
CLAUDIO MONTEVERDI (1567–1643)

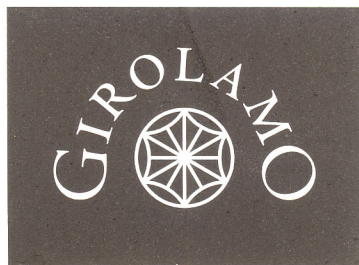
Lamento d'Arianna

für (Mezzo-)Sopran und Basso continuo
for (mezzo-)soprano and basso continuo

Herausgegeben von Martin Nitz

Reihe II: Per cantare

Ed. Nr. G II.005



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PREFACE

The first performance of Claudio Monteverdi's opera *Arianna* took place in 1608. The plot of the story derives from the Greek myth of the hero Theseus who with the help of the Cretan princess Ariadne (Ital. *Arianna*) defeats the monster Minotaurus and wins her love. While returning to Athens nevertheless, Theseus disdainfully abandons his love on the island Naxos.

To the composer, Ariadne's lament, the *Lamento d'Arianna*, represents the peak of the opera, "La più essential parte dell' opera", as Monteverdi expresses himself in a letter from March 20th, 1620.¹⁾

Unfortunately only the lament is preserved from the music of the opera. At first it was distributed in handwritten copies and later on it was published by Monteverdi (together with two other works) in 1623. This print was used as the draft for the edition presented here.²⁾

There are only few 'barlines' in the score which serve as an orientation. The additions and changes of barlines made by the editor are adapted to the Italian rhythm of speech which enables a clearer survey of the work as a whole which is composed as a series of recitatives.³⁾

The realisation of the bass line has been kept very simple. It is intended as a harmonic support which can serve as a base for various possible continuo instruments (harpsichord, chest-organ, theorbo or lute). The bass figuration added by the editor in brackets is merely a suggestion.

It is not surprising that the harmonic 'results' of his five-part madrigal version that was published

in 1614 – nine years before the *Lamento* was printed – are not included in the later print: the five-part version demanded a more marked harmonic and rhythmic profile than the original, in which the recitative performance of the solo voice could be supported merely by long sustained bass notes.

Martina Schänzle has translated the Italian text into German with the assistance of the editor. We thank Mrs. Dr. Maria Grazia Kölling, Hamburg, for extra help and advice.

Translation: J. Whybrow

Hamburg, March 1998

Martin Nitz

1) See Silke Leopold: Claudio Monteverdi und seine Zeit, Laaber 1993, S. 164

2) "Lamento/d'Ariana/del Signor/Claudio Monteverde/Maestro di Capella/Della Serenissima Republica/.../Stampa del Gardano/in Venetia MDCXXIII/Appresso Bartolomeo Magni." (Ariadne's lament by Mr. Claudio Monteverdi, *maestro di capella* of the republic of Venice ... printed by Gardano in Venice 1623, obtainable at Bartolomeo Magni.) According to Claudio Gallico (*I due pianti d'Arianna di Claudio Monteverdi in Chigiana XXIV*, 1967, p. 30) the *Lamento* was accompanied by violins and violas at the first performance. Between several sections of the surviving libretto there appears a chorus to whose words the music has also been lost.

3) The original spelling of the Italian text has been modernized following the version of the *Lamento d'Arianna* which is printed in vol. 11 of the complete edition. (*Tutte le opere di Claudio Monteverdi*, edited by G. Fr. Malipiero, Asolo 1926-1942; Vienna, 1966-1968, Universal Edition)

The beginning of the second part of the "Lamento" in the print of 1623 (bar 11 ff.)

Claudio Monteverdi (1567–1643)

Lamento d'Arianna

für (Mezzo-)Sopran und Basso continuo

Text von Ottavio Rinuccini

(Mezzo-)Sopran
Basso

Herausgegeben von Martin Nitz

(Mezzo-)Sopran

La-scia - te - mi mo - ri - re, la-scia - te - mi mo - ri - re.

Basso continuo

4

E chi vo - le - te voi ___ che mi con-for - te in co-sì du - ra sor - te, in co-sì

7

gran mar - ti - re? La - scia - te - mi mori - re, la-scia - temi mo - ri - re.

11

O ___ Te - seo, o ___ Te - seo mi - o, si che mio ti vo' dir che mio pur

16

se - i, ben - chè t'invo - li, ahi cru - do, a gl'oc - chi mie - i.

2

20

Vol - gi-ti Te - seo mi - o, vol - gi - ti Te - seo, o Di - o, vol -

(4) (4/2) (3 #) # # #

24

- gi-ti in-die - tro a ri - mi-rar co - le - i che la-scia-to ha per te la Pa - tria e'l

(7 6) # # (6 #) (6)

27

re - gno, e in queste a-re - ne an-co - ra, ci - bo di fe - re dispie-ta - te e cru - de la-scie-

(4/2#) # # (6 #)

31

rà l'os - sa ignu - de. O Te - seo, o Te - seo mi - o,

#

35

se tu sa-pes - si, o Di - o, se tu sa - pes-si, oi - mè, come s'af-

(6) #

38

fan - na la po - ve - ra A - rian - na; For - se, for - se pen - ti - to

b (b) #

42

ri - vol - ge - re - sti an - cor la pro - ra al li - to. Ma con l'au - re se -

(#) b # #

46

re - ne tu te ne vai fe - li - ce, ed i - o qui pian - go.

(5 6 # 4/2 5 6 #)

50

A te pre - pa - ra A - te - ne lie - te pom - pe su - per - be, ed

(#)

54

i - o ri - man - go, ci - bo di fe - re in so - li - ta - rie a - re - ne.

(4/2) (#) # 4/2 7b #

Te l'uno e l'altro tuo vecchio padre stringeranno te, e io più non vedròvi, o Madre, o Padre mio.

(7^b 6 7 6 #) (4/2 6 5/4 6/4 4 # #)

Do - ve, dov' è la fe - de che tan - to mi giu - ra - vi? Co - sì nell'al - ta

b (4/2) b (# #) (4/2)

- de m'adorn' il cri - ne? Que - sti gli scet - tri so - no, que - ste le gem - me

(6#) # # (6#) # # (# 6#)

fe - de tu mi ri - pon degl'A - vi? Son que - ste le co - ro - ne on -

(3) b (# #) (4/2)

- de m'adorn' il cri - ne? Que - sti gli scet - tri so - no, que - ste le gem - me

(6#) # # (6#) # # (# 6#)

77

gl'o - ri? La - sciar - mi in abban - do - no a fe - ra che mi stra - zi e mi di - vo - ri?

(5/2) # # # (4/2#)

82

Ah Te - seo, ah Te - seo mi - o, la - scierai tu mo - ri - re

(5 6 7 6 7 6) 6 7 6 #

87

in - van piangen - do, in - van gri - dan - do a - i - ta la mi - se - ra A -

(#) b b (#) 6 # # (6^b/4)

91

rian - na ch'a te fi - dos - si e ti diè glo - ria e vi - ta?

(4 #) b (5/2) (#) (6/b) (4 # #)

95

Ahi, che non pur ri - spondi, ahi, che più d'a - spe è sor - do a miei la -

(6) (6 #) # # (7) 6#

men - ti! O nem - bi, o tur - bi, o ven - ti sommerge - te - lo voi dentr' a quell' on - de! Cor -

re - te or - che e ba - le - ne, e del - le membra immon - de em - pie - te le vo - ra - gi - ni pro -

(6 7 6#)

fon - de! Che par - lo, ahi, che va - neg - gio? Mi - se - ra, oi -

(6 7 6#) #

mè, che chieggio? O Te - seo, o Te - seo mi - o, non

(# 5/2 #)

son, non son quell' i - o, non son quell' i - o che i fe - ri det - ti

b (6) (# 7b)

114

sciol - se; par - lò l'af - fan - no mi - o, par - lò il do -

5)

118

lo - re, par-lò la lin - gua si ma non già il co - re.

(#) b (6) (5) (4 # #)

121

Mi - se - ra, an - cor dò lo - co a la tra-di - ta spe - me, e

124

non si spe - gne fra tan - to scher - no an - cor d'a-mor il fo - co.

(6) b (6)

128

Spe - gni tu mor - te omai le fiam - me in-de - gne. O Ma - dre, o

(#)

130

Pa - dre, o de l'an-ti - co Re - gno su - per - bi al - ber - ghi, ov' eb - bi d'or la

133

cu - na. O ser - vi, o fi - di ami - ci - ahi fa - to in - de - gno! - mi -

(6#) (#)

136

ra - te o - ve m'ha scort' em - pia for - tu - na, mi - ra - te di che

b b (6) b

139

duol m'ha fat - to here - de l'a - mor mi - o, la mia fe - de e l'al-trui in-

(4/2) (3) (5 6#) # (7 6) # (6)

142

gan - no. Co - sì va chi tropp' a - ma e trop - po cre - de.

b (4 # #)