JOHN CHRISTIAN BACH'S ARTASERSE:
AN EIGHTEENTH-CENTURY OPERA SERIA

by

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Acknowledgements

Introduction

ARGASERSE

Argument

Act I

1. Scene 1: Recitative "Addio, sentimi, Arbace".
2. Scene 2: Recitative "O Comando!".
3. Aria (Arbace) "Fra cento affani e cento".
4. Scene 3: Recitative "Coraggio, o miei pensieri".
5. Scene 4: Recitative "Qual vittima s'vena!".
6. Scene 5: Recitative "Dove, principe, dove?"
7. Aria (Artaserse) "Per pietà, bell'idol mio"
8. Scene 6: Recitative "Megabise, che fu?"
9. Scene 7: Recitative "Voi della Persia"
10. Aria (Semira) "Bramai di perdere"
11. Scene 8: Recitative "Dove fuggo?"
12. Scene 9: Recitative "Signore, amico"
13. Scene 10: Recitative "Artaserse respira"
14. Scene 11: Recitative "Arbace è il reo"
15. Scene 12: Recitative "E innocente dovrai"
16. Scene 13: Recitative "Ma per qual fallo mai"
17. Aria (Semira) "Torna innocente, e poi"
18. Scene 14: Recitative "E non v'è chi m'uccida?"
19. Aria (Mandane) "Dimmi che un empio sei"
20. Scene 15: Accompanied Recitative "No che non ha la sorte"

Act II

21. Scene 1: Recitative "Dal carcere, o custodi"
22. Scene 2: Recitative "Son quasi in porto"
23. Aria (Arbace) "Mi scacci sdegnato"
24. Scene 3: Recitative "I tuoi deboli affetti"
25. Scene 4: Recitative "Figlia, è questi il tuo sposo"
26. Scene 5: Recitative "Ascolta, o Megabise"
27. Scene 6: Recitative "Qual serie di sventure"
28. Scene 7: Recitative "Ah, barbara Semira!"
29. Aria (Mandane) "Se d'un amor tiranno"
30. Scene 8: Recitative "A qual di tanti mai"
31. March
32. Accompanied Recitative "Padre, la soffrenza mia"
33. Aria (Arbace) "Per quel paterno amlesso"
34. Scene 9: Recitative "Ecconi, o della Persia"
35. Scene 10: Recitative "Artaserse, pietà!"
36. Scene 11: Recitative "E vana la tua"
37. Scene 12: Recitative "Tanto in odio alla Persia"  
38. Scene 13: Recitative "A prezzo del mio sangue"  
39. Aria (Mandane) "Va tra le selve ircane"  
40. Scene 14: Recitative "Quanto, amata Semira"  
41. Aria (Semira) "Fra tanti miei tormenti"  
42. Scene 15: Recitative "Dell'ingrata Semira"  
43. Aria (Artaserse) "Non conosco in tal momento"  
44. Scene 16: Recitative "Son pur solo una volta"  
45. Aria (Artabano) "Così stupisce e cade"  

Act III

46. Scene 1: Recitative "Arbace! Oh déi, che miro!"  
47. Scene 2: Recitative "Quella fronte sicura"  
48. Aria (Artaserse) "Nuvoletta opposta al sole"  
49. Scene 3: Recitative "Figlio, Arbace, ove sei?"  
50. Aria (Megabise) "Ardito ti renda"  
51. Scene 4: Recitative "Trovaste, avversi déi"  
52. Aria (Artabano) "Figlio, se più non vivi"  
53. Scene 5: Recitative "Potrai pure una volta"  
54. Aria (Mandane) "Mí credi spietata?"  
55. Scene 6: Recitative "Forsennata, che feci?"  
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57. Duet (Arbace and Mandane) "Tu vuoi ch'io vivo, o cara"  
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62. Scene 11: Recitative "Ecco Arbace, o monarca"  

Appendix  
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Introduction

This is a first edition of J. C. Bach's first opera, Artaserse. It is presented here in a historical edition, accompanied by notes on the background of the opera seria, style, forms found in the work, and performance practice along with a set of critical notes. The editor has modernized the edition to make it more accessible to historian and performer. The section on editorial policy presents the reasons for any changes and the way in which they are made. No extraneous composing has been done. If a measure is incomplete, it remains so.

Historical Background

In order to understand the reason for the structure of the mature opera seria libretto, it is necessary to examine the origins of the literary style. This entails a brief discussion of the first Italian "reform," a literary movement that was directly responsible for the form of the opera seria.

In the middle and late Baroque in Italy, "opera was 'the Theater' and one completely dominated by Baroque ... ideas and practices."¹ These practices refer to the extravagant use of machines and use of elaborate trappings which tended to obscure the weaknesses of the libretto.

In the late seventeenth century a group of artists and men-of-letters met in Rome. The place was the literary salon of Queen Christina of Sweden, and the purpose was to present their reactionary writings, the new works that were "anti-Baroque." When Queen Christina died in 1689, the members of her salon

formed the Arcadian Academy. By 1692, it was a firmly established society.

They were very serious in purpose:

One of the motivations seems to have been a form of nationalism. Europe at the beginning of the 17th century had succumbed to... the Baroque. The French were the first to react, and in their drama especially produced a return to dignity, grandeur, and reason, although they did take over the fabulous machinery of Italian opera. The Italians, however, continued to wallow in licence, above all in the field of drama, that is, opera. French criticism assumed a superior tone and castigated Italy in the name of the classic. Two

The libretto had been sacrificed for the exterior trapping. No one paid much attention to the drama, and thus it lost its meaning.

The founder of the Arcadian Academy, as near as can be ascertained, was an Italian historian and poet, Giovanni Maria Crescimbeni (1663-1728) who is important because he was the first person who wrote a general history of Italian poetry. Fourteen men formed the group among whom was Silvio Stampiglia, early writer of "reform" libretti. Another later member was Pietro Metastasio.

A curious practice of the members of the Academy was that when each was elected he was given a "pastoral" name of a shepherd taken from one of the "Classic" Arcadian pastorals. Although it seemed that they played at being classic, their purpose was serious. They were fighting the notion of French dominance of the Classic, especially the drama. Their purpose was to return to the rules of rhetoric and drama, as set down by Aristotle in the Poetics. Their interpretation of the ideas of Aristotelean unities was the foundation of the reform. Very simply these unities noted by Aristotle were unities of time (all the action took place in the space of less than twenty-four hours), of place (all action took place in one locale), and of theme.

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2 Burt, p. 151.

There is a direct parallel between the Arcadian Academy and the Florentine Camerata. Although the two groups were active nearly a century apart, their aims were similar. The language of the drama was of prime importance. Music was its servant.

One of the most important early writers of opera seria libretti was Silvio Stampiglia, who, among other accomplishments, was a member of the Arcadian Academy. He was appointed Imperial Poet at the court in Vienna in 1705 and held the post until 1708. His libretti were set by a number of late Baroque composers, including Bononcini, Fux, Handel, Porpora, Vivaldi, and Alessandro Scarlatti.

Stampiglia was succeeded at his post in Vienna by Apostolo Zeno. Zeno was born in 1669 in Venice, and was a member of a wealthy Venetian family. He spent most of the life there, known principally as a historian and critic. He also wrote reform libretti, but considered this to be a sideline.

Under the influence of the Arcadian movement, Zeno produced reform libretti. He did this, in part, to promote the ideals of the Arcadians to his fellow writers and their friends. He spread the ideals of the reform in Venice and is credited with setting down the rules for the opera seria:

1. The cast of characters is no less than six but no more than eight. All of them are interconnected by love chains.

2. There is one main theme, always accompanied by the secondary one of love, upon which the librettists range. Changes from three, four, or five acts in the form of dramatic scenes and confrontations of characters. This leads to a climax and a denouement usually in the form of a triumphal scene.

3. Each scene is contrived to end with an aria for one of the characters, after which he leaves the stage.

4. Concerted numbers and ensembles are few.

5. The characters are motivated by the highest standards of noble and ethical behaviour.

6. The working-out of the story, though it may hinge on the
inanimate object, is focused on the interplay of emotions from which the element of the miraculous is largely banished.

7. The setting, though it may be changed during the course of an opera, remains a backdrop to the action (as in French tragedy), and is never manipulated as a concomitant part of the plot.

8. All opera seria libretti share the element of other-worldliness and timelessness no matter in which country and time they are set.

There were other conventions that were observed by opera seria librettists. For instance, there was no place for comic elements in these new libretti. Consequently, along with the comic elements, the comic characters disappeared. The stock characters, whose roots go far back to the old-fashioned commedia dell'arte, were relegated to the intermezzi, or short comic musical works that were played between the scenes of the serious opera.

The most sophisticated writer of opera seria libretti was Metastasio. He was born Pietro Trapassi in Rome, 1698. Cardinal Pietro Ottoboni, the powerful patron of artists and students, was his godfather. Metastasio was placed under his guardianship, an important consequence of this being that the boy was able to receive an education.

Shortly before he was ten years old, Metastasio's facility with poetic improvisation came to the attention of a man who was to play a most important role in his future. Abbott Gian Vincenzo Gravina, a Calabrese teacher of civil law, Greek scholar, and amateur playwright, heard the boy singing his verses in the street and was so impressed that he obtained legal guardianship of the boy. He set about educating him, for it was Gravina's desire that he become a lawyer. He attempted to dissuade the boy from writing poetry, even going so far as to permit him to read only certain poets, (Homer, Virgil, Horace, and Aristotle). The boy was forbidden to improvise verse.

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4Smith, pp. 69-70.
In 1715, Gravina changed Pietro's last name from Trapassi to Meta-stasio. This later is a play on the word *trapassi*: *trapassimento* means transition.  

Gravina died in 1718, and the following year, Metastasio became a member of the Arcadian Academy. He was in Naples at the time, studying law, which he continued to do for the next two years. During this time he wrote anonymously for the theatre. It was this latter accomplishment that brought him to the attention of Marianna Benti-Bulgarille, known as "La Romanina."

Bulgarille was a Neapolitan singer of some fame. With her encouragement, Metastasio wrote his first important *opera seria* libretto, *Didone Abbandonata*, which was produced in 1724. The music was written by Domenico Sarro. The work was an instant success, not because of the music but because of the drama. Metastasio began producing roughly two libretti a year and in several years his reputation had spread to the extent that, in 1729 he was asked to succeed Apostolo Zeno as Imperial poet at the Viennese Court. Although he planned to remain in the Austrian capital for only a few years, he stayed until his death, in 1782.

The *opera seria* libretti of Metastasio are the finest examples of the nature *opera seria* libretto. There were certain conventions that these libretti adhered to strictly:

- The operas were in three acts (very roughly one for exposition, one for development, and the last for climax and denouement) and employed six characters, all balanced as to voices and including a hero and heroine, a foil (usually some sort of tyrant), loved ones, and confidants.
- The chorus was reserved for act endings and triumphal closes, but often was absent entirely.

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5Smith, p. 74.

There are conventions that dictate how the drama was to develop:

The opening scene or scenes laid out the background and set forth the situation ... Once the exposition is over, the development begins, and this section takes over most of the libretto.7

The drama unfolds as the characters interact, one with another in twos and threes, playing their parts in a drama where even moving from place to place was governed by ritual:

Movement was severely restricted ... and each movement on the actor's part had a special meaning. As there were rarely more than three people on stage at one time, the actor who moved one step forward of the other two was the central figure; when a seated character stood, his words were thereby rendered more important.8

A variety of dramatic devices contributed to the development of the plot. These include confrontations, debates, declarations of love and threats, all of which lead to a climax:

One grand scene in which all is unraveled through some revelation, a magnanimous act on the part of the tyrant, or the triumph of a noble mind. . . .9

Two types of recitatives are found in the opera seria; "secco" and accompanied. The "secco" recitative is the predominant type, and there were rigid standards that controlled both its composition and performance:

The voice part followed the inflections of natural speech, with many repeated notes, stepwise melodic motion, or small skips outlining the harmony of the accompaniment, in irregular phrase lengths punctuated by frequent rests all within a range seldom exceeding an octave.10

As to how it was scored, again certain standards were fairly rigidly adhered to:

7 Smith, p. 77.
8 Smith, p. 77.
9 Smith, p. 78.
The "secco" was generally written in common time ... The continuo part consisted almost exclusively of half or whole notes, many of them tied.\textsuperscript{11}

The continuo part was performed on the harpsichord, 'cello, and in the opera house, a double bass was used as well. Downes points out that "the harpsichord harmonies, though almost never indicated in early Classical scores, are usually obvious from the voice part."\textsuperscript{12}

The Classical "secco" differs in several ways from the late Baroque one: it is often emotionally stronger, even violent, and, of course, the harmonic situation is quite different, being much richer and heavier.

Downes suggests that the smaller note values that appear in Classical "secco" might suggest a faster performance tempo. However, as he points out, it is difficult to be precise on this issue.\textsuperscript{13}

The accompanied recitative is not only musically different from the "secco" but also serves a different purpose. Its function is one of dramatic emphasis and it is used only two or three times in a work, for monologues expressing strong emotion at the climax of the action.\textsuperscript{14} The accompaniment could be strings only or the full orchestra plus harpsichord. Grout has described the phenomenon of this type of recitative:

The voice, declaiming in flexible, varied and expressive phrases, alternated with orchestral outbursts of chords, tremolando figures, or rhythmic motifs. Sudden changes of mood, abrupt modulations, were featured. The essential function of the orchestra, indeed, was not so much to accompany the singer as to express, during the pauses of his song, the emotions which words were insufficient to convey ...\textsuperscript{15}

\textsuperscript{11}Downes, p. 52.
\textsuperscript{12}Downes, p. 55.
\textsuperscript{13}Downes, p. 56.
\textsuperscript{15}Grout, pp. 201-202.
The musical superiority of the accompanied recitative is obvious. It was certainly more interesting both musically and dramatically than the strings of "seccos" which might become monotonous. However, there was a reason why the former was not used more often:

The musical superiority of accompanied recitative ... was unquestioned ... partly because the weight and variety of orchestral tone could reinforce at any moment a section, a detail of recitative text ... (however) stringed accompaniments and ritornellos slowed down the pace of the dialogue ... Accompanied recitative was not recommended for passages where fast speech or action was required.\(^\text{16}\)

The most important part of the opera seria is the aria. While the recitative presents the action, the aria comments upon it. The performer sings the aria not to the other performers but to the audience. This pattern of action and response is significant:

There results from this scheme an endlessly repeated pattern of tension and release, each recitative building up an emotional situation, which finds outlet in the following aria ... Musically speaking ... an opera is a succession of arias; other elements--recitatives, ensembles, instrumental numbers--are nothing but background.\(^\text{17}\)

The most important musical form in the opera seria is the da capo aria. Basically, the text is two stanzas of four lines each. The A section of the aria presents the first four lines of the text; the B section, the remaining four. Then, the A section is repeated.

The A section is usually in two parts, a and a'. The a is in the tonic followed by a ritornello which cadences in the dominant or relative major. This is followed by the a' section, where the same text is used, but often the section is more elaborate than the first, containing long coloratura passages. This is followed by a ritornello in the tonic key.


The B section, although it may be based on material from the A section, is more likely in the later opera seria to contrast sharply with the former section. The key signature may change (even if it does not, the section will still be in a closely related contrasting key). The time signature will possibly be different, or the tempo indication might change.

The da capo repetition of the A section was not always a full one. Later in the 18th century, the da capo was more often than not a repetition of only half, the a' portion, of the A section. However much was repeated, performance practice conventions dictated that the repetition be ornamented, a subject that will be touched upon in the section on performance practice.

There were other aria types that developed in the more mature years of the opera seria. These included a one-movement ternary form, ABA', and large binary forms, the first section being slow and lyric, the second section a faster one in a contrasting key.

Representative Composers of the Metastasian Opera Seria

During the 18th century, Metastasio's 27 opere serie libretti were set over a thousand times. So many composers wrote this type of opera that it would be impossible to take account of even a small number of them in a work of this sort. However, a brief discussion of some of the major composers is certainly in order.

Early in the century two composers are notable, Leonardo Vinci (1690-1730) and Leonardo Leo (1694-1744). They were Neapolitan composers. Vinci was the first composer to set Artaserse:

> typical for its fresh, clear melody, simple harmonic vocabulary, and thin texture in the string orchestra.  

Leo's setting of Metastasio's Demofonte (1735) was that composer's

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most successful attempt at setting that type of libretto.

Better known is Pergolesi (1710-1736), who was also active in Naples during this time. Along with his comic intermezzi, especially the well known La Serva Padrona, he set a Metastasio libretto, Olimpiade in 1735.

The most significant composer in mid-century was Johann Adolf Hasse (1699-1783). He was a student of Porpora and Scarlatti, and though a German by birth, became so thoroughly Italianate in his composing that he was known in Italy as "il caro Sassone." He composed over 50 operas, the majority of which are settings of Metastasian libretti. He actually set Metastasio's Artaserse twice, first in 1743 and in a different way in 1762. Evidently he was not the only composer to set one libretto more than once.

Around the middle of the century moderate changes had taken place in the treatment of the opera seria libretto:

... in the settings of the later eighteenth century the Metastasian librettos were altered; many recitatives and arias were deleted; ensembles and occasionally choruses were added ... The distinction between recitative and aria was still maintained, but accompanied recitatives became longer and more elaborate ... the old five-part da capo aria virtually disappeared in favor of various more compact versions of the basic da capo scheme.19

It is roughly at this time that J. C. Bach begins writing operas, the first being a setting of Metastasio's Artaserse, performed in Turin in 1761.

Johann Christian Bach was born in Leipzig on 5 September 1735. He was the eleventh and youngest of the four notable sons. Information concerning his early life is, for the most part, sparse. Three girls and two sons made up the children of the Bach household at this time. Although the girls could be cared for by their mother, Anna Magdalena, the sons had to be educated. Because of the elder Bach's bitter quarrel with the rector Ernesti, Johann

19 Grout, p. 220.
Christian and his two brothers probably did not attend the Thomasschule. In 1738, the responsibility for their education was given to a cousin, Johann Elias Bach, who was then a student of theology at the Leipzig University. After Johann Elias Bach left the city, there are no records to indicate just how Johann Christian's further education was taken care of.20

No documentary evidence exists concerning Johann Christian's early musical education, but there is little or no doubt that his father instructed him. Johann Sebastian completed Volume 2 of the Well-Tempered Clavier in 1744, perhaps as an instruction manual for his young son.

With Johann Sebastian Bach's death in 1750, the household broke up. Johann Christian received as a legacy from his father three pedal-claviers, a few shirts, and 38 thalers. Afterwards, he went to Berlin to live and study with his older brother Carl Philip Emmanuel, who had been cembalist at the court of Frederick the Great since 1740. The elder brother was famed as a virtuoso on the clavier. Besides receiving superior instruction on the clavier from his brother, Johann Christian came in contact with many important composers while residing in his older brother's house. These included the Grauns, Binda, Agricola, Kirnberger and Quantz. Some of these composed opere serie and certainly influence him. In addition, from 1742 until the advent of the Seven Years War in 1756, Italian opera—that is, Italian operas by mature German composers—flourished in Leipzig by decree of Frederick the Great. In the few years Johann Christian lived in Berlin he heard operas by Graun, Hasse and Agricola. Since admission was free, one can readily imagine that the young Bach took full advantage of the situation.

The major compositions that date from this time are five Concerti for

20 This biography is based on Charles Sanford Terry, John Christian Bach, 2nd ed. (London: Oxford University Press, 1967). All citations are from this work.
Clavier and Orchestra which were preserved by Carl Philip Emmanuel, as were "2 polonaises, six minuets and an aria," although the latter group seems to be lost.  

Bach probably left for Italy in 1754, but it remains unclear how he accomplished this. Between 1754 (?) and 1761, he was in the employ of the Chevalier Count Agostino Littl, a wealthy Milanese nobleman. How he came to be in the Count's service remains a mystery. The Count had a small chamber orchestra and probably engaged Bach as director. Bach also furthered his musical education at this time by studying with Padre Martini, who was in Bologna. Most of the information concerning Bach's activities in Italy is supplied by his letters to Martini. The earliest of these, dated 18 January 1757 and written in Italian, gives evidence that Bach and Martini were already acquainted and had done some works together. Bach had probably already become a Catholic. At the end of a manuscript in which he was setting to music part of the Office for the Dead, he wrote "(L. D ac BMV)", which Terry takes as evidence of his conversion. Other major choral works from this year include the Requiem Mass, a Magnificat in eight parts, a Tantum Ergo for tenor and orchestra, and a Pater Noster which has not survived. The following year found Bach still spending a great deal of his time composing sacred works.

In 1758, the letters reveal that Bach's attention began to turn towards the opera house. However, it was not until 1760 that he actually began to be involved with the opera in any major capacity. This was the year he was ap-

21 Terry, p. 8.
22 Terry, p. 11.
24 Terry, p. 21.
pointed organist at the Duomo. Since the composer Fiorini was maestro di capella there, Bach was not required to compose. However, he had already been engaged to compose opera for Turin in the following year.

For fourteen months, from February 1761 until April 1762, there are no more letters. It was during this time that Bach developed his reputation as a first-rate opera composer which subsequently was to take him to England. Artaserse was produced at the Teatro Regio in Turin during Carnival Season in 1761. November of that year saw the second opera, Catone in Utica, given at San Carlo in Naples, with Anton Raaf singing the role of Catone. Several months later, in January 1762, Bach's Alessandro nell'Indie was performed at San Carlo, again with Raaf singing the leading role (Alessandro). After his success, Bach returned to Milan in April and wrote his last letter to Martini. During all this time, Bach still had obligations to his patron, Count Litta; nevertheless, he left Milan in the late spring of 1762 for London.

The summer of 1762 found Bach in London in the employ of the singer Colomba Mattei, who was also impresaria of the Opera House (Kings Theatre). The first time a London audience heard Bach's music was in a comic opera Il Tutore e la Pupella, or Il Matrimonio alla moda, a pasticcio to which Bach contributed the Overture, and in a serious opera, Astarto, Re di Tiro, another pasticcio for which Bach wrote the Overture and one aria. These two works were heard in the late autumn of 1762. Two more pasticcios followed early in 1763. On 17 February of that year, Bach's Orione, o sia Diana Vindicata was performed, an event of importance for two reasons. First, it was the first Italian opera composed exclusively by Bach for and in London; and second, the King and Queen were in the Royal Box. Noteworthy also was Bach's inclusion of clarinets in the orchestra. Orione was such a success that it was performed with some frequency until May of that year, at which time Bach's second London
opera was produced. This was Ganaida, which premiered on 7 May 1763 and was, like Orione, an immediate success.

A change in management at King's Theatre forced Bach to look elsewhere for work. Sometime during the following few months he came in contact with Carl Friedrich Abel, a composer and performer also in London. They set up a joint household in Soho and began producing a series of concerts together. The first of these took place in February 1764, and these Bach-Abel concerts continued for twenty years. At some point between mid-1763 and 1 February 1764, two other significant events occurred in Bach's life, events that were to affect the remainder of his career. On 15 December 1763, a Royal Warrant was issued especially to prevent Bach's music from being pirated or printed by unlicensed printers. Bach also was made Music Master to the Queen's Household at some time during this period: no records of the event exist, but a set of Six Sonatas (Op. 11) of Bach's which was published on 1 February 1764 bore the inscription "Maitre de Musique de S. M. la Reine d'Angleterre" on the title page. Another event of consequence was the visit of the nine-year old Mozart to London during the same year. Mozart met Bach and a friendship developed between them; Bach's influence on the young composer was probably quite significant.  

Bach was once more employed at the King's Theatre with the 1764-65 season. Berenice, a pasticcio performed on New Year's Day 1765, included one aria by Bach. On January 26, Bach's third London opera, Adriano in Siria, premiered before an audience that overflowed onto the stage. Although not a huge success, Adriano did receive seven more performances that season. Two days after this premiere, a comic pasticcio, The Maid of the Mill, opened at Covent Garden. Bach contributed two songs to this most successful work. During the 1766-67 season, Bach's fourth London opera was produced. This was

25 Terry, p. 80.
Carattaco, first presented on 14 February 1767 and repeated often that season. Early in the following month a pasticcio, Sifone, was presented, including four songs by Bach; this work reappeared in December of 1767.

In the summer of 1768 a group of six sonatas were published with the significant indication "pour le clavecin ou le Piano Forte"\(^\text{26}\). Bach's preference for the piano was no secret. The Broadwood factory was in operation at this time and was constantly experimenting with and making improvements on the new instrument. From 1768 on, all of Bach's keyboard works are designated for harpsichord or pianoforte.

Bach's next major operatic works did not appear until April 1770. This was a revision of Gluck's Orfeo ed Euridice: Bach added seven arias and some choruses. Burney's remarks on this work are not at all favorable.\(^\text{27}\) Shortly before this, in March, Bach's only oratorio, Gioas, Re di Suida, was presented at the King's Theatre. It was repeated the following year, suggesting that it must have met with some success. Endimione was presented at the King's Theatre in April 1772. Terry describes this as a "Serenata with Grand Chorusses"\(^\text{28}\) and includes it in his thematic index under the heading "Italian Cantates"\(^\text{29}\). This year also saw the arrival in London of the man who was to become Bach's successor at the court: the pianist and composer Johann Samuel Schoeter.

In August or September 1772, Bach left for Mannheim together with Johann Baptist Wendling, a flautist at the court of the Elector Palatine. Bach was a guest of the Wendlings while there. He fell in love with their young daughter Augusta and wished to marry her; unfortunately, the attraction was not mutual,

\(^{26}\)Terry, p. 113.

\(^{27}\)Terry, p. 118.

\(^{28}\)Terry, p. 120.

\(^{29}\)Terry, p. 248.
and Bach was forced to look elsewhere.

Bach was invited to provide a work for the opening of the Mannheim season of 1772-73, and he responded with Temistocles, set to a libretto by Metastasio. The leading role of Temistocles was sung by the great tenor Anton Raaf. Although Bach had to leave Mannheim for London after a short time, Temistocles also served to open the 1773-74 season at Mannheim.

During that same season, Bach's Endimione was produced at Mannheim, a number of years after the London debut. Raaf sang the role of Endimione.

Despite the fact that early writers state flatly that Bach married in 1767 (without offering any records in evidence), Bach's marriage most likely took place at about this time, either in 1773 or early in 1774. His bride was the soprano Cecilia Grassie, then 27. She had been engaged as the prima donna at the King's Theatre for the 1766-67 season and is listed in the casts of most of Bach's London operas and cantatas and the one oratorio. She left London in the 1767-68 season and did not return for two years. In 1772 Bach paid her for singing in Endimione under the name "Mrs. Grassi." It was not until the dissolution of the Bach-Abel household in 1773 that Bach was married, in all probability—this is, in fact, the only real evidence we have. Bach moved to a new house in 1773, and the most plausible explanation would be because of his marriage.

Bach's next opera was Lucio Silla, a setting of Metastasio's libretto, again written for Mannheim. This work was first produced on 20 November 1776 at the Electoral Court and was the last Italian opera produced there. The taste for the subjects and the style of opera seria was fast declining.

In 1778 Bach was commissioned to write a French opera. He chose a libretto by Quinault, Amadis de Gaule. This work was much larger than any of Bach's previous operas. There are no secco recitatives: all recitatives are
fully accompanied. The orchestration is also far more elaborate than in the other operas. It should also be noted that Amadis, which was to be Bach's only French opera, was performed in the midst of the Gluck-Piccinni feud.

Bach's last London opera, La Clemenza di Scipione, was given on 4 April 1778 at the King's Theatre and repeated seven times, beginning one week later. La Clemenza's success caused the manager of the Haymarket Theatre to retain Bach, but the composer wrote no more music. His health and his popularity were both on the decline, and he was burdened with financial worries. Moreover, his love for good food and his large capacity for drinking were beginning to take their toll. He died on 1 January 1782 and was buried in the Churchyard of St. Pancras in London.

The Manuscript

There exists only one manuscript of J. C. Bach's Artaserse. It is an autograph copy, in the British Museum, Royal Music Collection, 22a, in three volumes each inscribed:

This volume belongs to the Queen 1788.

Because the editor is working from a microfilm copy of the manuscript, it is difficult to gauge the exact size of the paper. However, using the scale provided by the British Museum Photographic Service, the paper appears to be 28.3 centimeters by 21.7 centimeters. Each of the volumes is one act: RM 18 22a contains Act 1; RM 19 22a contains Act 2; Rm 20 22a contains Act 3. Each leaf is numbered on the top right hand corner of the recto page.

The first volume contains the title page with the composer's autograph and the cast is listed in what appears to be his handwriting. It also gives the city of the first performance, Torino, and the date (1761).

There is an unstaved page just after the title page in Act 2. It contains handwritten material by persons unknown and reads as follows:
N. B. In this Act the two following arias are wanting:
   Rendimi il caro Amico and
   Non temer ch'io mai ti dica

Indeed, these arias are missing:

N. B. In this Act the Air, Non e ver che sia contento
   is wanting and also some recits and the chorus
   at the end is wanting.

From all appearances, this is a working copy. There are a fair number of
sections that have been crossed out or completely obliterated. The handwriting
is consistent throughout, with the exception of one aria, which this editor
shall discuss in the Appendix.

Preliminary Notes on the Edition

What I have done is to present the edition with as few editorial changes
as possible. Generally, any additions have denoted in the following manner:
1. Broken lines, for slurs; 2. Brackets, which mark changes in accidentals,
   and changes in dynamics.

The edition has been modernized in the following cases: All vocal parts,
originally written in vocal clefs, (soprano, mezzo soprano, tenor) have been
written in either the treble or bass clef; all brass parts are written in
treble clef.

Arrangement of the instrumentation on the page has been altered to conform
to modern standards. Since the oboe, horn, and trumpet parts are written
between the second violin and viola parts, when they occur in a number, they
have been placed above the strings to conform to modern standards. When a
part is simply marked *unisono*, I have written it out completely. When *col
basso* is indicated in the viola I have written the part out an octave higher,
as this is standard practice.
Critical Notes

These notes refer to those passages in the manuscript of *Artaserse* that have been corrected by the editor in a manner other than those described in the general editorial policy. Pitch designations are middle c is c', cello c is C, and so forth.

Act I

Aria (Artaserse) "Per pieta"
No instrumentation added before m. 1.
3 measures crossed out/obliterated between ms. 92-94, m. 93, VI, VII, f", beat 1, and fermata; beat two, fermata and quarter rest; remaining part of measure, half-rest.

Scene 4: Recitative "Coraggio, o mici pensiexi"

Aria (Semira) "Bramai de perdere"
m. 100 - Va, no slash on half-note.

Aria (Mandane) "Dimmi che un empio sei"
m. 7 - Va and Bass, Bb missing.

Act II

Aria (Arbace) "Mi scacci sdegnato"
Before m. 1 - No bass indicated in instrumentation.
ms. 3-10 - No whole rests in voice.
ms. 46-48 - No whole rests in voice.
ms. 72-78 - No whole rests in voice.
ms. 116-121 - No whole rests in voice.

Scene 3: Recitative
m. 24 - incomplete.
m. 36 - No rest in b. c.

Aria (Mandane) "Se d'un amor tiranno"
Before m. 1 - No instrumentation.
ms. 1-23 - No whole rests in Voice part.
ms. 114-123 - No whole rests in voice.
ms. 140-146 - No whole rests in voice.
After final measure, 153 - No Da Capo indicated.

Accompanied Recitative: Arbace (p. 72)
Before m. 1 - No bass indicated.

Aria (Arbace) "Per quel paterno amlesso"
ms. 33-36 - No whole rests in voice.
Scene 9: Recitative: Artaserse and Megabise
m. 18 - Incomplete.
m. 22 - Incomplete.
m. 128 - Recitative incomplete from this point.

Aria (Mandane) "Va fra le selve ircane"
m. 2 - VI, beat 1, chord, note 3, G.
ms. 29-32 - No whole rests in voice.
ms. 52-56 - No whole rests in voice.
ms. 86-90 - No whole rests in voice.

Aria (Semira) "Fra tanti miei tormenti"
m. 1-14 - No whole rests in voice. p
ms. 46-47 - No whole rests in voice.
ms. 98-101 - No whole rests in voice.

Aria (Artaserse) "Non conosco in tal momento"
ms. 1-10 - No whole rests in voice.
ms. 100-105 - No whole rests in voice.

Aria (Artabano) "Così stupisce e cade"
ms. 1-26 - No whole rests in voice.
ms. 123-126 - No whole rests in voice.
Before m. 149 - No Horn indicated.
ms. 149-156 - No whole rests in voice.

Act III

Aria (Artaserse) "Nuvoletta opposta al sole"
m. 1-17 - No whole rests in voice.
ms. 45-48 - No whole rests in voice.
ms. 83-87 - No whole rests in voice.
ms. 123-127 - No whole rests in voice.

Aria (Megabise) "Ardito ti renda"
ms. 2-19 - No whole rests in voice.
ms. 55-58 - No whole rests in voice.
ms. 120-125 - No whole rests in voice.

Aria (Artabano) "Figlio se più non vuoi"
ms. 1-7 - No whole rests in voice.
ms. 35-41 - No whole rests in voice.
ms. 82-86 - No whole rests in voice.
ms. 118-125 - No whole rests in voice.
Following final measure: No Da Capo al Segno indicated

Scene 5: Recitative "Potrai pure sina volta"
m. 27 - Extra quarter rest in voice.

Aria (Mandane)
ms. 1-12 - No whole rests in voice.
ms. 45-48 - No whole rests in voice.
ms. 99-103 - No whole rests in voice.
Performance Practice

Knowledge of performance practice of both aria and recitative in the opera seria is severely limited. There are some conventions that are known to have been observed, although the exact methods and techniques are not always known. Indeed, a degree of latitude is evidently characteristic, and the search for exactitude, if carried too far, may be misguided.

The "secco" recitative should be performed retaining the nuances of regular speech. Strict tempo must not be observed. When a final cadence is reached, there are at least two possible ways of performing the cadence. Donnington, after presenting 18th century writings on the subject, has concluded the following:

We have, therefore, to accept as standard this convention by which, in nearly (but evidently not quite) all circumstances, the vocal close is allowed to finish impressively before the accompaniment, having left an appreciable moment of stolen time, completes the cadence. 30

The other practice of performing a cadence was by foreshortening or truncating it. This was accomplished by starting the cadence in the accompaniment on the last accented syllable in the voice part.

Space does not permit a thorough discussion of which of these two ways are most authentic, or if both of them are. It is a controversial issue and demands a great deal of research. Recently, an article has appeared which sheds some new light on this long-standing problem. 31

As has been pointed out, the aria is the central point of importance in the opera seria. In the 18th century singing reached a point unparallel before or since, due to the rise of the castrati. They had two major advantages; incredible range and superb technical ability, by which they could execute the


ornaments required by convention with an ease that captivated the musical audiences of Europe for most of the 18th century.

There were two practices which were standard in performing arias:

One (had) to do with ornamentation of the given melodic line (coloratura) and the other with the insertion of improvised cadences (cadenzas). 32

The singer was expected to ornament the da capo repetition of the aria, the more varied the ornamentation, the better:

Among the Things worthy of Consideration, the first to be taken Notice of, is the Manner in which all Airs divided into three Parts are to be sung. In the first they require nothing but the simplest Ornaments, of a good Taste and few, that the Composition may remain simple, plain, and pure; in the second they expect, that to this Purity some artful Graces be added, by which the Judicious may hear, that the Ability of the Singer is greater; and, in repeating the Air, he that does not vary it for the better is no great Master. 33

Work to Be Done

As this is a historical edition, the next step would be to work with it and produce a performing edition. This would entail a number of changes. Even before the changes, it would be necessary to check the following. There are two arias in the opera for which another manuscript exists. They are:

Act 2 #13 Per quel paterno ampolso
found in
Bologna, Biblioteca del Liceo Musicale 'G.B. Martini' D. O. 102
Königsberg, Staats-und Universitätsbibliothek. No. 14028
Act 2 #17 Cosi stupisce e cade
Berlin, Preussiche Staatsbibliothek, Mun. MS. Bach St. 286.

#13 add.
Paris Conservatoire. Mss. 17.

Any variants between these and the autograph score must be considered before continuing with a performing score.

Problems such as phrasing and articulation must be considered, and any


interpretive additions must be stylistically accurate before they are added to the score. The continuo part should be figured if not realized entirely. Tempo indications should be added where missing.

An English translation of the libretto would be a value. Considerations such as suggestions for scenery, staging, and costumes might also be valuable additions to such an edition. To be historically accurate in this respect would probably be prohibitively expensive but having the information available might assist in producing a version of the work that would come close in spirit to the original.

The ranges of the arias in this opera are certainly in the ranges of present day singers. There are no outrageously difficult coloratura passages, although it would take a singer of some skill to negotiate the coloratura passages that are found in some of the arias.

Also, before even attempting a performing edition, it is necessary to consider the implications of the missing arias. Were they ever composed? Are they necessary dramatically? If dramatically necessary must substitutes be found for them before the work can be presented? If substitutions are deemed necessary, the way to go about deciding just what arias to substitute must be considered carefully.
ARTASERSE
ARGUMENT

Artabano, Prefect of the Royal Guards of Serse (Xerxes), seeing the power of his king diminish every day after the defeat received from the Greeks, hoped to be able to sacrifice the entire royal family, with the aforementioned Serse, to his own ambition, and ascend the throne of Persia. Availing himself, therefore, of the opportunity which his friendship and familiarity with his lord presented him, he entered Serse's room by night and killed him. Then, he provoked the Royal Princes, the sons of Serse, against each other, so that Artaserse, one of the aforementioned sons, had his own brother Darius killed, believing him to be a parricide because of Artabano's insinuations. Only the death of Artaserse was lacking to fulfill the designs of the traitor; this, which he had prepared, and which was put off by various accidents (which provide episodic ornaments to the present drama), he was finally unable to accomplish for himself, since the treason was discovered and Artaserse was saved; which discovery and saving are the principal actions of the drama.

Artaserse

Act I
Ciao, ch'è il nas-con, vassal-lo col pe-vo-le mi fa,

Voglio ben mi-o, voglio mor-rir-e, o ne ci-

T'ar-ri, Ad-dio.

Cru-del! Come hai cos-

Tanz'a di Las-ciar-mi co-si? Non so-no, o car-ni, il cru-

del non so-ri.

Ser-se è il Ti-ran-no; l'in-

Sia-te è il Pa-re tu-o. Con più ris-per-to, in fac-cia a chi Tu-
Corse, cadente il genitore, e in sua, me quiesco.

Credo o manda-ne, effigemanto d'Amore.

Tropo mi chiede, perché troppo t'adora, e perché

Penso che costretto, affronti forse mai più ti rivedo.

D'Amore che questa, forse è l'ultima voitamor.
SCENE II

[Music]

Oh Commando! Oh partenza! Oh momento d'udiel, che mi divi-de da co-loc pers cui vi-vi-o,

Figlio, Ar-ba-ce. Si-

Non Dam-mil tuo fer-ro. E-co-lo. Pre-n-di il

Mio fuggi, nas-con-di Quel sangue ad ogni

Suardo. Oh De-i! Quel se-no questo sangue ver-
Sei vendicato; senti morì per questa.

Che dici! Che sento! Che facesti! Amato

Figlio, l'injingiar mi punse; son re o per

Per me sei re? Manca-va Questa a le

mi e sventurato. Ed or che sperì? "Una giovine se-

E discor. Forse tu reventerai. Parti al dì
Se vito Che faed - do dav - le vene

Fugge Fugge Fugge Fugge
HORN

VIOLI

VIOLI

VIOLI

VIOLI

ARABESQUE

Saque al cor, il dio sanqueal cor.

ARABESQUE

BASSO

THEMA

VIOLI

VIOLI

VIOLI

ARABESQUE

BASSO
ANDANTE

[90]

ALLEGRO

HORN

VIOLIN I

VIOLIN II

VIOLA

ARABESCA

BAROQUE

HORN

VIOLIN I

VIOLIN II

VIOLA

ARABESCA

BAROQUE

HORN

VIOLIN I

VIOLIN II

VIOLA

ARABESCA

BAROQUE

Baroque

Horn

Violin I

Violin II

Viola

Arabesca

68
Che perde il genitore, prevedo del mio bene II

Che burattinmoro, E la visibile sospiro, Che
SCENE III: ARTABANO, ARTASERSE, AND NESTORE WITH GUARDS

ARTABANO:

Correggilo, o miei pensieri, il primo passo

Vuolti agl' altri. Il trattenere meno

EFSJ

Su la metà del collo, esaurisci reo senza sperar nè il

FRUTTO. Tutto si versi, tutto fino all' ultimo

EIOJ

Stil-lo il regio sangue le-coil Principe: all' on-te.

Quel tumulto! Ah, Signor, tuin quest-
S'anari, oh scegliere: rassegna di regno!

Artaserse

Qual pieta, quale santo
vincitore di natura è mai stato?

Tenendo, è l'inferno del germoglio, è Dario il

Artadano

Re, chi mai volle la reggia
non turato nella

Re, in cui prevede in periglio tuo
Semplice, su negli occhi un pietoso consiglio: chi successi, genitore, non è più figlio.

Following is the Aria of Leandro:

Su le spine (missing)
SCENE IV: ARTASERSE AND NEGABISE

ARTASERSE

Qual vit-ri-me s-si-ne! th Ne-ga-

MEGABISE

-bi-se... Sombre le tue due-biez-ze. Un col-po so-lo fun-is-ceu-

em-pio, e t'as-si-cu-re il reg-re. Di-ra-gio di na-

-ture! È il di-fe-n-der sè stes-so. Es-

103 ARTASERSE

-ci-de, se nu-lu-ci-de. Il mio pe-ri-glio-pu-ru-Impe-

-ta-tutto il fa-vor di Gio-ve. Del reo fe-


SCENA II: SEMIRA E NOE STRISSE

SEMIa
meg-ci-se, che tu? Se tu lo vu-ii De-

REGABISE
mo orte, è tu sola non vu-ii che Set-set-ci-so fu pio-

ano eil son-no? Che on-ri è l'oe-ci-so-ne? E che la

REGGIA fra le gue-te ten-te una di-vi-se? che a-

-co-so! Oh tuo a ten-o, mi-se ri
megagone

mi-sa-re-Pers-ai!

E la ciud'ar-

figgeri, o se-mi-re-va le fe ve-der D'ar-re-sen-se l'a-

mor; ma senti: o ques-to del ger-me-no re-

on-fe, e se-co-so in tre-no di te non av-re-tu-ral; o re-

pre-so, e l'im-pre-so vor-re-va ve-re-lo es-

non d'un vi-re se-de-le il con-

sig-lo es-cor-

re?
segui un amante e giurai al seco

se ne porterebbero in opulento

seglio a tempo rinserrati ben mio,

con domai va in venacemente

seglio Denno è di te ma voglio rendere

lui soroen ri-con-pensai e parmi più opportuno del
tu o lascia d'amarmi. È impossibile...

carissimo, vederti e non vederti. E chi ti stesse il mio...?

al tro di me piu grauo all' amor suo ri-riva.

sin che il t'ugger non giova. Io por-to in serce...
[50]

[50]

Quando il costume si converte in natura, l' alma

quel che non ha,

sogna e si gira.

SCENE VII: SEMIRA

SEMIRA:

Voi del-la pace, voi de i - à pre-tend ei ci, a questi,

se - ro Con-sen - vate il re - se - re. Ah, ch'i - o !

[50]
[Mus]

SERENA
Par fav'le pène sa-rò felicè, Se il ca-ro

BASS

SERENA
be-ne sus-piri-rire di-ce: Tho-pou se-ni-rau

BASS
SCENA VIII: MANDANE - O ARTASERSE

MANDANE:

Dove fuggo? Ove compro? E chi da questi empiu?

REGIA: Tu, nesum mio voler per pieta?

CHI MI CONSIGLIA? GERMANES, AMANTE E

SIGLIA, MISERU! NUN IS TROUPE

PER DOI GERMANI, IL GENIO Tuo, L'AMANTE

ARTASERSE - MANDANE

Ah, Mandane... Artaserse, o sei respirov?
Dio! Sospiri? Ubbidi, o fu il cenno tuo. L'ora,

- nove, il pensiero suo dovevi preve-

... (music notation)

- ... nuovo, vedrai, ch'io resto. Ah! questi in-

- negli non rara mai chiuso nel regio sangue im-

... (music notation)
[6]

Artaserse

Colpo, e vuò por mio re; tu sal a gess-

[80]

mio; lo confesso, Artaserse, io son

[120]

mio. Sei re? Di che?

[160]

S'una giustizia illustre ch'io riesco pu-

[200]

[380]

S'una giustizia illustre ch'io riesco pu-

[420]
Audace e con quel fronte

Puoi donargli amore?
Posso dir figlio, il mio nos-

sorel la penne ma tu sei. Audace padre, con

grau dovrai mio! Che resti da me? Chi fosse

iapre, te' i fuli tuo nei compare, ti? Eh

provi o Signor, le tua gius-

zi-

in suo di-
Following is the text of missing

**Non ti son pane**  (missing)
SCENA XVII. ARBACE,

ARBACE

Mu per qual ful-lo ma-i
Tuo-to, o bar-bo-ri de-i, vi-so-nov


Following is the full score:

__TORNA INNOCENTE__
ARIA

ALLEGRO
SCENE XIV  ARDACE, MANDANE, AND MEGADESE

ARDACE

E non vi è chi mi cocciu? Ah, Megade

MEGADESE

-bi-se! Sì, pi-ec-ta... Non puo-le-en-mi. Ah, prin-ci-

MANDANE

-pes-se! In-vol-a-ti da me. Mi sen-ti, a-

MEGADESE

-Mi-co. Non o-do un tra-di-tore odo un mo-

MANDANE

-Neu-to MUN-di-ne al-ne-no. Lo tra-di-tore non

ARDACE

sen-fo. Mio ben, mio vi-ta...
Ah, sele-rat'o! ar-dis-ci di chiu-mur-mi tuo.

be-ne? Quel-lo non mi trad-i-ne, che ci-se il ge-ni-

par-lo. Non pos-so. Il luc-bro... Il luc-bro è me-nzog-

ne-ro. Il co-re... Il co-re, o, che del suo de-

li-tto or-nor non sen-te. Son 1-o... Sei tra-di-

Mandane

Arbace

Mandane
E von ti cre-do, in-deg-no.

Following is the aria of Mandane:

DIMMI CHE UN EMPO SEL
tradicore!
creedere...
Quanto dov'è, non so. Si vorrei di lui sconfini, o dio, o Dio, vorrei...
Horn

E♭ - B♭

C - E♭

F - C

Violin I

E♭ - B♭

C - E♭

F - C

Violin II

E♭ - B♭

C - E♭

F - C

Violin II

E♭ - B♭

C - E♭

F - C

Viola

E♭ - B♭

C - E♭

F - C

Horn

E♭ - B♭

C - E♭

F - C

Violin I

E♭ - B♭

C - E♭

F - C

Violin II

E♭ - B♭

C - E♭

F - C

Viola

E♭ - B♭

C - E♭

F - C

Horn

E♭ - B♭

C - E♭

F - C

Bass

E♭ - B♭

C - E♭

F - C

Ad. E al-·lor ti cre·de·rò. O-di·an-·lo, oh Dio! vor·
ACCOMPAGNATO RECITATIVE: ARDACE
LARGO ISSUE

NO CHE VON HA LA SORTE PIU' CVERTITE PER
Artaserse

Act II
Following is the Arioso Introduction

Rendi il caro amico (missing)

SCENA II: Artabano and Arbace.

ARTABANO:

Son fughi in corso, de-va-ce, av-vi-ci-na-ti e vo-i nel-le

ARBACE:

Prima di darsi un'oc-chi-a-ta o g-u-i-mo cen-no. (i)

ARTABANO:

pad-te co-lo con- me!) Par mi ries-co di ti-gr-iro; di sal-vare un tale

VIARIO: I co-mi si-an-cio, All'in-can-ti-o de-vo - int-re- e vi-ben-
"Noi vi riceveremo segui-mi e diemmo. Custodi, o il di. Tac..."

"Arbace:"

"Arbace:"

"Arbace:"

"Falling is the axe of Arbace."

"Mi sciacci, spagnato!"
Giusotto! Scordarsi l'amore
D'un misero figlio, Che.
col-pa
non
ha.
Che
col-
par
non
ha.
Mi sciaccio d'ogni cor soave, Mio

Mi sciaccio d'ogni cor soave, Mio
Arrivo: Pieno, piano, tempo

Verdi: Non spero, vederti non

Violino I
Violino II
Violoncello
Basso
Spero, se in questi momenti non senti pietà.

Non
Ah non spero no

Se in questi momenti non sentiti piacere...
SCENA III - I RAVENNO CHE REAGISCE

ARTABALO:

I tuoi de-boli ar-se-ri vinci, re-ar-ber-no, de se-me-ra-rio

figlio, Sa-han-do-vai sao fa-to. Che fai? Che pe-rsi? Je re-so-lu-te

mi-er! Ricor-se il figlio E re-gno s li-ber-tà. De gi-o-mo-so! Cu-dar non na:

per de se spro-vo nno. A li-ber-tà il for-zo As se-re-vo con-

ARTABALO:

il te-me in-pe-r-e-ro. Che pe-rse-re-mo in su-pe-ra la se-de, E il
MUSICA

Nemici, non li condannero, e pensai
Esco da meco, ma li preghiera,  

megabire;

Cercar, e noi con giungiamo con piu sen di legumi,
Oh quale son te-rono!

ARTABANO e SEMIRAM

ARTABANO

Figlio, e pressil tuo sposa, (ti me, che son.to!) 
È ti pur tempo

ARTABANO

padre, di stringerimi ne, i quand il gen... non piu, puo la tua

SEMIRAM

me ne, moli gi-va-mi, il sa-gra-frizze,  

ARTABANO

con... mi sei Folie, se mi con.  
Ecco il tuo sposa! io co-to
Following is the start of Allegrose:

NON TENER CH'ED MAI TI DESC RISUG.
SCENA VII: SEMIRA E MANDANE

Mandane:

Dal se-ri-e di sti-tu-ri-e un gio-ra-no so-ro (l-

Semira:

-ri-e, ah! Sen-ti, noo man-ze-tar-se, Sem-i-ra,

de ve rie-tre-ri?

Mandane:


e ve rie-tre-ri?

Mandane:

Tu sa-ri-ri? Su la se-ri-e-ri, ed io lo vog-lio es-

Semira:


Mandane:


Semira:

Scene III: Manciù

Manciù:

Ah, barba-ra sem-ni-re! Io che-i re-ci ma-i? Per-che ris-

— reg-l: Quel-lu! do-ve ri-bel-le, Col-pe-lo-la pie-tà, Che op-par-moi se-vo A

For-ce di ver-ti? Per-che ri-

— tor-re a rin-ni-pi-va la guer-

Esplora y the Air of ALFONSO

5'EB D'UN AMOR TIRANNO
Che più non
Lasciarmi vell'inganno, Che...
Tutti:

Leggierami

Che

C'è un bel ingannarci.
Per che avverte mi fa – i, Barba-reu! Che in van io
bra – no?

Che in va – no io
Scene VIII: Semira

Following In The March
*See Appendix for incomplete alternate version of this recitative
-bian-za di re-o;
ve-de-re-ci-se sul ver-deg-

-giar le mia spe-ran-za,
est-ni si l'au-ro-re mi cer-
Ah, ch'io mi scordi! Addio! Io ge-lo! Io moro!
Ah, genitori, perdona: Ecce-mi piu di
-porti D'un in-carno do-lor. Tutti il mio san-gue Si, ver-si...
Io bacio quel mio man che mi condannò.

Per quel paterno implesso.
"-tane-mo ad-dì-o Con servi-mi te stess-o,"

(Capo)

[Music notation]
Ah non sparggian-me i fed cor-to in mia


Per questo es-tre-mo ad-di--o

Con
Difficil mi est.
Scene II: Antesce e la regina

Antesce:

Ec-comi, o del-lu popo-lu. Fi-di sos-seg-mi del po-ver-no

sig-lio le cura trie-ran. Son del mio regno. Si tor-bidi i pren-

i-ci-pii e si tu-nes-ti, che l'im-es-per-ta-mo. Te-me di que-sto ar-

na-

si al fre-no. Voi che nuotate in se-no. Ze-io, va-lo-re, es-per-

u-

en-zu e fe-de, dell'a-tto-to in mer-ce-de, che l mio gra-

mici t vi die-ni

do-no, si-a-te-mi scol-tu in su le vi-e del tro-no, mio re,
[30]

Te-me un me-ce-ne ro-di-co e figlio Ar-ri-ser-se co-si re-.

[35]

Il re di Au-dre-ne e di Se-re-ra. So-lo d'au-tun-no lo co-si pro-
vie-vi! Con-sa-la-mi, Ar-ta-ba-no. Hai per-di-te se di fe-

Scene II: Artaban, uno squisita

ARTABAN:

Una lu-una, lo mio pe-

[40]

[45]

[50]

[55]

[60]
- Salesi se può. Tutti in silenzio, lu mid de pano-go au-to-ri-tà ra-

ARAGANO: Mandate

-a-le. C'ome! E tanto pre-sa-le, lumini-zia al do-

C'ome

[303]

ARAGANO:

P'an no vuoi, se la re-sistenza com-inci al pa-drè. Au-\n
re-la com-mo-to di cui

nre so più re-gio-ne. Io ven-di-car di Ser-re.

[303]

ARAGANO:

mor-te soi de-gio-nare, Ei de-ve Nel-fi-lo ven-di-car con più ri-go-re. E di

[303]

ARAGANO: [303]

ser-se le mor-te e' l ex ri-so-re. Ah! Sig-nor, qual ci-ren-te...
— metti figli affrettati padre un o fango, o signor! Figlio, per-

— donna Al la barba no legge Dun i rum no do

— poto ti ni ma ne o sort fine Non ti spo venti Dos por to de la penas il mal peg

ARBESE

— gio re è de mad i ri mor Vo cillo
[324]

Following is THE JOY OF MADAME

VA TRA LE SELVE TOSCANE
Hier audite paggiore, Mosse.
Meno presto non viè, peggior non viè.
Scene IV: Semiramide

Quanto un t'amai Semiramide, congiunga il Ciel del tuo bene al mio amare!" — now —

"Ma no! Ma no! Co si presto ti cambi? Siamo al di luni, di Namico,

E poi l piangi? Il luogo del padre, la sua vita cominci, ed io,

E sapersi, il rinunzio, ad o miei? Ben ti credo in o Rei Lu-sin-ga-man-eve.

Tu nel santo coperto, e generoso amico, Mo ti scopre un is-

E amaro per l'odio e dispiacere.
See Appendix concerning this aria
Non c'è una pagina di testo di fonte visibile nel documento. Il contenuto è principalmente musicale con note musicali e parti vocali.
Ne' guì agli'è tanti — — ni in
Frà tanti miei tor—
ma - i
on bag-gio ma - i
Né vid - di
per
sen-ti
per me
non sen-ti
Né e -
ne scéne — no in ciel

vea-vo-ke ne pie-rai.

et
Nescbi gli affanni in secco,

fam- ti miei tormenti

Mett
...to-re tra-di-to-re Non bas-ta a con-so-
ma-i a chi do-na-i Gli af-fet-ti del cor
so-lo può se-dac-mi la sor-ta tua eeu-

A chi si paa-see oh di-o So-lo di eeu-del-
(Susa) - del
SEODRA - ta.

CD CAPO, al SECONDO
Dell' acut-te Se-ni Re in torte, di di-ri te? Tu-dii gli segni dell'in-quisi-to man-

"ARASSESE: 122
di-ri? Di mi che-re-ven-ze è gues-ti il pez-ze? Le non-ce-de è gues-ti d'un'aus-

"ARASSESE:

Te-ra vir-tù? Tu-an-tro in gior-no, guan-to pen-do Ar-tu-ba-no!

"ARTACHAS:

Ah, non lag-wa-fi. Las-ca u me le que-re-le. Og-gi d'ag-mo-ter-pio Più

"ARASSESE:

S ni-se-ro sà no i-o. Grew-de è il tuo dui-lia mo no è lie-ve il mi-o.

"ARASSESE:

NON CONOSCO IN TAL MOMENTO
d'piem'i, pi deg-uo di piem'i, pi deg-neo
Sia più degno di pietà,
di pieta
Non conosco se l'amico

Si più degnov di pieta, pià degnov di pieta.
SCENA XVI: ANTÁBAO

ANTÁBAO:

'... Sen pre-so-lo (now) vol-tui e dall'affan-no res-pir-a mi li-ber-tra.'

'Quasi mi per-si nel sen-pir-mi d'Aa-ba-ce Gu-di-ce no-mi-na-re.'

'Maj su-pe-ra-t-o, non si pen-si al pe-ri-glio. Sal-vai me stes-so.'

'Or si dif-fe-dil fig-lio.'

Fellongy is the man of Aragon
Cosi stupisce e cade.
Artaserse

Act III
Scene III: Aracne and Artaserse

ARTASERSE:

-Ar-dace, sì che mi hai! E queste abissi di nes-"-sire zio s"-ar-

- e-

- e-

-Ar-dace:

-Loro che mai ti guidi? La porte, l'amici, aiutati, a fu"-estere-ti sedere

vi-er, Signor! Vengo ai Salvati. A sal-varmi! Non più, prega-te-

vi-

-e-

vi-

-e-

-ci-to parto-rino della regina, i passi affrettati fugge-i.

VI-

-Ar-dace:

-Natao, e vi-er. Signor, esci bene me-re. In pace al
ARTASES:

\[ \text{una do colpevo-le appresso ed a piumi} \]

\[ \text{farfugiale veritó} \]

\[ \text{ci si che non di amari momenti.} \]

\[ \text{Alloro mio bastente} \]

[coro]

\[ \text{Voi li di questi di lui pomposi in cui in hunc invecchierà la priore volviu} \]

ARTASES:

\[ \text{tro-vo.} \]

\[ \text{Non rebbe il tuo dono un} \]

\[ \text{nonesser piace-} \]

ARTASES:

\[ \text{lo-re... in peti, amico, o tene prigio e se re-jamo} \]

[coro]
Assai tempe: sì, cu-ray; e quel sem-bian-ta, non l'ac-cu-sa-na re-o. L'es-ten-vo

songhe! tut-tu l'ul-ter
gran-de la lu-ce non ri-es-pre, e in gran par-te del

vel-to il cor si sco-pre.

SCENE II ARTASERSE

C'OLIVIA - THE FEAR OF ARTASERSE

NUOLETTA OPPORTA IL SOLE
ve-lo on-do-so, che rie-vela

il fon-do al-go-so la che-rez-za

[Music notation]
...senza di segno d'un figlio il priglio, d'un regno l'as...
figlio il pe--riglio d'un reg--no la--mor.
figlio il periglio, d'un regno l'amor.
Aria

Figlio, se più non vivi, se
"Figli di Figlio, se più non vi-vi, se più non"
SCENE II: SEMIRA AND MANCANE

SEMIRA:

MANCANE:

SEMIRA:

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MANCANE:
ARIA
O Sì, non posso soffrire. Quell’odio, quell’irrata sei
SCENA II: SEMIRA

Fon-se-ru-tu che reci? Io o cие dei cia dei-ri de l'uffo no, al me vu-o-me-

e pur l'ascolti. Ali-

... che in sul tono. Mai danno, quale riso a di pure-ta con fe-

1 si o, il suo tra-fi-go e van ri-su al rì-o.

FRAU OF TII TIRAJ ARE ZE'I-RA

VAN E VERCHE STA CONTENHA (miss.)
SCENE II: ARDACE IN NIGARE"

ARDACE:

Ne pur qui in ri-tro-vo. Al-ven-nor-re-i del-l'arm-a-tura-fu-ni-cal-mo-ri-gli

[Es] si-re-ni e pi-ste ri-ver-te-vu-ni vol-te e soi par-ti-re. For-se po-

tro... Ma do-ve re-me-ra-rio mi-nos-tro? Ecco-lau, on de-i!

[MADRIGAL]

Ar-dir van ho di pre-sen-ta-mi a lei. O-lau! Non si per-me-rain ques-ta

stan-ze a ver-u-no l'in-gress-so. Ecco-vio-

[Es] ni-ne, miei dis-pe-ra-ti af-

fer-ti, ecco-vio li-ber-tà. Del ca-ro-vo-te ver-sai, bar-ba-reo il sau-

ge, Il sau-

ge.
ARGACE:  
mi-o è tèm-po di ren-sa-ni.  
Ferma-tì.  
Oh Di-o!  
Qua-le in-

MANDANE:  
-gius-to fiu-nor...  
Tûn gues-to luo-gol.  
Tu li-be-ro!  
Tu vi-vó!

ARGACE:  
-ti cau de-stro i miei  
lac-ci dis-ciol-se  
Ah, fug-gi!  a h,

ARGACE:  
por-ti!  Mi-se-ra  
me! che si di-ra;  
se al-cu-no qui ti ri-

MANDANE:  
pro-ve? In-gra-to,  
E chi po-te-voi  
Mio

MANDANE:  
bên, sen-za ve-deri,  
la par-ti-ca-zio-nal-za-rì.  
Dov ne che vuoi, per-ti-do  
tr-o-di-
[55]  

- do-naj, er-roi; ma i-guest ma-no e-xen-de-rai. Che fai? Che di-

[60]  

-for-se che bas-ti il san-gue tu-o per ap-pu-gi-mi? Io vo-gli-o che pu-li-

[65]  

-te sii la Tu-no-re, e che non ab-brin sej-no, un' o-men di va-

[70]  

A-RA-CHE:  

Bar-ba-ru, in-gra-tu! Nor-nò co-me u te piace-tori nel car-ce-re mi-

MADAN-NE:  

Sen-ti-mi, A-RA-CHE. Che vu-i di-rmi? Ah! noi so. Sa-neb-be ma-

[75]  

MADAN-NE:  

Quel-lo che ti tru-tti-ne? Qua-rc他 he-sto d'ar-mor? Cru-ti che brin-mi? Voi ve-de-

ARDALE:

-sin? Sul-vu-ti, fugi, non attig-gemi piu.

Tu mi mi am-

mano:

-co-ras, se aques-to seg-nu a com-pra-mi uu-ri-vi.

No, non

che-dro a-men; ma fuggi e vi-vi.
Tu vuoi ch'io vi vai, o caro); ma se mi neghi or mano...
Oh Dio, che pe-na-a-ma-ru! Tibi, si il morbo co-ri-re:

R.I.R.
più non ti posso dir
più non ti posso dir.
...tu, partì... La smagrite per il tu... 
Sen-ti-mi... Tu sei... Quando finisce...
ALLEGRO

quando, oh dè-i,
Se in cosi gran do-lo-re d'ef-

quando, oh dè-i,
Se in cosi gran do-lo-re d'ef-

Lu-

Lu-

Lu-

Lu-

Lu-

Lu-

Lu-
mio; lascia-mi per pietà!

Sen-ti-mi. Tu sei... oh
Oh Dio, che penserai? Ti basta il mio res-
—so—re: più non ti pos—so dir.

Sen—ti—mi.
No.  

Pu-r-ti dag-lie-co-chi mi-e-i j lao-

Tu se-1...
 ARTASESE:

A voi popoli, io mostrino non meno padre onore siate mi.

ARTABANDO:

Ecce lo suo ma Teyza! Il giuramento oh, oh, oh, oh più forte: compisceil
So perti mosc-poh-yo-ri-ke; long-wis-sole vi-ver ni-o, co-me long-wis-ce gu-ne-

Tiamo mal al cardiac dease-su-ni rey e si can-gior che ber-goyn-troill no se-no la be-

Cosa
SENEI: SEMIRA - ARTABASE - ARTABAN
Semira:

Al si-pa-ro, sig-no-re! Cintav la veglia da un pro-pa-loin-se-del, e la tua mente si pre-

[5]

ARTASERSE: ARTABAN:
- cu-rar e si chie-de. Nu-mi! Quel ai-mo ne ven-nero-di fe-del!

ARTASERSE:

Ah! che tu di di co-mo-co! Ar-bac e il pro-di-to-re, Ar-ba-ce es-
[30]\n
pre-pi-to in-su-no ac-sor-to e be-ce. Che non fe' che non dis-se in tuo di-fe-so gue. Il

[35]\n
a-ni-me fe-de! Mos-trò lor ro-re dell' in-tu-rent-tu-to: es-pres-se regi di che

[30]\n
ser-bu la fe-de: i mer-ti tuo-i, le tre glo-ri ne nau-ro.

[35]\n
Mol-ti rip-re-se, mol-ti pre-go, can-gi-an-do as-pet-to e vo-ce, o e

[30]\n
di-ci-do, sa-ce-ve-ro ed ex e-ro-ce. Cias-cund'e po-se l' arm, e so-lu-
ECCE LA TUA VOLTA IL RITRO NOCESARIO. SON PRONTO; ECCE IL MIO SEN FINR DI PE-

RATIDANO:

-CHE FO? SE GIUNGE AVVERENTATO E IL

VIOLINO I

VIOLINO II

VIOLINO III

RATIDANO

LUCIDO DIO, PER CUI L'APRIL FLORESCCE, PER CUI TUTTO NEI
Artasano: Artace:

mon-do e naste e muo-re... (mi-se-ro me!) «Se il labbro mio men-tisce, si

Bass

Artasano: Artasere:

Ché
Arbace: Armise re; (che di-cer! ho-ni-ro, muci-de il pad- re, del liu morte di Bu-río co-
pe-vol mi rendi: au-gu-rasi tu-disse noi la scher-ra-tu spe-me! Em-pio mor-

Artabano: Arbace: Ar-tabano

fer-ro o be-ver-à la mor-te. Foi-le, che di-ci? se-tu-sse-se, se ci-di, no più
VI VER NON DEVO. Eh! lussuosi com' er... Guarda-mi, io...  

ARTABANO:  
be-vo. Per martiri figlio ingrato! Confuso, disperato vuoi che per troppo a-

SARACINO:  
8 marti un padre cu-do? Vinci, figlio, ingrato figlio; ecce la spada.

MARCE:  
Oh fe-de! Oh tra-di-men-to! O lâ, se-gui-te Iugu-co ri-del-li, ed arte-

ARTABANO:  
-bon no mortai con-du-ca! Oh Di-o! ferma-te. Si-gna-re, pi-

ARTASERO:  
-tu! Non sperar per lui: troppo e-no-me è il de-lit-to. Io non con-
fon-do il re con'in-no-cen-te. A te lumi-ne su-rà spos-sa, se vuoi; su-rà se-

mi-ra a par-te del mio tro-vo, ma per quel tra-di-tor, non vè per-do-no.

[98]

Arba-ce:

-Var-ri, il ge-ni-to-re u-ci-do. Oh vir-tù che in-nor-mo! Ah! non do-

-mendo da te che men-zia: a-su ri-gor i ma cambio la sua nel-lav mia
APPENDIX

1. Alternate unaccompanied incomplete version of a portion of #32, Recitative "Padre, la soffrenza mia," on p. 230:

![Musical notation]

2. Two separate vocal lines, with two separate texts, appear in the manuscript for this aria: one in the customary location between viola and bass parts, and one below the bass part. In my edition this latter vocal line, which is also more florid musically, appears above the first version.
BIBLIOGRAPHY


JOHN CHRISTIAN BACH'S ARTASERSE:
AN EIGHTEENTH-CENTURY OPERA SERIA

by

CAROLYN JEANNE SMITH

B. M., University of Chattanooga, 1968

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1978
This is a first edition of John Christian Bach's first opera, *Artaserse*, prepared from the autograph manuscript of 1761 (British Museum RM 22a, vols. 18-20). It is presented here in a historical edition, accompanied by notes on the background of the *opera seria*, a discussion of the style of the work and of the forms found in it, and remarks on performance practice. Biographical notes on the composer and the librettist are also included. The editor has modernized the edition to make it more accessible to historians and performers.