notes are marked with a stroke, which has been transcribed as a staccato dot. The articulations are only marked in the first measure for the viola and bass

parts, presumably intending to establish a pattern for the movement. The violin parts are marked throughout the movement, but very inconsistently.

M. 2, VI. 2, note 2: staccato is not marked; Va. & b.c.: *simile* is supplied by the editor. M. 8, VI. 1, note 9: there is no ♯. M. 18, VI. 1, note 1: there is no ♯; VI. 2, note 10: there is no ♯. M. 19, VI. 2, note 6: there is no ♯. M. 20, VI. 1, note 5: there is no ♯; VI. 2, note 1: staccato is not marked. M. 21, VI. 1, notes 1–2: staccato is not marked; note 6: there is no ♯; VI. 2, note 3: there is no ♯; notes 8–9: staccato is not marked. M. 22, VI. 1, note 7: there is no ♯; VI. 2, note 4: there is no ♯. M. 23, VI. 1 & VI. 2, Notes 1–2: staccato is not marked. M. 25, VI. 1 & VI. 2, notes 8–9: staccato is not marked. M. 26, VI. 1 & VI. 2, notes 8–9: staccato is not marked.

Largo

N/A.

Presto

M.7, VI. 2, note 1: there is no *tr*. M. 26, VI. 1, note 1: there is a second stem on the notehead, but a *divisi* quarter note does not seem warranted.

2. Recitative: Perche più che mai liete

M. 13, Mar., note 3: there is no ♯; note 9: there is no ♯. M. 15, Mar., note 6: there is no ♯. M. 16, b.c., note 1: there is no ♯. M. 17, Pal., note 4: there is no ♯.

3. Aria: D'Augusto vincitor

M.3, b.c., note 8: the note is B. M. 4, VI., note 4: there is no ♯; note 8: there is no ♯. M. 8, b.c., note 5: the note is B. M. 10, VI., note 3: the note is g♯". M. 11, VI, note 4: there is no ♯. M. 19, Va., note 4: there is no ♯; Pal., note 10: there is no ♯. M. 21, VI., note 4: there is no ♯; note 11: there is no ♯. M. 23, Pal., note 8: there is no ♯; note 16: there is no ♯. M. 24, VI., note 3: there is no ♯; Pal., note 2: there is no ♯. M. 28, VI., note 8: there is no ♯; b.c., note 8: the note is B. M. 29, VI., notes 8–9: the notes are eighth notes. M. 44, Va.: the part is blank (no notes or rests).

4. Recitative: Bella madre d'eroi

N/A.

5. Aria: In pompa trionfal

M. 6, Vc., beat 3: the following passage is in tenor clef. M. 7, Vc., beat 3: here the part returns to bass clef; Thb., beat 1: the following passage is in tenor clef; note 8: here the part returns to bass clef. M. 14, Mar.: the second syllable of “genti” appears under note 6. M. 23, Vc., beat 3; the following passage is in tenor clef. M. 24, Vc., beat 3: here the part returns to bass clef; Thb., beat 1: the following passage is in tenor clef. M. 25, Thb., beat 1: here the part returns to

bass clef. M. 36, Vc., beat 1: the following passage is in tenor clef; Thb., beat 3: the following passage is in tenor clef. M. 37, Vc., beat 1: here the part returns to bass clef; Thb., note 2: here the part returns to bass clef. M. 40, Thb., note 2: there is no ♮. M. 42, Vc., note 3: there is no ♮. M. 43, Thb., note 2: there is no ♮. M. 44, Vc., note 2: there is no ♮. M. 47, Vc., note 10: there is no ♮. M. 48, Vc., note 8: there is no ♮; Thb., note 2: there is no ♮. M. 49, Thb., note 2: there is no ♮. M. 50, Vc., note 4: there is no ♮; Thb., note 7: there is no ♮.

6. Recitative: Assai di gloria

N/A.

7. Aria: Oggi fia

M. 23, Vl. 2, note 2: there is no *tr.*; Pal., note 2: there is no *tr.* M. 38, Pal., note 2: the note is d'. M. 43, Vl. 1, note 3: the note appears to have been errantly notated as an eighth note, and then corrected, and there is no *tr.* M. 49, Vl. 1, note 3: there is no *tr.* M. 57, Vl. 1: the slur appears to span from note 1 to note 2. M. 77, Pal., note 2: there is no #.

8. Recitative: Egl'è ragion

M. 3, Mar., note 3: there is no ♮.

9. Aria: Vanti gloria

M. 25: the Fine is not marked with fermati in this aria. M. 34: the score is marked “A Capo” here, with “Ritornello” written under the following bar, presumably indicating it is to be played as a coda after the A section repeats.

10. Recitative: Cesare invitto

N/A.

11. Aria: A le tue eccelse imprese

M. 2, Ob., notes 1–2: there is no slur. M. 5, b.c., beat 1: the figure is beneath the second eighth note instead of the first. M. 9, Ob.: there are no slurs. M. 10, Ob, notes 1–2: there is no slur; Pal., note 5: there is no ♭. M. 11, Ob., note 3: there is no ♮; notes 8–9: there is no slur. M. 13, Ob., note 2: there is no ♮. M. 14, Mar., note 6: there is no ♮. M. 16, Ob.: there are no slurs. M. 18, b.c., note 4: there is no ♮. M. 19, Ob., note 2: there is no ♮. M. 22, Ob., note 6: there is no *tr.* M. 27, Ob., note 11: the note is b ♭ ". M. 28, Ob.: there are no slurs. M. 31, Ob., notes 8–9: there is no slur. M. 34: the Fine is not marked with fermati in this aria; Ob.: the slur appears to span from note 3 to note 4. M. 35, b.c., note 2: there is no ♮. M. 36, Pal., note 2: there is no ♮. M. 37, b.c., note 8: there is no #. M. 38, Pal.: the third syllable of “risonerà” appears under note 9; b.c., note 2: there is no #. M. 40, Pal., note 14: there is no ♮; b.c., note 1: there is no ♮ and the figure is #6. M. 42, b.c., note 3: there is no ♮. M. 43, Pal., note 1: the note appears to have been

errantly notated as an eighth note, and then corrected; note 5: there is no \natural ; b.c., note 3: there is no \natural ; note 7: here the \natural is marked. M. 44, Pal., note 7: there is no \natural . M. 45, Pal.: the third syllable of “risonerà” appears under note 6. M. 47, Pal., note 14: there is no \natural .

12. Recitative: Quindi or ch' à le tue glorie

M. 8, Mar., note 7: there is no \natural .

13. Duet: Al valor della tua destra

M. 15, b.c., note 3: the note is A; note 4: the note is D. M. 20, Mar., note 3: the note is f', tied to the preceding note. M. 28, Pal., note 5: the note is a half note; Mar., note 5: the note is a half note and there is no *tr*. M. 35, Mar., note 4: there is no *tr*. M. 37, Mar., note 8: there is no *tr*. M. 38, Mar., note 6: there is no *tr*.

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Text and Translations

The English translations are by the author.

2. Recitative: Perché più che mai liete

PALLADE:	<i>Perche più che mai liete brillino in Ciel le stelle e rilucenti, e belle ridan Teti, e Giunon più de l'usato t'è noto ò Marte?</i>	PALLAS:	<i>Why, happier than ever, do the stars shine in the sky and gleam so beautiful, and why do Thetis and Juno smile more than ever, do you know why, O Mars?</i>
MARTE:	<i>Il fato sò de gl'Austriaci eroi; mà a gran ragion più splende il Ciel, doppoi che il forte armato il glorioso inerme il gran Carlo, il sol germe de l'Austriaca prosapia Alma, e guerriera cinto d'augusti Allori al Mondo impera.</i>	MARS:	<i>I know the fate of the Austrian heroes; for good reason the heavens shine more brightly, since the mighty soldier, glorious even unarmed, the great Charles, the true source of Austria's progeny and soul, the warrior crowned with august laurels to prevail over the world.</i>
PALLADE:	<i>Pria con l'imprese ei gionse ove non giunge spene, a le mete di gloria alte, e supreme.</i>	PALLAS:	<i>Ere he arrived, with his actions, achieving what none could hope for, his lofty aim, glory supreme.</i>

3. Aria: D'Augusto vincitor

PALLADE:	<i>D'Augusto vincitor si celebri il valor in guerra, e in pace;</i>	PALLAS:	<i>Let us celebrate the valor of victorious Augustus in war and in peace;</i>
	<i>E aggiunga alto splendor di Pallade il saper di Timpano guerrier il suono audace.</i>		<i>Celebrate, too, the noble splendor of Pallas's wisdom and the bold sound of war drums.</i>

4. Recitative: Bella madre d'eroi

MARTE:	<i>Bella madre d'eroi ch'al gran Augusto alto saper spirasti al nome tuo sol basti di vantare fra tuoi fasti eroe simile.</i>	MARS:	<i>Beautiful mother of heroes, who inspires Augustus with her noble wisdom, it is fitting to boast alongside your name of the splendors of such a hero.</i>
PALLADE:	<i>E frà tuoi pregi ancora narrarsi le sue imprese, e i suoi trofei, e s'egli è saggio, e prode egual parte di gloria aver sù dei.</i>	PALLAS:	<i>And among your distinctions, recount your exploits and your trophies, and if he is wise, and valiant, equal in glory even to the gods.</i>

MARTE: *Pari ad ambi di noi fia lo splendore
del nostro eroe maggiore
saranne il vanto allor, che il
Mondo veda
carco ei di ricca preda
di Caldei, Sciti, Medi,
Arabi, e Persi
soggiogati, e dispersi
portar la fama sua dal Gange,
al Tile
e l' grand Augel di Giove
acquistar nove Terre et Onde nove.*

MARS: *Equal to both of us will be the splendor
of our great hero,
it will be to his credit, then, that the world
sees
him laden with riches plundered
from Chaldeans, Scythians, Medians,
Arabs, and Persians,
subjugated, and scattered,
bringing his fame from the Ganges
to the Tille
and the grand summit of Jove,
acquiring new lands and new seas.*

5. Aria: In pompa trionfal

MARTE: *In pompa trionfal
staranno al piè real le
genti dome.

Contro di lui pugnar
destra non oserà
perch'ei l'abbatterà solo
col nome.*

MARS: *In triumphant pomp
the subdued people will remain at his
royal feet.

Against him no hand
would dare to fight,
because he will destroy them with only his
name.*

6. Recitative: Assai di gloria ò Marte

PALLADE: *Assai di gloria ò Marte
acquistò ne suoi Campi il guerrier
prode
s'ad istancar la lode
co suoi fasti omai giunse,
egl è ben giusto
ch'io placida ristori
con riposi di pace i suoi sudori.*

MARTE: *Così à un'Ozio ben degno
fia splendor la mia face,
e i fasti del valor fregio a la pace.*

PALLADE: *Con le smaltate sponde
di lucidi smeraldi in letto d'Oro
porti superbo l'onda
l'imperial Danubio,
e tributarii
di ricever impari
e l' Rodano, e l' Ibero, e l' Tago,
e l' Reno,
e l'Austriache campagne
à fecondar corra di latte pieno.*

PALLAS: *Such glory, O Mars
has the valiant warrior acquired in his
fields
that if the praise
of his accomplishments comes to rest,
it is quite right
that I quietly replenish
his sweat and tears with peaceful rests.*

MARS: *So then, a well deserved leisure,
his glory will be my lamp,
and such glory a reward for peace.*

PALLAS: *With the polished shores
of bright emeralds in a golden bed,
proudly bring the waters
of the imperial Danube,
and its tributaries,
unevenly receiving
the Rhone, and the Ebro, and the Tagus,
and the Rhine,
and to fertilize the Austrian countryside,
run full with milk.*

7. Aria: Oggi fia

PALLADE: *Oggi fia, che à noi ritorni
con i placidi suoi giorni
l'alma età del secol d'oro.*

*Cessin Marte i tuoi trofei
splendan sol gl'olivi miei
con la gloria del tuo alloro.*

PALLAS: *Today shall be, as you return to us
with days of quiet,
the spirit of a golden age.*

*Cease, Mars, with your trophies,
may only my olive branches shine
with the glory of your laurels.*

8. Recitative: Egl'è ragon

MARTE: *Egl'è ragon, ch'omai
tutti i nimici già sconfetti appieno
regga de l'orbe il freno
in lieta pace il trionfante Augusto.*

PALLADE: *Per mano de la fama
splendan gl'omeri d'ostro,
il Crin d'Allori e riverente adori
sotto si amabil pondo
i di lui cenni in ogni parte
il mondo.*

MARTE: *Quindi fausto regnante
renda con giuste leggi
più lieve il peso suo di
quel d'Atlante.*

MARS: *It is right, now that
all his enemies are fully defeated,
that he take the reins to govern the globe
in happy peace, the triumphant Augustus.*

PALLAS: *By the hand of fame,
his shoulders are graced in purple,
and a crown of laurels,
under such a sweet burden,
may every part of the world respectfully
praise the days of his reign.*

MARS: *Therefore fortunate omnipotence
with just laws renders
the weight he carries more delicate than
that of Atlas.*

9. Aria: Vanti gloria

MARTE: *Vanti gloria e goda pace
lieto impero onor verace
chi fù sempre vincitor.*

*Nulla turbi il suo riposo,
e lo rendan glorioso
i trofei del suo valor.*

MARS: *Boast of glory and delight in peace
happy empire; truly honor him,
who was always the victor.*

*May nothing disturb his rest,
and may the trophies of his valor
render him illustrious.*

10. Recitative: Cesare invitto

PALLADE: *Cesare invitto, in cui
ciò ch'an gli Dei di grande in un
s'accoglie,
carco d'insigni spoglie
deh reggi omai con fortunato impero
reggi quest'orbe intero.*

PALLAS: *Undefeated Caesar, in whom
the greatest qualities of the gods
gather,
laden with the celebrated spoils,
at last successfully govern the empire,
reign over the entire globe.*

MARTE: *A Te nestorea etate
il Ciel conceda,
e l' mondo ognor ti veda
Invitto, vincitor, e Trionfante.*

PALLADE: *Fia che ti miri innante
Figli nipoti,
e de nipoti i Figli
Prole che te somigli,
e de Tuoi fatti
egregi
risonar faccia
in ogn' etate i pregi.*

MARS: *May the heavens accord you
Nestorian age,
and the world forever sees you
undefeated, victorious, and triumphant.*

PALLAS: *May you are aspired toward
by your children, your grandchildren, and
your grandchildren's children,
all your progeny shall resemble you,
and your countenance shall resound in
every age
with the qualities
of your illustrious deeds.*

11. Aria: A le tue eccelse imprese

PALLADE: *A le tuè eccelse imprese
spiegando à
l'etra il volo
da l'uno al altro polo
la fama eco farà.*

*Vinci trionfa, impera,
che la stellata spera
per tè risonerà.*

PALLAS: *Your exalted ventures,
through the flight of their tellings, through
the ether,
from one pole to the other,
will have an echo in your fame.*

*Prevail, triumph, reign,
that the starry spheres
shall resound for you.*

12. Recitative: Quindi or ch' à le tue glorie

MARTE: *Quindi or ch' à le tue glorie
sù l'eterea Magion siedon gli Dei;
or, che si fausto sei,
che per Tè ferma il suo rotar fortuna;
ora che il mondo aduna
tutti i suoi serti al tuo sol capo
o Prode,
de fasti tuoi sarà immortal la lode.*

MARS: *Therefore, now that the gods preside over
your glory in their heavenly mansion;
now, that you are so fortunate,
that Fortune stops her wheel for you;
now that the world gathers
all its garlands for your head alone, O
valiant one,
your splendor shall be eternally praised.*

13. Duet: Al valor della tua destra

MARTE: *Al valor della tua destra,
PALLADE: di tua mente allo splendore,
MARTE: darà il cielo eccelso onore,
PALLADE: darà il mondo eterna fama.*

MARS: *To the virtues of your right hand,
PALLAS: to the splendors of your intellect,
MARS: the heavens will give exalted honors,
PALLAS: the world will give eternal fame.*

MARTE: *L'alta lode de tuoi genti
PALLADE: La virtù de gl' ozi tuoi
LE DUE: con l'onore de pregi tuoi,
Tè à gran gloria omai richiama.*

MARS: *The high praises of your people,
PALLAS: the righteousness of your leisure,
BOTH: with the honors due your merits,
all this calls you to great glory.*

Edition

Full Score

Pallade e Marte

Maria Margherita Grimani

1. Sinfonia
2. Recitative: Perche più che mai liete (*Pallade, Marte*)
3. Aria: D'Augusto vincitor (*Pallade*)
4. Recitative: Bella madre d'eroi (*Marte, Pallade*)
5. Aria: In pompa trionfal (*Marte*)
6. Recitative: Assai di gloria (*Pallade, Marte*)
7. Aria: Oggi fia (*Pallade*)
8. Recitative: Egl'è ragion (*Marte, Pallade*)
9. Aria: Vanti gloria (*Marte*)
10. Recitative: Cesare invitto (*Pallade, Marte*)
11. Aria: A le tue eccelse imprese (*Pallade*)
12. Recitative: Quindi or ch'è le tue glorie (*Marte*)
13. Duet: Al valor della tua destra (*Marte, Pallade*)

1. Sinfonia

Allegro

Violin I

Violin II

Viola

Bassi

simile

simile

VI. I

VI. II

Va.

b.c.

[6] 7 6 5

VI. I

VI. II

Va.

b.c.

[#]

1. Sinfonia: Allegro

8

VI. I

VI. II

Va.

b.c.

[#] [6] [4] [#3] #

12

VI. I

VI. II

Va.

b.c.

[#6] [#] [5] [6] [5] [6]

15

VI. I

VI. II

Va.

b.c.

[5] [#]

1. Sinfonia: Allegro

17

VI. I
VI. II
Va.
b.c.

#6

Detailed description: This system contains measures 17 and 18. The key signature is one sharp (F#). VI. I plays a continuous sixteenth-note pattern. VI. II plays a melody with eighth and sixteenth notes. Va. plays a steady eighth-note accompaniment. b.c. plays a bass line with eighth and sixteenth notes. A rehearsal mark #6 is placed below measure 17.

19

VI. I
VI. II
Va.
b.c.

[#]

Detailed description: This system contains measures 19, 20, and 21. VI. I has a complex rhythmic pattern with sixteenth and thirty-second notes. VI. II plays a melody with eighth notes and rests. Va. plays a steady eighth-note accompaniment. b.c. plays a bass line with eighth notes and rests. A rehearsal mark [#] is placed below measure 20.

22

VI. I
VI. II
Va.
b.c.

[7]

Detailed description: This system contains measures 22, 23, and 24. VI. I plays a melody with eighth notes and sixteenth notes. VI. II plays a melody with eighth notes and sixteenth notes. Va. plays a steady eighth-note accompaniment. b.c. plays a bass line with eighth notes and sixteenth notes. A rehearsal mark [7] is placed below measure 23.

1. Sinfonia: Allegro

25

VI. I

VI. II

Va.

b.c.

28

VI. I

VI. II

Va.

b.c.

30

VI. I

VI. II

Va.

b.c.

p

Segue

p

Detailed description: This image shows a page of a musical score for the first movement of a symphony, titled "1. Sinfonia: Allegro". The page is numbered 46 in the top right corner. The score is arranged in four systems, each containing four staves: Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Bassoon (b.c.). The key signature is one sharp (F#) and the time signature is 4/4. The first system starts at measure 25. The second system starts at measure 28. The third system starts at measure 30 and ends with a double bar line and the word "Segue". The dynamic marking *p* (piano) is present in the second and third systems. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Largo

1. Sinfonia: Largo

Violin I

Violin II

Viola

Bassi

8

VI. I

VI. II

Va.

b.c.

[#] [6] 6

Segue subito

15

VI. I

VI. II

Va.

b.c.

[#] [6] [7] [6] [#]

1. Sinfonia: Presto

Presto

Violin I

Violin II

Viola

Bassi

10

VI. I

VI. II

Va.

b.c.

#6

[#]

20

VI. I

VI. II

Va.

b.c.

6 #5 #7

1. Sinfonia: Presto

30

VI. I

VI. II

Va.

b.c.

[6]
[4]

[5]
[3]

[7]

[7]

40

VI. I

VI. II

Va.

b.c.

tr

p

tr

p

p

[#]

Detailed description: This image shows a page of a musical score for the first movement of a symphony, marked 'Presto'. The score is for four parts: Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Cello/Double Bass (b.c.). The key signature is one sharp (F#) and the time signature is 4/4. The first system covers measures 30 to 39. In measure 30, the Violin I part has a fermata over the first two notes. The Cello/Double Bass part has a fermata over the first two notes and includes fingering numbers: [6] and [4] for the first two notes, [5] and [3] for the next two, and [7] for the final two notes. The second system covers measures 40 to 49. Measures 40 and 41 feature trills (tr) in the Violin I and II parts. The dynamic marking *p* (piano) is present in measures 40, 41, 42, and 43. The Viola part has a fermata over the first two notes in measure 40. The Cello/Double Bass part has a fermata over the first two notes in measure 40 and a fingering number [#] in measure 49. The page number 49 is in the top right corner.

2. Recitative: Perche più che mai liete

PALLADE:

Pallade 
 Bassi 

4 
 P.
 M. 
 M.
 b.c. 
 b.c. [6] [6] [6] #

MARTE:

M. 
 M.
 b.c. 
 b.c. [#] 4 #3 [#] [7] [#]

10 
 M.
 b.c. 
 b.c. #6 [7]

2. Recitative: Perche più che mai liete

13

M. 

tri - a - ca pro - sa - pia Al - ma e guer - rie - ra cin - to d'au - gus - ti Al - lo - ri al Mon - do im - pe - ra.

13

b.c. 

[4] [6] 4 #

16 PALLADE:

P. 

Pri - a con l'im - pre - se ei gion - se o - ve non giun - ge

16

b.c. 

[6]

18

P. 

spe - ne, a le me - te di glo - ria al - to e sup - re - me.

18

b.c. 

[#] # [#] [#]

Segue

3. Aria: D'augusto vincitor

Allegro

Violin

Viola

Pallade

Bassi

4

VI.

Va.

P.

b.c.

D'Au - gus - to _ vin - ci -

7

VI.

P.

tor si ce - le - bri il va - lor in guer - ra, e in pa - ce, si ce - le - bri il va -

b.c.

[6]

[6]

[#6]

Detailed description: This is a musical score for a piece titled "3. Aria: D'augusto vincitor" in Allegro tempo. The score is arranged for Violin, Viola, Flute (Pallade), Bassoon (b.c.), and Bass (Bassi). The music is in common time (C) and features a key signature of one sharp (F#). The score is divided into three systems. The first system shows the Violin, Viola, Flute, and Bass parts. The second system includes the Violin (VI.), Viola (Va.), Flute (P.), and Bassoon (b.c.) parts, with the vocal line starting with the lyrics "D'Au - gus - to _ vin - ci -". The third system continues the vocal line with lyrics "tor si ce - le - bri il va - lor in guer - ra, e in pa - ce, si ce - le - bri il va -" and includes the Flute (P.) and Bassoon (b.c.) parts. Various performance markings such as slurs, accents, and dynamic markings like [6] and [#6] are present throughout the score.

3. Aria: D'augusto vincitor

10

VI.

Va.

P.

10 lor in guer - ra, e in pa - ce.

b.c.

7
#3

[#6]

13

VI.

Va.

P.

13 D'Au - gus - to vin - ci - tor si

b.c.

[#] [6] [#]

16

VI.

Va.

P.

16 ce - le - bri il va - lor in guer - - - ra in guer - ra, e in

b.c.

[#]

Detailed description: This is a musical score for a vocal aria. It consists of three systems of staves. Each system includes staves for Violin I (VI.), Viola (Va.), Piano (P.), and Bassoon (b.c.). The vocal line is written in the Piano staff. The key signature has one sharp (F#) and the time signature is 3/4. The score includes lyrics in Italian: 'lor in guer - ra, e in pa - ce.', 'D'Au - gus - to vin - ci - tor si', and 'ce - le - bri il va - lor in guer - - - ra in guer - ra, e in'. There are various musical markings such as 'tr' (trill), '7 #3', '[#6]', '[#]', and '[6]'. The systems are numbered 10, 13, and 16.

3. Aria: D'augusto vincitor

19

VI.

Va.

P.

pa - - - - - ce, in guer - ra e in pa - ce,

22

VI.

Va.

P.

in guer - - - - - ra, in

b.c.

25

VI.

Va.

P.

guer - ra, e in pa - ce.

b.c.

[#6] #6

3. Aria: D'augusto vincitor

Fine

28

VI.

Va.

P.

b.c.

28

28

E ag -

31

VI.

Va.

P.

b.c.

31

giun - ga al - to splen - dor di Pal - la - de il sa - per di

33

VI.

Va.

P.

b.c.

33

tim - pa - no guer - rier il suo - no au - da - ce.

[6]

[#]

The image shows a musical score for a vocal and instrumental piece. It consists of three systems of staves. The first system (measures 28-30) features a Violin I (VI.) part with a melodic line, a Viola (Va.) part with a rhythmic accompaniment, a Piano (P.) part with a simple harmonic accompaniment, and a Bassoon (b.c.) part with a melodic line. The second system (measures 31-32) continues the instrumental parts and includes the vocal line with lyrics: "giun - ga al - to splen - dor di Pal - la - de il sa - per di". The third system (measures 33-34) continues the instrumental parts and includes the vocal line with lyrics: "tim - pa - no guer - rier il suo - no au - da - ce.". The score ends with a "Fine" marking. There are performance markings like "[6]" and "[#]" at the bottom of the bassoon part.

3. Aria: D'augusto vincitor

35

VI.

Va.

P.

b.c.

37

VI.

Va.

P.

b.c.

39

VI.

Va.

P.

b.c.

3. Aria: D'augusto vincitor

41

VI.

Va.

P.

b.c.

D.C. al Fine

43

VI.

Va.

P.

b.c.

ce, il suo - no au - da - ce.

[#] [4 #3]

4. Recitative: Bella madre d'eroi

MARTE:

Marte

Bel-la mad-re d'e-roi ch'al gran Au-gus-to al-to sa-per spi-ras-ti al no-me tuo sol

Bassi

7
[b]4
2

5
[3]

4

PALLADE:

P.

E frà tuoi pre-gi-an-co-ra nar-rar-si le sue im-

M.

bas-ti di van-tar fra tuoi fas-ti e-roe si-mi-le.

b.c.

#6

[b]

[#]

[6]

8

P.

pre-se, e i suoi tro-fe-i, e s'e-gli è sag-gio, e pro-de e-gual par-te di glo-ria a-ver sù

b.c.

[6]

11

P.

dei.

MARTE:

M.

Pa-ri ad-am-bi di no-i fia lo splen-do-re del nos-tro e-ro-e mag-gio-re sa-ran-ne il

b.c.

11

[#]7
4
2

[5]
[3]

4. Recitative: Bella madre d'eroi

14

M. 

van - to al - lor, che il mon - do ve - da car - co ei di ric - ca pre - da di Cal - de - i, Sci - ti,

14

b.c. 

6 #6

17

M. 

Me - di, A - ra - bi, e Per - si sog - gio - ga - ti, e dis - per - si por - tar la fa - ma su - a dal Gan - ge, al

17

b.c. 

#

21

M. 

Ti - le e' l grand Au - gel di Gio - ve ac - qui - star no - ve Ter - re et On - de no - ve.

Segue

21

b.c. 

[#6]

5. Aria: In pompa trionfal

Cello

Theorbo

Marte

Bassi

Vc.

Th.

Vc.

Th.

M.

b.c.

In pom-pa tri-on-fal sta-ran-no al piè-re-al le-gen-ti do-

[6]
[5]

[36]

5. Aria: In pompa trionfal

13

Vc.

Th.

M.
me, sta-ran-no al piè re - al le gen-ti do - me.

b.c.
[1] [6] [6] [4] [3]

16

Vc.

Th.

M.
In pom-pa tri-on-

b.c.

19

Vc.

Th.

M.
fal sta-ran-no al piè re - al le gen-ti do

b.c.
[6]

5. Aria: In pompa trionfal

22

Vc.

Th.

M.

b.c.

me, le gen - ti do - me, le gen - ti

[6]

25

Vc.

Th.

M.

do

28

Vc.

Th.

M.

b.c.


me, sta - ran - no al piè re - al le gen - ti do - me.


[7] [5]

The image shows a musical score for a four-part instrumental ensemble (Violoncello, Tromba, Mando, and Contrabbasso) and a vocal line. The score is divided into three systems, each starting with a measure number (22, 25, and 28). The key signature is one flat (B-flat major or E-flat minor). The vocal line includes lyrics in Italian. The instrumental parts feature various rhythmic patterns, including sixteenth-note runs and triplet markings. The bassoon part includes a [6] marking, and the contrabbasso part includes [7] and [5] markings.

5. Aria: In pompa trionfal

31

Vc.  *tr*

Th. 

34

Vc.  *tr*

Th. 

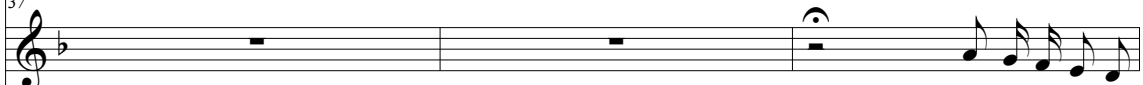
Fine

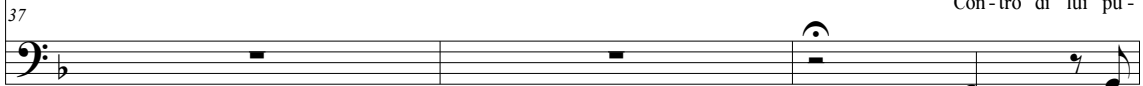
37

Vc.  *tr*

Th. 

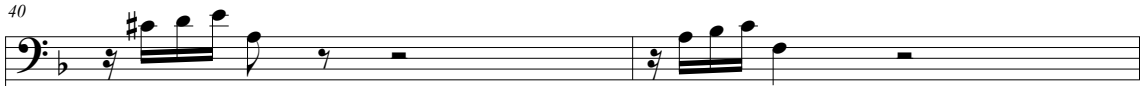
37

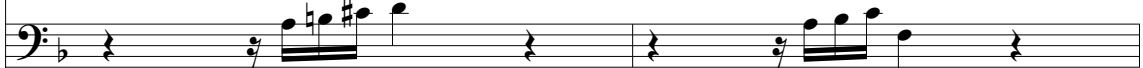
M. 

b.c. 


Con - tro di lui pu -

40

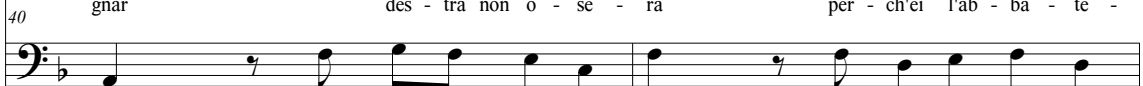
Vc. 

Th. 

40

M.  gnar des - tra non o - se - rà per - ch'ei l'ab - ba - te -

40

b.c. 

[#] 6 [6/5] [6]

5. Aria: In pompa trionfal

42

Vc. 

Th. 

M.  42

rà so - lo col no - me. Con - tro di lui pu -

b.c.  42
[#] [6/5] [#]

44

Vc. 

Th. 

M.  44

gnar des-tra non o-se - rà per - ch'ei l'ab-ba - te - rà,

b.c.  44
[#] [6] [6]

47

Vc. 

Th. 

M.  47

per - ch'ei l'ab - ba - te -

b.c.  47
[#]

5. Aria: In pompa trionfal

49

Vc. 


Th. 

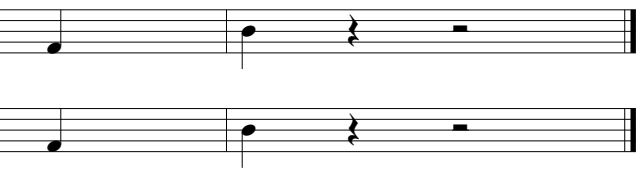
M. 
 49 rã so - lo col no - me, so - lo,

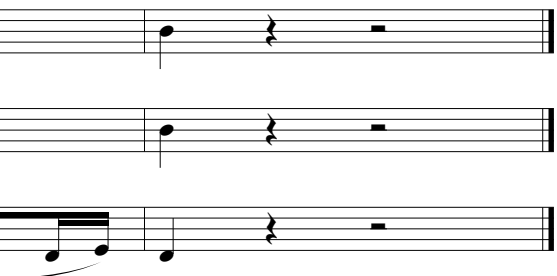
b.c. 
 [6] [5]

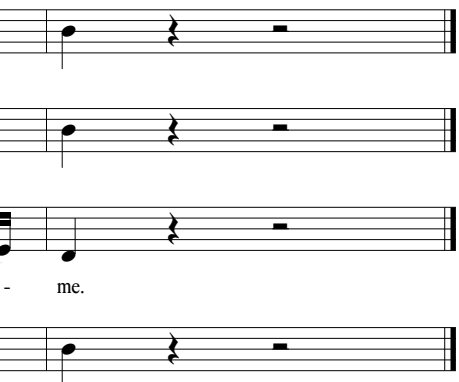
D.C. al Fine

51

Vc. 

Th. 

M. 
 51 so - lo col no - - - me.

b.c. 
 [6] [5]

6. Recitative: Assai di gloria

PALLADE:

Pallade 
 As - sai di glo - ria ò Mar - te ac - quis - tò ne suoi cam - pi il guer - rier pro - de

Bassi 
 ♭ [6] [6]

4 
 s'ad is - tan - car la lo - de co suoi fas - ti o - mai giun - se, egl' è ben gius - to ch'io

4 
 [6] 6

7 
 pla - ci - da ris - to - ri con ri - po - si di pa - ce i suoi su - do - ri.

M. 
 MARTE:
 Co - sì à un' o - zio ben

7 
 6 [♯]

10 
 deg - no fia splen - dor la mia fa - ce, e i fas - ti del va - lor fre - gio a la pa - ce

10 
 [6]

13 PALLADE: 
 Con le smal - ta - te spon - de di lu - ci - di sme - ral - di in let - to d'o - ro por - ti su - per - bo

13 
 6 #6

6. Recitative: Assai di gloria

16


P. 

16 l'on-da l'im-pe-ri-al Da-nu-bio, e tri-bu-ta-rii di ri-ce-ver im-pa-ri e'l Ro-da-no, e l'I-be-ro, e'l

b.c. 

#6 [4/2]

20

P. 

20 Ta-go, e'l Re-no, e l'Aus-tri-a-che cam-pag-ne à fe-con-dar cor-ra di lat-te pie-no.

b.c. 

[6] 4 #3 [4]

7. Aria: Oggi fia

Violin I

Violin II

Viola

Pallade

Bassi

11

VI. I

VI. II

Va.

P.

Og-gi fi-a, che a noi ri - tor-ni con i pla - ci - di suoi gior-ni l'al-ma e-

21

VI. I

VI. II

Va.

P.

tà del se - col d'o - ro. Og-gi

The image shows a musical score for a string ensemble. It consists of five staves: Violin I, Violin II, Viola, Pallade (Violoncello), and Bassi. The score is in 3/8 time and the key signature has two sharps (F# and C#). The first system shows the beginning of the piece. The second system starts at measure 11 and includes vocal lyrics: "Og-gi fi-a, che a noi ri - tor-ni con i pla - ci - di suoi gior-ni l'al-ma e-". The third system starts at measure 21 and includes the lyrics: "tà del se - col d'o - ro. Og-gi". There are trill ornaments (tr) above the notes in measures 12, 13, 21, and 22. The score is written in a standard musical notation with treble and bass clefs.

7. Aria: Oggi fia

32

VI. I

VI. II

Va.

P.

fi-a, che à noi ri - tor-ni con i pla - ci - di suoi gior-ni l'al-ma e - tà del se - col

42

VI. I

VI. II

Va.

P.

d'o - ro, l'al-ma e - tà del se - col d'o - ro.

52

VI. I

VI. II

Va.

l'al-ma e - tà del se - col d'o - ro.

7. Aria: Oggi fia

61 **Fine**

VI. I

VI. II

Va.

P. 61

b.c. 61

Ces-sin Mar - te i tuoi tro - fe - i splen-dan sol gl'o - li - vi miei

70

P. 70

b.c. 70

con la glo - ri - a, con la

79

P. 79

b.c. 79

glo - ria del tuo al - lo - ro, splen-dan sol gl'o-li - vi miei con la glo -

88 **D.C. al Fine**

P. 88

b.c. 88

- - - - - ria del tuo al - lo - ro.

The musical score is written for Violin I and II, Viola, Piano, and Bassoon. It is in the key of D major (two sharps) and 4/4 time. The score is divided into four systems. The first system (measures 61-69) features a 'Fine' marking above the first measure. The piano part has a trill (tr) in measure 68. The bassoon part has figured bass notation: [6/3], [6], [#4/2], and [6]. The second system (measures 70-78) has a slur over the piano part. The bassoon part has figured bass notation: 4 3 and [#]. The third system (measures 79-87) has a slur over the piano part. The bassoon part has figured bass notation: [6/5], [6/5], [#], [4/3], and [6/5]. The fourth system (measures 88-91) is marked 'D.C. al Fine'. The piano part has a trill (tr) in measure 90. The bassoon part has figured bass notation: [#], [#], and [#].

8. Recitative: Egl'è ragion

Pallade

MARTE:

Marte

Bassi

Egl' è ra - gion, ch'o - mai tut - ti i ni - mi - ci già scon - fet - ti ap -

4

P.

M.

b.c.

PALLADE:

Per

pie - no reg - ga de l'or - be il fre - no in lie - ta pa - ce il tri - on - fan - te Au - gus - to.

7

P.

b.c.

ma - no de la fa - ma splen - dan gl'o - me - ri d'os - tro, il crin d'Al - lo - ri e ri - ve - ren - te a -

10

P.

M.

b.c.

do - ri sot - to si a - ma - bil pon - do i di lui cen - ni in og - ni par - te il mon - do.

MARTE:

Quin - di

[#] $\begin{matrix} 7 \\ 5 \\ 3 \end{matrix}$


[6] 5 [#]

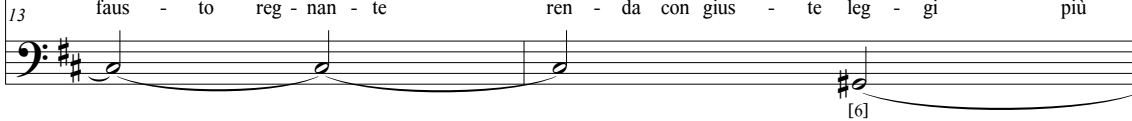
$\begin{matrix} \#7 \\ 4 \\ 2 \end{matrix}$ [5] $\begin{matrix} 6 \\ 4 \end{matrix}$

$\begin{matrix} 7 \\ \#3 \end{matrix}$ [6] [#]


8. Recitative: Egl'è ragion


13

M. 
13 faus - to reg - nan - te ren - da con gius - te leg - gi più

b.c. 
[6]

15

M. 
15 lie - ve il pe - so su - o di quel d'At - lan - te.

b.c. 
[#]

9. Aria: Vanti gloria

*
Violin I
Violin II
Viola
Marte
Bassi

M.
Van - ti glo - ria e go-da pa - ce lie-to im - pe - ro o-nor ve -

b.c.
[6] [#6] [6]

M.
ra - ce chi fù sem-pre vin - ci - tor, _____ chi fù

b.c.
[4] [3] [#6] [7]

M.
sem - pre vin - ci - tor, lie - to im-pe-ro o-nor ve - ra - ce van-ti glo - ria, e go - da

b.c.
[#] [4] [2] [#]

9. Aria: Vanti gloria

14

M. 

pa - ce chi fù sem-pre vin-ci - tor, _____ chi fù

b.c. 

17

M. 

sem-pre vin-ci-tor, lie-to im-pe-ro o-nor ve-ra-ce, van-ti glo-ria, e go-da pa-ce chi fù

b.c. 

20

M. 

sem-pre vin-ci-tor, chi fù sem-pre vin-ci-tor, vin-ci-tor.

b.c. 

23

M. 

Fine

b.c. 

Nul - la

26

M. 

tur-bi il suo ri-po-so, e lo ren-dan glo-ri-o-so i tro-fei del suo va-lor, i tro-

b.c. 

9. Aria: Vanti gloria

29

M.
 fe - i del suo va - lor. Nul - la tur - bi il suo ri - po - so, e lo ren - dan glo - ri -

b.c.
 [#] [#] [#] [6] [4 3] [#] [6]

32

M.
 o - so i tro - fei del suo va - lor, i tro - fei del suo va - lor, del suo va - lor.

b.c.
 [#] [6] [4] [#] [#] [#]

D.C. al Fine

*** Ritornello**

35

VI. I
 VI. II
 Va.
 b.c.
 35

37

VI. I
 VI. II
 Va.
 b.c.
 37
 [6] [5]

* The orchestrated Ritornello can serve as an alternative to the continuo introduction and interlude.

10. Recitative: Cesare invitto

PALLADE:

Pallade 
 Ce - sa - re in - vit - to, in cu - i ciò ch'an gli Dei di gran - de in un' s'ac - cog - lie

Marte 

Bassi 

P. 
 car - co d'in - sig - ni spog - lie deh reg - gi o - mai con for - tu - na - to im - pe - ro reg - gi quest' or - be in -

b.c. 

P. 

te - ro.

MARTE:

M. 
 A te Nes - to - rea e - ta - te il ciel con - ce - da, e'l mon - do ogn - or ti ve - da in -

b.c. 

PALLADE:

P. 
 Fia che ti mi - ri in - nan - te fig - li ni - po - ti, e dei ni - po - ti i

M. 

b.c. 

10 vit - to, vin - ci - tor, e tri - on - fan - te.

10. Recitative: Cesare invitto

14




P. 

fig - li pro - le che te so - mi - gli, e de tuoi fas - ti - eg -

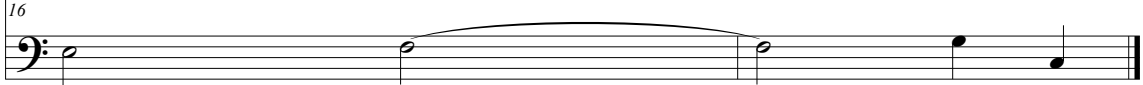
b.c. 

6

16

P. 

re - gi ri - so - nar fac - cia in ogn' e - ta - te i pre - gi.

b.c. 

[6] [4/2]

11. Aria: A le tue eccelse imprese

12

Ob.

P.

b.c.

fa - ma e - co fa - rà.

15

Ob.

P.

b.c.

A le tue ec - cel - se im - pre - se spie - gan - do à l'et - ra il vo - lo da

18

Ob.

P.

b.c.

l'u - no al al - tro po - lo la fa - ma e - co fa - rà, e - co fa -

21

Ob.

P.

b.c.

rà

[6] [6] #6 [4 3] [6]

[6] [#] [6]

[7]

11. Aria: A le tue eccelse imprese

24

Ob.

P.

b.c.

la - fa - ma e - co fa -

27

Ob.

P.

b.c.

ra.

[6]

30

Ob.

b.c.

6

[4 6]

32

Ob.

b.c.

6

[4 3]

Allegro

35

Ob.

P.

b.c.

Vin - ci, tri - on - fa, im - pe - ra, che la stel - la - ta spe - ra, che la stel - la - ta

[6]

Fine

11. Aria: A le tue eccelse imprese

38

Ob.

P.

b.c.

spe - ra per te ri - so - ne - rà

41

Ob.

P.

b.c.

ri - so - ne - rà. Vin - ci, tri - on - fa, im - pe - ra, che

44

Ob.

P.

b.c.

la stel - la - ta spe - ra per te ri - so - ne - rà,

47

P.

b.c.

ri - so - ne - rà, ri - so - ne - rà.

D.C. al Fine

12. Recitative: Quindi or ch' à le tue glorie

MARTE:

Marte

Quin-di or ch' à le tue glo-rie sù l'e-te-re-a ma-gion sie-don gli De-i;

Bassi

$\frac{7}{4}$ [5]

M.

4 or, che si faus-to se-i, che per te fer-ma il suo ro-tar for-

b.c.

6 [6]

M.

6 tu-na; o-ra che il mon-do a-du-na tut-ti i suoi ser-ti al tuo sol

b.c.

[6]

M.

8 ca-po o Pro-de, dei fas-ti tuoi sa-rà im-mor-tal la lo-de.

b.c.

[6] [b] [b] [♯] b

13. Duet: Al valor della tua destra

Violin

Viola

Pallade

Marte

Bassi

4

VI.

Va.

M. MARTE:
Al va - lor - del - la - tua

b.c.

7

VI.

Va.

7 PALLADE:
di tua men - te al - lo - splen - do - re da - rà il mon - do e - ter - na fa -

M.
des - tra, da - rà il cie - lo ec - cel - so o - no

b.c.

13. Duet: Al valor della tua destra

10

VI.

Va.

P.

M.

b.c.

ma.

re.

[6]

13

VI.

Va.

M.

b.c.

Al va - lor - del - la - tua

[3] b7 [6]

16

VI.

Va.

P.

M.

b.c.

di tua men - te al - lo - splen - do - re da - rà il mon - do e - ter - na fa -

des - tra da - rà il cie - lo ec - cel - so o - no -

Detailed description: This is a musical score for a duet. It consists of six staves: Violin (VI.), Viola (Va.), Piano (P.), Mezzo-soprano (M.), and Bass (b.c.). The score is divided into three systems. The first system starts at measure 10 and ends at measure 12. The second system starts at measure 13 and ends at measure 15. The third system starts at measure 16 and ends at measure 18. The piano part features trills (tr) in measures 10 and 11. The vocal parts have lyrics in Italian. The bass line includes figured bass notation: [6], [3], b7, and [6].

13. Duet: Al valor della tua destra

19

VI.

Va.

P.

M.

22

VI.

Va.

P.

M.

b.c.

ma, da - rà il mon - do e - ter - na fa -

22 re, da - rà il cie - lo ec - cel - so o - no -

25

VI.

Va.

P.

M.

b.c.

ma.

25 re.

[6] 6

13. Duet: Al valor della tua destra

Fine

28

VI.

Va.

P.

M.

b.c.

28

La vir-tù — de gl'o - zi

L'al - tra lo - de dei tuoi

31

VI.

Va.

P.

M.

b.c.

31

tuo - i con l'o - nor dei pre - gi tuoi, te à gran glo - ria o - mai ri - chia -

ges - ti con l'o - nor dei pre - gi tuoi, te à gran glo - ria o - mai ri - chia -

[b] $\flat 7$ $\flat 6$ \natural

[b] $\flat 7$ [6] [6/5]

The image shows a musical score for a duet. It consists of two systems of staves. The first system starts at measure 28 and ends with a 'Fine' marking. The second system starts at measure 31. The instruments are Violin (VI.), Viola (Va.), Piano (P.), Mezzo-soprano (M.), and Bassoon (b.c.). The vocal parts have Italian lyrics. The piano part includes chord markings: ♭, ♭7, ♭6, and ♭. The bassoon part includes chord markings: [b], ♭7, [6], and [6/5].

13. Duet: Al valor della tua destra

34

VI.

Va.

P.

M.

b.c.

ma, te à gran glo - ria o - ma - i ri - chia

ma, te à gran glo - ria o - ma - i ri - chia

[#] [2] [2] [2]

D.C. al Fine

37

P.

M.

b.c.

ma, o - mai ri - chia - ma.

ma, o - mai ri - chia - ma.

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

Piano-Vocal Score

Pallade e Marte

Maria Margherita Grimani

1. Sinfonia
2. Recitative: Perche più che mai liete (*Pallade, Marte*)
3. Aria: D'Augusto vincitor (*Pallade*)
4. Recitative: Bella madre d'eroi (*Marte, Pallade*)
5. Aria: In pompa trionfal (*Marte*)
6. Recitative: Assai di gloria (*Pallade, Marte*)
7. Aria: Oggi fia (*Pallade*)
8. Recitative: Egl'è ragion (*Marte, Pallade*)
9. Aria: Vanti gloria (*Marte*)
10. Recitative: Cesare invito (*Pallade, Marte*)
11. Aria: A le tue eccelse imprese (*Pallade*)
12. Recitative: Quindi or ch'è le tue glorie (*Marte*)
13. Duet: Al valor della tua destra (*Marte, Pallade*)

1. Sinfonia

Allegro

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro".

The first system (measures 1-3) features a treble staff with a melodic line of eighth notes and a bass staff with a simple harmonic accompaniment of quarter notes. The second system (measures 4-6) introduces a more complex texture with sixteenth-note patterns in the treble and eighth-note patterns in the bass. The third system (measures 7-10) continues the melodic development in the treble while the bass provides a steady accompaniment. The fourth system (measures 11-13) shows a change in the bass line with more active eighth-note patterns. The fifth system (measures 14-16) concludes the page with a final melodic flourish in the treble and a rhythmic accompaniment in the bass.

1. Sinfonia: Allegro

17

Two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a series of chords and eighth notes. The lower staff is in bass clef with the same key signature, featuring a rhythmic pattern of eighth notes and quarter notes.

19

Two staves of music. The upper staff continues with chords and eighth notes. The lower staff features a rhythmic pattern of eighth notes and quarter notes, with some rests.

22

Two staves of music. The upper staff has a more complex melodic line with eighth notes and chords. The lower staff has a rhythmic pattern of eighth notes and quarter notes.

26

Two staves of music. The upper staff features a melodic line with eighth notes and chords. The lower staff has a rhythmic pattern of eighth notes and quarter notes.

29

Two staves of music. The upper staff has a melodic line with eighth notes and chords. The lower staff has a rhythmic pattern of eighth notes and quarter notes. The word "Segue" is written above the final measure. A dynamic marking of *p* (piano) is present in the lower staff.

1. Sinfonia: Largo

Largo

Piano

Musical score for Piano, measures 1-6. The score is in G major and 3/4 time. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. The left hand plays a bass line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. The tempo is marked 'Largo'.

Pno.

Musical score for Piano, measures 7-13. The score continues in G major and 3/4 time. The right hand plays a melodic line with some chromaticism, including notes like F#5 and G5. The left hand plays a bass line with chords and single notes. The tempo is marked 'Largo'.

Pno.

Musical score for Piano, measures 14-19. The score continues in G major and 3/4 time. The right hand plays a melodic line with a slur over measures 17-18. The left hand plays a bass line with chords. The tempo is marked 'Largo'. The piece ends with a double bar line and the instruction 'Segue subito'.

1. Sinfonia: Presto

Presto

10

20

30

40

tr

tr

tr

p

tr

2. Recitative: Perche più che mai liete

PALLADE:

Pallade

Per - che più che mai lie - te bril - li - no in ciel le stel - le e ri - lu - cen - ti, e

4

P.

bel - le ri - dan Te - ti, e Giu - non più de l'u - sa - to t'è no - to ò Mar - te?

M.

MARTE:

II

7

M.

fa - to sò de gl'Aus - tria - ci e - ro - i; mà a gran ra - gion più splen - de il ciel, dop -

2. Recitative: Perche più che mai liete

10

M.

poi che il for-te ar-ma-to il glo-ri-o-so in-er-me il gran Car-lo, il sol ger-me de l'Aus-

13

M.

tri-a-ca pro-sa-pia Al-ma e guer-rie-ra cin-to d'au-gus-ti Al-lo-ri al Mon-do im-pe-ra.

16 PALLADE:

P.

Pri-a con l'im-pre-se ei gion-se o-ve non giun-ge

18

P.

spe-ne, a le me-te di glo-ria al-to e sup-re-me.

Segue

3. Aria: D'augusto vincitor

Allegro

P. ⁴ *PALLADE:*

⁴ D'Au-gus-to - vin-ci-

⁷ tor si-ce-le-bri-il va-lor in-guer-ra, e in pa-ce, si-ce-le-bri-il va-

⁷

¹⁰ *tr*

¹⁰ lor in-guer-ra, e in pa-ce.

3. Aria: D'augusto vincitor

13

P.

D'Au - gus - to - vin - ci - tor si

16

P.

ce - le - bri il va - lor in guer - ra in guer - ra, e in

19

P.

pa - ce, in guer - ra e in pa - ce,

22

P.

in guer - ra, in

The image shows a musical score for a vocal piece. It consists of four systems, each with a vocal line (P.) and a piano accompaniment (P.). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts at measure 13 with the lyrics 'D'Au - gus - to - vin - ci - tor si'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system starts at measure 16 with the lyrics 'ce - le - bri il va - lor in guer - ra in guer - ra, e in'. The third system starts at measure 19 with the lyrics 'pa - ce, in guer - ra e in pa - ce,'. The fourth system starts at measure 22 with the lyrics 'in guer - ra, in'. The piano accompaniment continues with a steady eighth-note accompaniment in the bass and chords in the treble.

3. Aria: D'augusto vincitor

25

P. *tr*

guer-ra, e in pa - ce.

28

P. **Fine**

28 *E ag -*

31

P.

31 giun - ga al - to splen - dor di Pal - la - de il sa - per di

33

P. *tr*

33 tim - pa - no guer - rier il suo - no au - da - ce.

3. Aria: D'augusto vincitor

35

P.

E ag - giun - ga al - to splen - dor di

37

P.

Pal - la-de il sa - per di Tim - pa - no guer-rier il

39

P.

suo - no au - da - ce, il suo - no au - da -

41

P.

3. Aria: D'augusto vincitor

P. *43* *tr* **D.C. al Fine**

ce, il suo - no au - da - ce.

The musical score is written for voice and piano. The vocal line is in the treble clef with a key signature of one sharp (F#). The piano accompaniment is in two staves, treble and bass clefs, with the same key signature. The score begins at measure 43. The vocal line has a long note with a trill (tr) above it, followed by a rest and then another note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The piece ends with a trill (tr) and the instruction 'D.C. al Fine'.

4. Recitative: Bella madre d'eroi

MARTE:

Marte

Bel-la mad-re d'e-roi ch'al gran Au - gus - to al - to sa - per spi - ras-ti al no-me tuo sol

PALLADE:

P.

M.

bas-ti di van-tar fra tuoi fas-ti e - roe si - mi-le.

pre - se, e i suoi tro-fe - i, e s'e - gli è sag - gio, e pro - de e - qual par - te di glo - ria a-ver sù

4. Recitative: Bella madre d'eroi

11

P. 

dei.

M. **MARTE:** 

11 Pa-ri ad am - bi di no - i fia lo splen-do - re del nos-tro e - ro - e mag - gio - re sa - ran-ne il



14

M. 

14 van - to al - lor, che il mon - do ve - da car - co ei di ric - ca pre - da di Cal - de - i, Sci - ti,



17

M. 

17 Me - di, A - ra - bi, e Per - si sog - gio - ga - ti, e dis - per - si por - tar la fa - ma su - a dal Gan - ge, al



21

M. 

21 Ti - le e'l grand Au - gel di Gio - ve ac - qui - star no - ve Ter - re et On - de no - ve.



Segue

5. Aria: In pompa trionfal

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of several systems of piano accompaniment and vocal lines.

The first system (measures 1-3) shows the piano accompaniment with a complex, rhythmic bass line and a more melodic upper line.

The second system (measures 4-6) continues the piano accompaniment, featuring a trill (tr) in the upper line at measure 5.

The third system (measures 7-9) continues the piano accompaniment, with a trill (tr) in the upper line at measure 9.

The fourth system (measures 10-12) introduces the vocal line (M.) with the lyrics: "In pom-pa tri-on-fal sta-ran-no al piè-re-al le gen-ti do-". The piano accompaniment provides harmonic support with chords and a steady bass line.

The fifth system (measures 13-15) continues the vocal line with the lyrics: "me, sta-ran-no al piè-re-al le gen-ti do-me." The piano accompaniment features a trill (tr) in the upper line at measure 14.

5. Aria: In pompa trionfal

16

M.

In pom - pa tri - on -

19

M.

fal sta - ran - no al piè re - al le gen - ti do

22

M.

me, le gen - ti do - me, le gen - ti

25

M.

do

5. Aria: In pompa trionfal

M. ²⁸

me, sta - ran-no al piè re - al le gen - ti do - me.

³¹

³⁴

M. ³⁷ **Fine**

Con - tro di lui pu -

5. Aria: In pompa trionfal

M. 40

gnar des - tra non o - se - rà per - ch'ei l'ab - ba - te -

M. 42

rà so - lo col no - me. Con - tro di lui pu -

M. 44

gnar des - tra non o - se - rà per - ch'ei l'ab - ba - te -

M. 46

rà,

5. Aria: In pompa trionfal

48

M.

per - ch'ei l'ab - ba - te - rà so - lo col no -

50

M.

D.C. al Fine

me, so - lo, so - lo col no - me.

6. Recitative: Assai di gloria

PALLADE:

Pallade

As - sai di glo - ria ò Mar - te ac - quis - tò ne suoi cam - pi il guer - rier pro - de

4

P.

s'ad is - tan - car la lo - de co suoi fas - ti o - mai giun - se, egl' è ben gius - to ch'io

7

P.

pla - ci - da ris - to - ri con ri - po - si di pa - ce i suoi su - do - ri. **MARTE:**

M.

7

Co - si à un' o - zio ben

10

M.

10

deg - no fia splen - dor la mia fa - ce, e i fas - ti del va - lor fre - gio a la pa - ce

The musical score is written in common time (C) and consists of four systems. The first system is for the character Pallade, with a vocal line and piano accompaniment. The second system is for the character P., also with a vocal line and piano accompaniment. The third system features two characters, P. and M., with their vocal lines and piano accompaniment. The fourth system is for the character M., with a vocal line and piano accompaniment. The piano accompaniment consists of chords and moving lines in both the right and left hands.

6. Recitative: Assai di gloria


13 PALLADE:

P. 

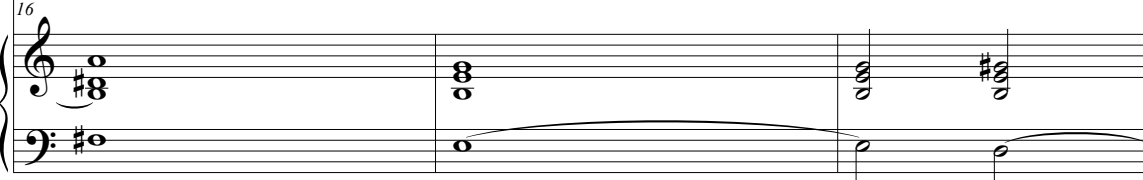
Con le smal-ta - te spon - de di lu - ci - di sme - ral - di in let - to d'o - ro por - ti su - per - bo



16

P. 

l'on - da l'im - pe - ri - al Da - nu - bio, e tri - bu - ta - rii di ri - ce - ver im - pa - ri e'l'




19

P. 

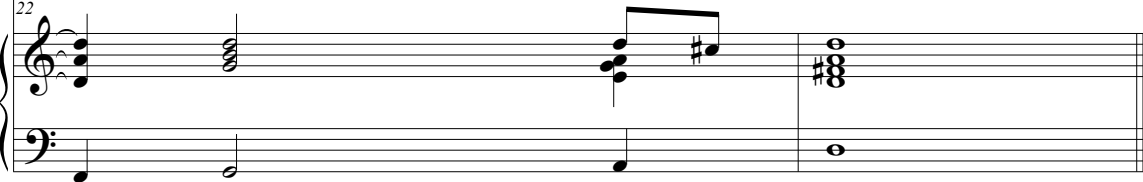
Ro - da - no, e l'I - be - ro, e'l Ta - go, e'l Re - no, e l'Aus - tri - a - che cam - pag - ne à fe - con -



22

P. 

dar cor - ra di lat - te pie - no.



7. Aria: Oggi fia

Piano introduction for 'Aria: Oggi fia'. The music is in G major and 3/8 time. It consists of a series of chords in the right hand and a simple bass line in the left hand.

11 PALLADE:
P. *Og-gi fi-a, che a noi ri-tor-ni con i pla-ci-di suoi gior-ni l'al-ma e-*

Vocal line and piano accompaniment for measures 11-20. The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment continues with the same chordal pattern as the introduction.

21 *tà del se-col d'o-ro. Og-gi*

Vocal line and piano accompaniment for measures 21-31. The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

32 *fi-a, che à noi ri-tor-ni con i pla-ci-di suoi gior-ni l'al-ma e-tà del se-col*

Vocal line and piano accompaniment for measures 32-41. The vocal line concludes with the lyrics. The piano accompaniment continues with the same melodic and bass lines.

7. Aria: Oggi fia

42

P. *tr*

d'o - ro, l'al-ma e - tà del se - col d'o - ro.

52

60

Fine

Ces-sin Mar - te i tuoi tro - fe - i splen-dan sol gl'o - li - vi

tr

69

P. *tr*

miei con la glo -

7. Aria: Oggi fia

77

P.

ri-a, con la glo-ria del tuo al-lo-ro, splen-dan sol gl'o-li-vi miei con la

86

P.

glo-ria del tuo al-lo-ro.

D.C. al Fine

8. Recitative: Egl'è ragion

MARTE:

Marte

Egl' è ra - gion, ch'o - mai tut - ti i ni - mi - ci già scon - fet - ti ap -

P.

PALLADE:

M.

Per

pie - no reg - ga de l'or - be il fre - no in lie - ta pa - ce il tri - on - fan - te Au - gus - to.

7

P.

7

ma - no de la fa - ma splen - dan gl'o - me - ri d'os - tro, il crin d'Al - lo - ri e ri - ve - ren - te a -

8. Recitative: Egl'è ragion

10

P. do - ri sot - to si a - ma - bil pon - do i di lui cen - ni in og - ni par - te il mon - do.

M. MARTE: Quin - di

13

M. faus - to reg - nan - te ren - da con gius - te leg - gi più

15

M. lie - ve il pe - so su - o di quel d'At - lan - te.

9. Aria: Vanti gloria

Piano introduction in G major, 3/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

M. ⁴ MARTE:
 Van - ti glo - ria e go - da pa - ce lie - to im - pe - ro o - nor ve -

Musical score for the first vocal line and piano accompaniment. The vocal line begins with a forte dynamic and a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern.

M. ⁸
 ra - ce chi fù sem - pre vin - ci - tor, _____ chi fù

Musical score for the second vocal line and piano accompaniment. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support.

M. ¹¹
 sem - pre vin - ci - tor, lie - to im - pe - ro o - nor ve - ra - ce van - ti glo - ria, e go - da

Musical score for the third vocal line and piano accompaniment. The vocal line concludes with a melodic phrase, and the piano accompaniment provides harmonic support.

9. Aria: Vanti gloria

M. ¹⁴

pa - ce chi fù sem - pre vin - ci - tor, chi fù

M. ¹⁷

sem - pre vin - ci - tor, lie - to im - pe - ro o - nor ve - ra - ce, van - ti glo - ria, e go - da pa - ce chi fù

M. ²⁰

sem - pre vin - ci - tor, chi fù sem - pre vin - ci - tor, vin - ci - tor.

M. ²³

Fine
Nul - la

9. Aria: Vanti gloria

M. ²⁶

tur-bi il suo ri-po-so, e lo ren-dan glo-ri-o-so i tro-fei del suo va-lor, i tro-

M. ²⁹

fe-i del suo va-lor. Nul-la tur-bi il suo ri-po-so, e lo ren-dan glo-ri-

M. ³² **D.C. al Fine**

o-so i tro-fei del suo va-lor, i tro-fei del suo va-lor, del suo va-lor.

*** Ritornello**

³⁵

* The orchestrated Ritornello can serve as an alternative to the continuo introduction and interlude.

10. Recitative: Cesare invitto

PALLADE:

Pallade

Ce - sa - re in - vit - to, in cu - i ciò ch'an gli Dei di gran - de in un' s'ac - cog - lie

4

P.

car - co d'in - sig - ni spog - lie deh reg - gi o - mai con for - tu - na - to im - pe - ro reg - gi quest' or - be in -

7

P.

te - ro.

MARTE:

M.

A te Nes - to - rea e - ta - te il ciel con - ce - da, e'l mon - do ogn - or ti ve - da in -

7

The musical score is written in common time (C). It features three systems of music. The first system is for the character Pallade, with a vocal line and piano accompaniment. The second system is for the character Pallade (P.), with a vocal line and piano accompaniment. The third system is for the character Marte (M.), with a vocal line and piano accompaniment. The lyrics are in Italian and describe the fall of Caesar.

10. Recitative: Cesare invitto

10 PALLADE:

P. Fia che ti mi - ri in - nan-te fig-li ni - po-ti, e dei ni-po-ti i

M. vit-to, vin-ci-tor, e tri-on - fan-te.

10

14 P. fig - li pro - le che te so - mi - gli, e de tuoi fas - ti - eg -

14

16 P. re - gi ri - so - nar fac - cia in ogn' e - ta - te i pre - gi.

16

The musical score is written for Soprano (P.), Alto (M.), and Piano. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment line. The lyrics are in Italian and describe the triumph of Caesar. The first system starts at measure 10, the second at measure 14, and the third at measure 16. The piano part provides harmonic support for the vocal lines.

11. Aria: A le tue eccelse imprese

The musical score is written in G minor (one flat) and common time (C). It consists of a piano accompaniment and a vocal line for the character Pallade. The piano part features a steady eighth-note accompaniment in the bass and a more active treble line with various ornaments and trills. The vocal line enters at measure 6 and includes the following lyrics:

PALLADE:
 A le tue ec-cel - se im -
 pre - se spie - gan - do à l'et - ra il vo - lo da l'u - no al al - tro po - lo la fa - ma, la

The score includes various musical notations such as trills (*tr*), slurs, and dynamic markings like *p* (piano). The piano part continues throughout the vocal line, providing harmonic support and rhythmic structure.

11. Aria: A le tue eccelse imprese

12

P. *fa - ma e-co fa-rà.*

15

P. *A le tue ec-cel - se im-pre - se spie -*

17

P. *gan-do à l'et-ra il vo-lo da l'u-no al al-tro po-lo la fa-ma e-co fa-rà,*

20

P. *e-co fa - rà*

The image shows a musical score for a vocal aria. It consists of four systems, each with a vocal line (P.) and a piano accompaniment (P.). The key signature is one flat (B-flat), and the time signature is 4/4. The score includes lyrics in Italian. The piano accompaniment features various textures, including arpeggiated chords and melodic lines. There are trills (tr) marked in the piano part at measures 15 and 20. The vocal line has some slurs and accents. The page number 120 is in the top right corner.

11. Aria: A le tue eccelse imprese

P. 23

la -

P. 26

fa - ma e - co fa - rà.

P. 29

P. 32

Fine

11. Aria: A le tue eccelse imprese

Allegro

35
 P. Vin - ci, tri - on - fa, im - pe - ra, che la stel - la - ta spe - ra, che la stel - la - ta

35
 spe - ra per te ri - so - ne - rà

38
 P. spe - ra per te ri - so - ne - rà

41
 P. ri - so - ne - rà. Vin - ci, tri - on - fa, im - pe - ra, che

41
 la stel - la - ta spe - ra per te ri - so - ne - rà,

44
 P. la stel - la - ta spe - ra per te ri - so - ne - rà,

44

The image shows a musical score for a vocal and piano performance. It consists of four systems of music. Each system includes a vocal line (marked 'P.' for Piano) and a piano accompaniment (marked 'P.' for Piano). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro'. The lyrics are in Italian and describe a triumph. The score includes various musical notations such as notes, rests, and dynamic markings. The piano accompaniment features a steady bass line and a more active treble line with some arpeggiated figures.

11. Aria: A le tue eccelse imprese

P. D.C. al Fine

The musical score consists of three staves. The top staff is for the vocal line, starting at measure 47 with a treble clef and a key signature of one flat. It features a complex melodic line with many sixteenth notes, a trill (tr) on the final note of the first phrase, and a fermata. The lyrics 'ri - so - ne - rà, ri - so - ne - rà.' are written below the vocal line. The middle and bottom staves are for the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part includes chords and a melodic line in the bass. The piece concludes with a double bar line.

47 *tr* ri - so - ne - rà, ri - so - ne - rà.

12. Recitative: Quindi or ch' à le tue glorie

MARTE:

Marte

Quin-di or ch' à le tue glo-rie sù l'e-te-re-a ma-gion sie-don gli De-i;

M.

or, che si faus-to se-i, che per te fer-ma il suo ro-tar for-tu-na; o-ra che il mon-do a-

M.

du-na tut-ti i suoi ser-ti al tuo sol ca-po o Pro-de, dei fas-ti

M.

tuo sa-rà im-mor-tal la lo-de.

13. Duet: Al valor della tua destra

Piano introduction in 12/8 time, featuring a melody in the right hand and a bass line in the left hand.

M. ⁴ MARTE:
Al va - lor — del - la — tua

Musical score for the first vocal part (Marte), starting at measure 4. The melody is in the right hand, and the piano accompaniment is in the left hand.

P. ⁷ PALLADE:
di tua men - te al - lo — splen - do - re da - rà il mon - do e - ter - na -
des - tra, da - rà il cie - lo ec - cel - so o - no -

Musical score for the second vocal part (Pallade), starting at measure 7. The melody is in the right hand, and the piano accompaniment is in the left hand.

13. Duet: Al valor della tua destra

10

P. *tr*

M. *tr* ma.

10

re.

13

M. Al va - lor - del - la - tua

13

P. di tua men - te al - lo - splen - do - re da - rà il mon - do e - ter - na fa -

M. des - tra da - rà il cie - lo ec - cel - so o - no -

16

16

13. Duet: Al valor della tua destra

19

P. 

M. 


19 

23

P. 

M. 

23 

26 

Fine 13. Duet: Al valor della tua destra

30

P. *La vir-tù de gl'o - zi tuo - i con l'o - nor dei pre - gi tuoi, te à gran*

M. *L'al - tra lo - de dei tuoi ges - ti con l'o - nor dei pre - gi tuoi, te à gran*

30

P. *glo - ria o - mai ri - chia - - - ma, te à gran*

M. *glo - ria o - mai ri - chia - - - ma, te à gran*

33

P. *glo - ria o - ma - i ri - chia - - - ma, o - mai ri - chia - ma.*

M. *glo - ria o - ma - i ri - chia - - - ma, o - mai ri - chia - ma.*

36

D.C. al Fine

Parts

Pallade e Marte

Maria Margherita Grimani

- 1. Sinfonia**
- 2. Recitative: Perche più che mai liete**
- 3. Aria: D'Augusto vincitor**
- 4. Recitative: Bella madre d'eroi**
- 5. Aria: In pompa trionfal**
- 6. Recitative: Assai di gloria**
- 7. Aria: Oggi fia**
- 8. Recitative: Egl'è ragion**
- 9. Aria: Vanti gloria**
- 10. Recitative: Cesare invitto**
- 11. Aria: A le tue eccelse imprese**
- 12. Recitative: Quindi or ch'à le tue glorie**
- 13. Duet: Al valor della tua destra**

Oboe

Pallade e Marte

Maria Margherita Grimani

1. TACET

2. TACET

3. TACET

4. TACET

5. TACET

6. TACET

7. TACET

8. TACET

9. TACET

10. TACET

11. Aria: A le tue eccelse imprese

12. TACET

13. TACET

Oboe

11. Aria: A le tue eccelse imprese

Musical score for Oboe, 11. Aria: A le tue eccelse imprese. The score is written in G minor (one flat) and 3/4 time. It consists of ten staves of music. The notation includes various musical symbols such as slurs, trills (tr), and a final 'tr Fine' marking. The piece concludes with a fermata over the final note.

11. Aria: A le tue eccelse imprese

35 **Allegro**

40

44 **D.C. *al* Fine**

Violin I***Pallade e Marte*****Maria Margherita Grimani**

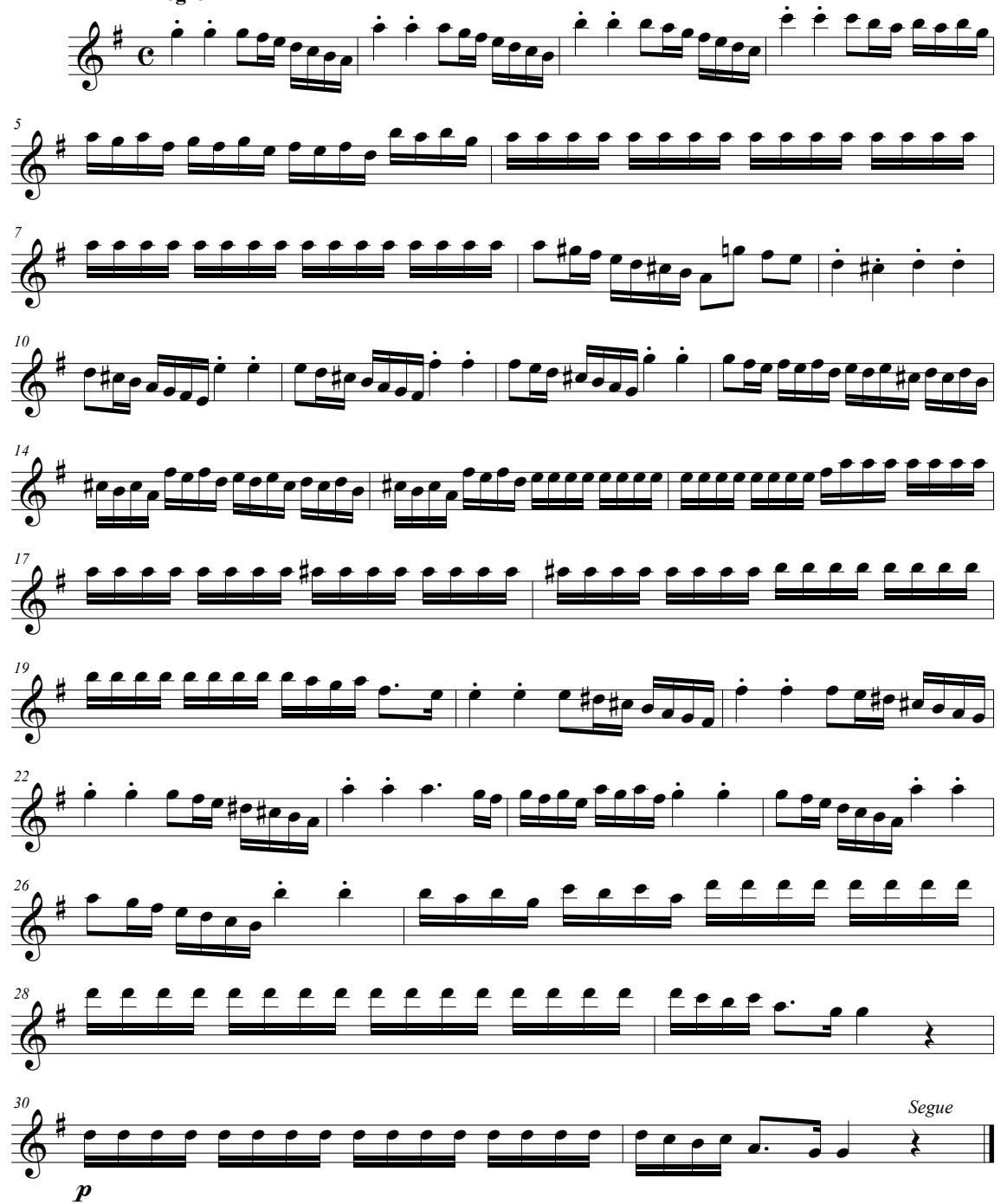
- 1. Sinfonia**
2. TACET
- 3. Aria: D'Augusto vincitor**
- 4 TACET
5. TACET
6. TACET
- 7. Aria: Oggi fia**
8. TACET
- 9. Aria: Vanti gloria (ritornello only)**
10. TACET
11. TACET
12. TACET
- 13. Duet: Al valor della tua destra**

Notes: No. 3, “D’Augusto vincitor,” and No. 13, “Al valor della tua destra,” are scored with the first and second violins in unison.

Violin I

1. Sinfonia

Allegro



5

7

10

14

17

19

22

26

28

30

p

Segue

Violin I

1. Sinfonia: Largo

Largo

Musical score for Violin I, 1. Sinfonia: Largo, measures 1-16. The score is written in treble clef, key of D major (one sharp), and 3/4 time. The tempo is marked **Largo**. The first staff (measures 1-7) consists of quarter notes with rests. The second staff (measures 8-15) features a melodic line with eighth and quarter notes. The third staff (measures 16-17) shows a melodic line with a slur over measures 16-17 and a fermata over the final note, followed by the instruction *Segue subito*.

Violin I

1. Sinfonia: Presto

Presto

The image shows a musical score for Violin I, titled "1. Sinfonia: Presto". The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked "Presto". The score consists of five staves of music, with measure numbers 10, 21, 32, and 41 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are marked with "tr" above notes in measures 1, 10, 21, 32, 41, and 48. A dynamic marking of "p" (piano) is placed below the staff at measure 41. The score ends with a double bar line and repeat dots at measure 48.

Violin I

3. Aria: D'augusto vincitor

Allegro

4

8

12

15

19

23

27

30 **Fine**

33

3. Aria: D'augusto vincitor

35



37



40



42



D.C. al Fine

The image shows a single staff of music in treble clef with a key signature of one sharp (F#). The piece is titled '3. Aria: D'augusto vincitor'. It consists of four lines of music. The first line (measures 35-36) features a steady eighth-note pattern. The second line (measures 37-39) introduces sixteenth-note runs. The third line (measures 40-41) continues with eighth-note patterns. The fourth line (measures 42-44) concludes with a final cadence marked 'D.C. al Fine'.

Violin I

7. Aria: Oggi fia

12

24

36

47

58

Fine

D.C. al Fine

30

Violin I

9. Aria: Vanti gloria

* 4 17 * 3 Fine D.C. al Fine

* Ritornello

35

* The orchestrated Ritornello can serve as an alternative to the continuo introduction and interlude.

Violin I

13. Duet: Al valor della tua destra

Musical score for Violin I, titled "13. Duet: Al valor della tua destra". The score is in 12/8 time and consists of nine staves of music. The key signature has one flat (B-flat). The piece concludes with a "Fine" marking and a "D.C. al Fine" instruction.

The score includes various musical notations such as notes, rests, and dynamic markings like "2" and "4". The piece concludes with a "Fine" marking and a "D.C. al Fine" instruction.

Violin II***Pallade e Marte*****Maria Margherita Grimani****1. Sinfonia**

2. TACET

3. Aria: D'Augusto vincitor

4. TACET

5. TACET

6. TACET

7. Aria: Oggi fia

8. TACET

9. Aria: Vanti gloria (ritornello only)

10. TACET

11. TACET

12. TACET

13. Duet: Al valor della tua destra

Notes: No. 3, "D'Augusto vincitor," and No. 13, "Al valor della tua destra," are scored with the first and second violins in unison.

Violin II

1. Sinfonia

Allegro

5

8

12

15

19

23

27

30

p

Segue

Violin II

1. Sinfonia: Largo

Largo

Musical score for Violin II, 1. Sinfonia: Largo, measures 1-16. The score is written in treble clef, key of D major (one sharp), and 3/4 time. The tempo is marked **Largo**. The first line contains measures 1-7, the second line contains measures 8-15, and the third line contains measures 16-17. The piece concludes with a double bar line and the instruction *Segue subito*.

Violin II

1. Sinfonia: Presto

Presto

11

21

33

44

p

Violin II

3. Aria: D'augusto vincitor

Allegro

4

8

12

15

19

23

27

30 **Fine**


33

3. Aria: D'augusto vincitor

35



37



40



42



D.C. al Fine

The image shows a musical score for a single melodic line in treble clef with a key signature of one sharp (F#). The score is divided into four systems of two staves each. The first system (measures 35-36) features a steady eighth-note pattern. The second system (measures 37-39) introduces sixteenth-note runs. The third system (measures 40-41) returns to eighth notes. The fourth system (measures 42-44) concludes with a final cadence marked 'D.C. al Fine'.

Violin II

7. Aria: Oggi fia

11

22 *tr*

34

45

56 *tr* Fine D.C. **30** al Fine

Violin II

13. Duet: Al valor della tua destra

Musical score for Violin II, titled "13. Duet: Al valor della tua destra". The score is in 12/8 time and consists of nine staves of music. The key signature has one flat (B-flat). The piece concludes with a "Fine" marking and a "D.C. al Fine" instruction.

The score includes the following markings and features:

- Staff 4: Measure 4, measure 8, and measure 12 (marked with a fermata and a "2").
- Staff 9: Measure 9, measure 12, and measure 15.
- Staff 13: Measure 13, measure 16, and measure 19.
- Staff 17: Measure 17, measure 20, and measure 23.
- Staff 21: Measure 21, measure 24 (marked with a fermata and a "2"), and measure 27.
- Staff 26: Measure 26, measure 29, and measure 32.
- Staff 29: Measure 29, measure 32 (marked with a fermata and "Fine"), and measure 35.
- Staff 33: Measure 33 (marked with a fermata and a "2"), measure 36, and measure 39 (marked with a fermata and a "4").

Viola

Pallade e Marte

Maria Margherita Grimani

1. Sinfonia

2. TACET

3. Aria: D'Augusto vincitor

4. TACET

5. TACET

6. TACET

7. Aria: Oggi fia

8. TACET

9. Aria: Vanti gloria (ritornello only)

10. TACET

11. TACET

12. TACET

13. Duet: Al valor della tua destra

Viola

1. Sinfonia

Allegro

6

11

16

21

27

30

p

Segue

Viola

1. Sinfonia: Largo

Largo

Musical score for Viola, 1. Sinfonia: Largo, measures 1-16. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked **Largo**. The score consists of three staves of music. The first staff contains measures 1-7. The second staff contains measures 8-15. The third staff contains measures 16-17, ending with a double bar line. The instruction *Segue subito* is written above the final measure.

8

16 *Segue subito*

Viola

1. Sinfonia: Presto

Presto

Musical score for Viola, 1. Sinfonia: Presto, measures 1-44. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/8. The tempo is marked **Presto**. The score consists of four staves of music. The first staff (measures 1-15) features a sixteenth-note triplet (marked **6**) and a sixteenth-note triplet (marked **6**). The second staff (measures 16-30) features a sixteenth-note triplet (marked **6**) and a sixteenth-note triplet (marked **6**). The third staff (measures 31-43) features a sixteenth-note triplet (marked **3**) and a sixteenth-note triplet (marked **3**). The fourth staff (measures 44) features a sixteenth-note triplet (marked **3**). The score ends with a double bar line and repeat dots.

Viola

3. Aria: D'augusto vincitor

Allegro

5

13

19

24

29 **Fine**

33

36

39

42 **D.C. al Fine**

Viola

7. Aria: Oggi fia

12

25

38

50

30

D.C. al Fine

Fine

Viola

9. Aria: Vanti gloria

Musical notation for the first staff of the Viola part, showing measures 1-5. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked with an asterisk (*). The second measure is marked with the number 4. The third measure is marked with the number 17. The fourth measure is marked with an asterisk (*). The fifth measure is marked with the number 3. The staff ends with a double bar line. Above the staff, the word "Fine" is written above the fourth measure, and "D.C. al Fine" is written above the fifth measure.

*** Ritornello**

35

Musical notation for the Ritornello section, showing measures 35-38. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked with the number 35. The notation consists of a sequence of notes and rests: quarter notes, eighth notes, and sixteenth notes, ending with a double bar line.

* The orchestrated Ritornello can serve as an alternative to the continuo introduction and interlude.

Viola

13. Duet: Al valor della tua destra

5

10

14

18

22

27

31

2

2

4

Fine

D.C. al Fine

Cello

Pallade e Marte

Maria Margherita Grimani

- 1. Sinfonia**
- 2. Recitative: Perche più che mai liete (continuo)**
- 3. Aria: D'Augusto vincitor**
- 4. Recitative: Bella madre d'eroi (continuo)**
- 5. Aria: In pompa trionfal (solo)**
- 6. Recitative: Assai di gloria (continuo)**
- 7. Aria: Oggi fia (continuo)**
- 8. Recitative: Egl'è ragion (continuo)**
- 9. Aria: Vanti gloria (continuo and ritornello)**
- 10. Recitative: Cesare invitto (continuo)**
- 11. Aria: A le tue eccelse imprese (continuo)**
- 12. Recitative: Quindi or ch'è le tue glorie (continuo)**
- 13. Duet: Al valor della tua destra**

Notes: A cello part is provided for every movement, since it is likely that the cello will be used as one of the continuo instruments. Only one cellist would typically play the continuo line in the absence of the other string sections. Consequently, the parts have been marked Continuo when only the continuo is playing, Ripieno when the full strings are playing, and Solo for No. 5, "In pompa trionfal," which features an obbligato cello solo. The continuo part is not included for "In pompa trionfal," since a different continuo instrument is expected to accompany the cello.

Cello

1. Sinfonia

Allegro

Ripieno

simile

6

11

16

20

26

30

p

Segue

Cello

1. Sinfonia: Largo

Largo

Musical score for Cello, 1. Sinfonia: Largo, measures 1-15. The score is written in bass clef, key of D major (one sharp), and 3/4 time. The tempo is marked **Largo**. The score consists of three staves of music. The first staff contains measures 1-7. The second staff contains measures 8-14. The third staff contains measure 15, which ends with a double bar line. The instruction *Segue subito* is placed above the final measure.

Cello

1. Sinfonia: Presto

Presto

Musical score for Cello, 1. Sinfonia: Presto, measures 1-45. The score is written in bass clef, key of D major (one sharp), and 3/8 time. It features several measures with rests and slurs, and includes dynamic markings such as *p*.

Measures 1-15: Measure 1 has a quarter rest. Measures 2-15 contain a sixteenth-note pattern with a slur and a '6' above it. Measure 15 ends with a quarter rest.

Measures 16-31: Measure 16 starts with a repeat sign. Measures 17-31 contain a sixteenth-note pattern with a slur and a '6' above it. Measure 31 ends with a quarter rest.

Measures 32-44: Measures 32-35 contain a sixteenth-note pattern with a slur. Measure 36 has a quarter rest. Measures 37-44 contain a triplet of sixteenth notes with a slur and a '3' above it. Measure 44 ends with a quarter rest.

Measures 45-45: Measure 45 contains a quarter note, a half note, and a quarter note, ending with a double bar line.

Dynamic marking *p* is present at the end of measure 44.

Cello

2. Recitative: Perche più che mai liete

PALLADE:

Pallade

Continuo

Per - che più che mai lie - te bril - li - no in ciel le stel - le e ri - lu - cen - ti, e

4

P.

bel - le ri - dan Te - ti, e Giu - non più de l'u - sa - to t'è no - to ò Mar - te?

M.

MARTE:

II

4

7

M.

fa - to sò de gl'Aus - tria - ci e - ro - i; mà a gran ra - gion più splen - de il ciel, dop -

7

10

M.

poi che il for - te ar - ma - to il glo - ri - o - so in - er - me il gran Car - lo, il sol ger - me de l'Aus -

10

2. Recitative: Perche più che mai liete

13

M.

tri - a - ca pro - sa - pia Al - ma e guer - rie - ra cin - to d'au - gus - ti Al - lo - ri al Mon - do im - pe - ra.

13

16 PALLADE:

P.

Pri - a con l'im - pre - se ei gion - se o - ve non giun - ge spe - ne, a le me - te di

16

19

P.

glo - ria al - to e sup - re - me.

19

Segue

Cello

3. Aria: D'augusto vincitor

Allegro

Ripieno

5

10

15

22

27

32

37

42

Fine

D.C. al Fine

Cello

4. Recitative: Bella madre d'eroi

MARTE:

Marte

Bel-la mad-re d'e-roi ch'al gran Au-gus-to al-to sa-per spi-ras-ti al no-me tuo sol

Continuo

4

PALLADE:

P.

E frà tuoi pre-gi-an-co-ra nar-rar-si le sue im-

M.

bas-ti di van-tar fra tuoi fas-ti e-roc si-mi-le.

4

8

P.

pre-se, e i suoi tro-fe-i, e s'e-gli è sag-gio, e pro-de e-gual par-te di glo-ria a-ver sù

8

11

P.

dei.

MARTE:

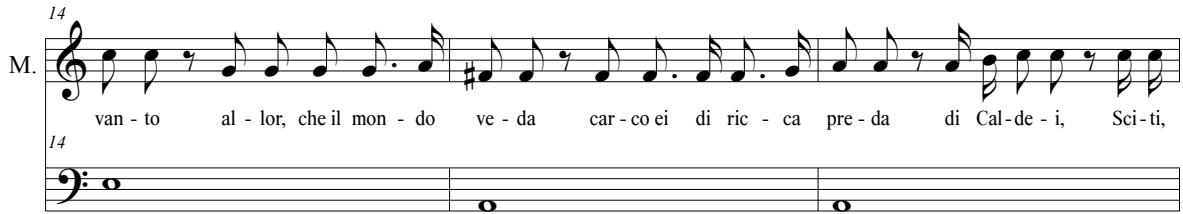
M.

Pa-ri ad am-bi di no-i fia lo splen-do-re del nos-tro e-ro-e mag-gio-re sa-ran-ne il

11

4. Recitative: Bella madre d'eroi

14

M. 

van - to al - lor, che il mon - do ve - da car - co ei di ric - ca pre - da di Cal - de - i, Sci - ti,

14

17

M. 

Me - di, A - ra - bi, e Per - si sog - gio - ga - ti, e dis - per - si por - tar la fa - ma su - a dal Gan - ge, al

17

21

M. 

Ti - le e' l grand Au - gel di Gio - ve ac - qui - star no - ve Ter - re et On - de no - ve.

21

Segue

Cello

5. Aria: In pompa trionfal

Solo

4

7

11

16

20

25

28

32

36

5. Aria: In pompa trionfal

39 **Fine**



43



47



51 **D.C. al Fine**



Detailed description: This block contains four staves of musical notation in bass clef with a key signature of one flat. The first staff (measures 39-42) begins with a **Fine** marking above the staff. The second staff (measures 43-46) continues the melodic line. The third staff (measures 47-50) features more complex rhythmic patterns. The fourth staff (measures 51-52) concludes with a **D.C. al Fine** marking above the staff.

Cello

6. Recitative: Assai di gloria

PALLADE:

Pallade 
 Continuo 
 As - sai di glo - ria ò Mar - te ac - quis - tò ne suoi cam - pi il guer - rier pro - de

4 
 P. 
 s'ad is - tan - car la lo - de co suoi fas - ti o - mai giun - se, egl' è ben gius - to ch'io

7 
 P. 
 pla - ci - da ris - to - ri con ri - po - si di pa - ce i suoi su - do - ri.

M. 
 MARTE: 
 Co - sì à un' o - zio ben

10 
 M. 
 deg - no fia splen - dor la mia fa - ce, e i fas - ti del va - lor fre - gio a la pa - ce

13 PALLADE: 
 P. 
 Con le smal - ta - te spon - de di lu - ci - di sme - ral - di in let - to d'o - ro por - ti su - per - bo

6. Recitative: Assai di gloria

16

P.

16 l'on-da l'im-pe-ri-al Da-nu-bio, e tri-bu-ta-rii di ri-ce-ver im-pa-ri e'l Ro-da-no, e l'I-be-ro, e'l

20

P.

20 Ta-go, e'l Re-no, e l'Aus-tri-a-che cam-pag-ne à fe-con-dar cor-ra di lat-te pie-no.

Cello

7. Aria: Oggi fia

60 **Fine** Continuo

69

81 **D.C. al Fine**

Cello

8. Recitative: Egl'è ragion

MARTE:

Marte

Continuo

Egl' è ra - gion, ch'o - mai tut - ti i ni - mi - ci già scon - fet - ti ap -

4

P.

PALLADE:

M.

Per

pie - no reg - ga de l'or - be il fre - no in lie - ta pa - ce il tri - on - fan - te Au - gus - to.

7

P.

7

ma - no de la fa - ma splen - dan gl'o - me - ri d'os - tro, il crin d'Al - lo - ri e ri - ve - ren - te a -

10

P.

10

do - ri sot - to si a - ma - bil pon - do i di lui cen - ni in og - ni par - te il mon - do.

M.

MARTE:

10

Quin - di

8. Recitative: Egl'è ragion

M. ¹³

13 faus - to reg - nan - te ren - da con gius - te leg - gi più

M. ¹⁵

15 lie - ve il pe - so su - o di quel d'At - lan - te.

Cello

9. Aria: Vanti gloria

Continuo

*

4

9

14

19

23

27

32

* Ritornello

35 Ripieno

Fine

D.C. al Fine

* The orchestrated Ritornello can serve as an alternative to the continuo introduction and interlude.

Cello

10. Recitative: Cesare invitto

PALLADE:

Pallade

Ce - sa - re in - vit - to, in cu - i ciò ch'an gli Dei di gran - de in un' s'ac - cog - lie

Marte

Continuo

4

P.

car - co d'in - sig - ni spog - lie deh reg - gi o - mai con for - tu - na - to im - pe - ro reg - gi quest' or - be in -

4

7

P.

te - ro.

MARTE:

M.

A te Nes - to - rea e - ta - te il ciel con - ce - da, e'l mon - do ogn - or ti ve - da in -

7

10

P.

PALLADE:

Fia che ti mi - ri in - nan - te fig - li ni - po - ti, e dei ni - po - ti i

M.

10

vit - to, vin - ci - tor, e tri - on - fan - te.

10

10. Recitative: Cesare invitto

14

P.

fig - li pro - le che te so - mi - gli, e de tuoi fas - ti - eg -

14

16

P.

re - gi ri - so - nar fac - cia in ogn' e - ta - te i pre - gi.

16

Cello

11. Aria: A le tue eccelse imprese

Continuo

5

9

14

19

27

31

36

40

44

48

Fine Allegro

D.C. al Fine

Cello

12. Recitative: Quindi or ch' à le tue glorie

MARTE:

Marte

Continuo

Quin-di or ch' à le tue glo-rie sù l'e-te-re-a ma-gion sie-don gli De-i;

4

M.

or, che si faus-to se-i, che per te fer-ma il suo ro-tar for-tu-na; o-ra che il mon-do a-

7

M.

du-na tut-ti i suoi ser-ti al tuo sol ca-po o Pro-de, dei fas-ti

9

M.

tui sa-rà im-mor-tal la lo-de.

Cello

13. Duet: Al valor della tua destra

Ripieno

4

8

13

17

24

28

32

36

D.C. al Fine

Fine

Contrabass***Pallade e Marte*****Maria Margherita Grimani****1. Sinfonia**

2. TACET

3. Aria: D'Augusto vincitor

4. TACET

5. TACET

6. TACET

7. Aria: Oggi fia (continuo)

8. TACET

9. Aria: Vanti gloria (ritornello only)

10. TACET

11. TACET

12. TACET

13. Duet: Al valor della tua destra

Notes: The contrabass part at times ventures below written E'; see the commentary for a discussion of the instruments which would have likely played this part. If the bass line extends below the range of the instrument being used, the offending notes can be played an octave higher. The continuo part is included for No. 7, "Oggi fia," because the B section accompaniment features the basso continuo as a contrast to the upper strings in the A section; including the contrabass would accentuate this contrast.

Contrabass

1. Sinfonia

Allegro

simile

6

11

16

20

26

30

p

Segue

Contrabass

1. Sinfonia: Largo

Largo

Musical score for Contrabass, 1. Sinfonia: Largo, measures 1-15. The score is written in bass clef, key of D major (one sharp), and 3/4 time. The tempo is marked **Largo**. The score consists of three staves of music. The first staff contains measures 1-7. The second staff contains measures 8-14. The third staff contains measure 15, which ends with a double bar line and the instruction *Segue subito*.

Contrabass

3. Aria: D'augusto vincitor

Allegro

5

10

15

22

27

32

37

42

Fine

D.C. al Fine

Contrabass

7. Aria: Oggi fia

60

Fine Continuo

69

81

D.C. al Fine

Contrabass

9. Aria: Vanti gloria

* 4 17 * 4 9
 Fine D.C. al Fine

35 * Ritornello

* The orchestrated Ritornello can serve as an alternative to the continuo introduction and interlude.

Contrabass

13. Duet: Al valor della tua destra

4

8

13

17

24

28

32

36

Fine

D.C. al Fine

Theorbo

Pallade e Marte

Maria Margherita Grimani

1. TACET
2. TACET
3. TACET
4. TACET

5. Aria: In pompa trionfal

6. TACET
7. TACET
8. TACET
9. TACET
10. TACET
11. TACET
12. TACET
13. TACET

Notes: The score calls for an obbligato theorbo in No. 5, “In pompa trionfal;” the theorbist can otherwise play from the basso continuo part as a part of the continuo group. In the absence of a theorbist, this part can be played by another bass instrument; see the commentary for a discussion of possible replacements.

Theorbo

5. Aria: In pompa trionfal

4

8

13

17

21

26

31

35

38

Fine

5. Aria: In pompa trionfal

42



46



50



D.C. al Fine

The image shows three staves of musical notation in bass clef with a key signature of one flat (B-flat). The first staff (measures 42-45) features a rhythmic pattern of eighth notes with slurs and accents. The second staff (measures 46-49) continues this pattern with more complex rhythmic groupings. The third staff (measures 50-53) concludes the piece with a final flourish and a double bar line. The text 'D.C. al Fine' is positioned at the end of the third staff.

Basso Continuo***Pallade e Marte*****Maria Margherita Grimani**

- 1. Sinfonia**
- 2. Recitative: Perche più che mai liete**
- 3. Aria: D'Augusto vincitor**
- 4. Recitative: Bella madre d'eroi**
- 5. Aria: In pompa trionfal**
- 6. Recitative: Assai di gloria**
- 7. Aria: Oggi fia**
- 8. Recitative: Egl'è ragion**
- 9. Aria: Vanti gloria**
- 10. Recitative: Cesare invitto**
- 11. Aria: A le tue eccelse imprese**
- 12. Recitative: Quindi or ch'è le tue glorie**
- 13. Duet: Al valor della tua destra**

Notes: A number of instruments are capable of playing the continuo part. Varying the continuo group between movements, and even within a movement, can be quite effective when enough players are available. See the commentary for a discussion of continuo instrumentation.

Basso Continuo

1. Sinfonia

Allegro

The musical score for the Basso Continuo part of the first symphony is written in G major and common time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Allegro". The first staff contains the initial notes, with the instruction "simile" below the first few notes. The second staff starts at measure 6 and includes ornaments [6], 7, 6, and 5/4. The third staff starts at measure 11 and includes ornaments [#], [#], [6/5], [4], and [#]. The fourth staff starts at measure 16 and includes ornaments [#], #6, and [6/5]. The fifth staff starts at measure 20 and includes ornaments [#] and [7]. The sixth staff starts at measure 26. The seventh staff starts at measure 30 and includes the instruction "p" (piano) and ends with "Segue".

Basso Continuo

1. Sinfonia: Largo

Largo

8

15

Segue subito

Basso Continuo

1. Sinfonia: Presto

Presto

6

16

32

45

6 4 #3 7 #3

[#] [3] [7] [7] [6] [4]

Basso Continuo

2. Recitative: Perche più che mai liete

PALLADE:

Pallade

Per - che più che mai lie - te bril - li - no in ciel le stel - le e ri - lu - cen - ti, e

4

P.

bel - le ri - dan Te - ti, e Giu - non più de l'u - sa - to t'è no - to ò Mar - te?

M.

MARTE:

II

4

[6] [6] [6] #

7

M.

fa - to sò de gl'Aus - tria - ci e - ro - i; mà a gran ra - gion più splen - de il ciel, dop -

7

[#] 4 #3 [#] [7] [#]

10

M.

poi che il for - te ar - ma - to il glo - ri - o - so in - er - me il gran Car - lo, il sol ger - me de l'Aus -

10

#6 [7]

2. Recitative: Perche più che mai liete

13

M. 

tri - a - ca pro - sa - pia Al - ma e guer - rie - ra cin - to d'au - gus - ti Al - lo - ri al Mon - do im - pe - ra.

13 

16 PALLADE:

P. 

Pri - a con l'im - pre - se ei gion - se o - ve non giun - ge

16 

18 

spe - ne, a le me - te di glo - ria al - to e sup - re - me.

18 

[#] ♮ [#] [#]

Segue

Basso Continuo

3. Aria: D'augusto vincitor

Allegro

5

10

15

22

27

32

37

42

#6

[6] # [5]

#3 [6] [#] [#] [6] [#]

[6] [#] [#] [6] [7]

[6] #6 [#] #

[#] [#] [#] 7

[#] [#] [4] #3

Fine

D.C. al Fine

Basso Continuo

4. Recitative: Bella madre d'eroi

MARTE:

Marte

Bel-la mad-re d'e-roi ch'al gran Au-gus-to al-to sa-per spi-ras-ti al no-me tuo sol

PALLADE:

P.

M.

bas-ti di van-tar fra tuoi fas-ti e-roe si-mi-le.

pre-se, e i suoi tro-fe-i, e s'e-gli è sag-gio, e pro-de e-gual par-te di glo-ria a-ver sù

dei.

MARTE:

M.

Pa-ri ad-am-bi di no-i fia lo splen-do-re del nos-tro e-ro-e mag-gio-re sa-ran-ne il

[$\begin{smallmatrix} 7 \\ \flat 4 \\ 2 \end{smallmatrix}$] [$\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$]

[$\#6$] [\flat] [$\#$] [6]

[6]

[$\begin{smallmatrix} \#7 \\ 4 \\ 2 \end{smallmatrix}$] [$\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$]

4. Recitative: Bella madre d'eroi

14

M.  *van - to al - lor, che il mon - do ve - da car - co ei di ric - ca pre - da di Cal - de - i, Sci - ti,*

14

6 #6

17

M.  *Me - di, A - ra - bi, e Per - si sog - gio - ga - ti, e dis - per - si por - tar la fa - ma su - a dal Gan - ge, al*

17

#

21

M.  *Ti - le e' l grand Au - gel di Gio - ve ac - qui - star no - ve Ter - re et On - de no - ve.* *Segue*

21

[#6]

Basso Continuo

6. Recitative: Assai di gloria

PALLADE:

Pallade

As - sai di glo - ria ò Mar - te ac - quis - tò ne suoi cam - pi il guer - rier pro - de

4

P.

s'ad is - tan - car la lo - de co suoi fas - ti o - mai giun - se, egl' è ben gius - to ch'io

7

P.

pla - ci - da ris - to - ri con ri - po - si di pa - ce i suoi su - do - ri.

M.

MARTE:

Co - sì à un' o - zio ben

10

M.

deg - no fia splen - dor la mia fa - ce, e i fas - ti del va - lor fre - gio a la pa - ce

13

PALLADE:

P.

Con le smal - ta - te spon - de di lu - ci - di sme - ral - di in let - to d'o - ro por - ti su - per - bo

6. Recitative: Assai di gloria

16

P.

16 l'on-da l'im-pe-ri-al Da-nu-bio, e tri-bu-ta-rii di ri-ce-ver im-pa-ri e'l Ro-da-no, e l'I-be-ro, e'l

#6 [^{#4}/₂]

20

P.

20 Ta-go, e'l Re-no, e l'Aus-tri-a-che cam-pag-ne à fe-con-dar cor-ra di lat-te pie-no.

[6] 4 #3 [6]

Basso Continuo

8. Recitative: Egl'è ragion

MARTE:

Marte

Egl' è ra - gion, ch'o - mai tut - ti i ni - mi - ci già scon - fet - ti ap -

P.

PALLADE:

M.

pie - no reg - ga de l'or - be il fre - no in lie - ta pa - ce il tri - on - fan - te Au - gus - to.

P.

ma - no de la fa - ma splen - dan gl'o - me - ri d'os - tro, il crin d'Al - lo - ri e ri - ve - ren - te a -

P.

do - ri sot - to si a - ma - bil pon - do i di lui cen - ni in og - ni par - te il mon - do.

M.

MARTE:

Quin - di

[$\frac{7}{3}$]

[6]

5

[#]

$\frac{\#7}{4}$

[5]

$\frac{6}{4}$

10

7

$\frac{7}{3}$

[6]

[#]

8. Recitative: Egl'è ragion

M. ¹³

13 faus - to reg - nan - te ren - da con gius - te leg - gi più

[6]

M. ¹⁵

15 lie - ve il pe - so su - o di quel d'At - lan - te.

[#]

Basso Continuo

9. Aria: Vanti gloria

*

4

9

14

19

23 **Fine**

27

32 **D.C. al Fine**

35 *** Ritornello**

* The orchestrated Ritornello can serve as an alternative to the continuo introduction and interlude.

Basso Continuo

10. Recitative: Cesare invitto

PALLADE:

Pallade 
 Ce - sa - re in - vit - to, in cu - i ciò ch'an gli Dei di gran - de in un' s'ac - cog - lie

Marte 

 $\frac{4}{2}$ [5]

P. 
 car - co d'in - sig - ni spog - lie deh reg - gi o - mai con for - tu - na - to im - pe - ro reg - gi quest' or - be in -

 [6]

P. 
 te - ro.

MARTE: 
 A te Nes - to - rea e - ta - te il ciel con - ce - da, e'l mon - do ogn - or ti ve - da in -

 [6] [6] [6]

PALLADE:

P. 
 Fia che ti mi - ri in - nan - te fig - li ni - po - ti, e dei ni - po - ti i

M. 
 vit - to, vin - ci - tor, e tri - on - fan - te.

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

10. Recitative: Cesare invitto

14

P.

fig - li pro - le che te so - mi - gli, e de tuoi fas - ti - eg -

6

16

P.

re - gi ri - so - nar fac - cia in ogn' e - ta - te i pre - gi.

[6] [2]

Basso Continuo

11. Aria: A le tue eccelse imprese

5
 6^b [6] [4 3] [6^b]

9
 [6^b] [7] [4 3] [6] [6^b]

14
 # [6^b] 6 [6] #6 [4 3] [6] [6] [6^b]

19
 [6] [7] **3**

27
 [6]

31
 6^b [4 6] 6 [4 3] **Fine** **Allegro**

36
 [6^b] [7] [6^b]

40
 #6 [7] [6^b] #6 [7]

44
 [6^b] [6^b] [6] [6] [6] [6] [6] [6]

48
 [6] [6^b] [4] [6]

D.C. al Fine

Basso Continuo

12. Recitative: Quindi or ch'à le tue glorie

MARTE:

Marte

Quin-di or ch'à le tue glo-rie sù l'e-te-re-a ma-gion sie-don gli De-i;

$\frac{7}{2}$ [5]

M.

or, che si faus-to se-i, che per te fer-ma il suo ro-tar for-

6 [6]

M.

tu-na; o-ra che il mon-do a-du-na tut-ti i suoi ser-ti al tuo sol

[6]

M.

ca-po o Pro-de, dei fas-ti tuoi sa-rà im-mor-tal la lo-de.

[5] [b] [b] [♯] b

Basso Continuo

13. Duet: Al valor della tua destra

Musical score for Basso Continuo, 13. Duet: Al valor della tua destra. The score is in bass clef with a 12/8 time signature and a key signature of one flat. It consists of nine staves of music with various ornaments and performance markings.

The score begins with a 12/8 time signature and a key signature of one flat. The first staff contains the initial melody. The second staff starts at measure 4 and includes ornaments \natural , [6], $\flat 7$, $\flat 6$, and [6]. The third staff starts at measure 8 and features a double bar line with a '2' above it, followed by an ornament [6]. The fourth staff starts at measure 13 and includes ornaments [6], $\flat 7$, and [6]. The fifth staff starts at measure 17 and features a double bar line with a '4' above it. The sixth staff starts at measure 24 and includes ornaments [6] and $\flat 6$. The seventh staff starts at measure 28 and includes ornaments \natural , $\flat 7$, $\flat 6$, \natural , and [6], with a 'Fine' marking above the staff. The eighth staff starts at measure 32 and includes ornaments $\flat 7$, [6], [6], [6], [6], and [6]. The ninth staff starts at measure 36 and includes ornaments [6], [6], [6], [6], [6], and [6], with a 'D.C. al Fine' marking above the staff.