

Claudio Monteverdi (1567 – 1643)

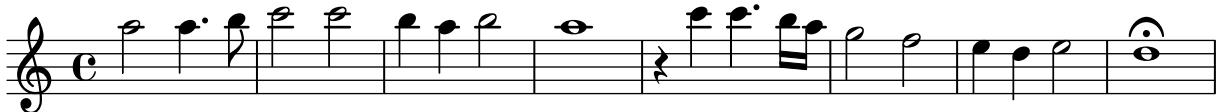
# Il ritorno d'Ulisse in patria

Libretto: Giacomo Badoaro (1602 – 1654)

STRUMENTO I (CANTO)

# PROLOGO

## Sinfonia A



**Mortal cosa son io.** L'humana fragilità

Tacet.

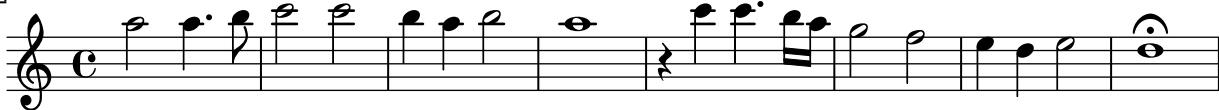
**Salvo è niente.** Il tempo

Tacet.

*... se ben zoppo hò l'ali.*

## Sinfonia A

47



**Mortal cosa son io.** L'humana fragilità

Tacet.

**Mia vita son voglie.** Fortuna

Tacet.

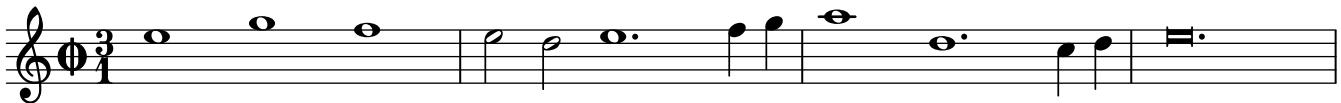
**Mortal cosa son io.** L'humana fragilità

Tacet.

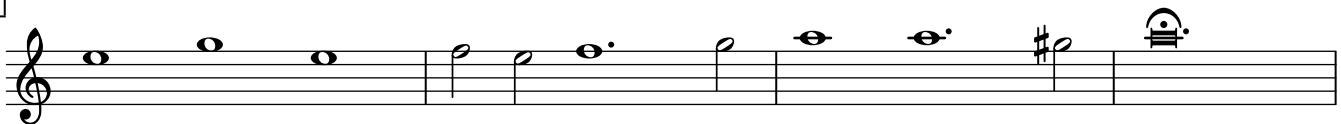
*... verde e fugace, verde e fugace.*

**Ritornello I**

[144]



[148]

**Dio de dei.** Amore

Tacet.

**Misera son ben io.** L'humana fragilità

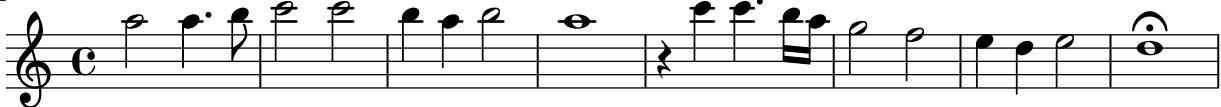
Tacet.

**Per me fragile.** Amore, Fortuna, Tempo

Tacet.

**Sinfonia A**

[226]



# ATTO PRIMO

## Scena prima

Penelope, Ericlea.

### Sinfonia.

**Di misera regina.** Penelope

Tacet.

...

**Torna il tranquillo al mare.** Penelope

Tacet.

... *Torna, torna, torna, deh, torna, torna, Ulisse.*

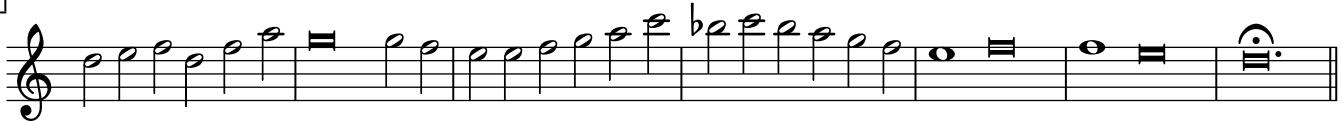
## Scena seconda

Melanto, Eurimaco.

### Sinfonia B



[8]



**... Dolce mia vita.** Melanto, Eurimaco

Tacet.

... *non si disciolga mai.*

## Scena terza

Tacet.

## Scena quarta

Tacet.

## Scena quinta

## Nettuno, Giove.

**Superbo è l'huom.** Nettuno

Tacet.

*... col proprio dishonor l'human peccato.*

## Sinfonia alta à 5. C

60

STRUMENTO I

STRUMENTO II

65

## **Gran dio de' salsi flutti. Giove**

Tacet.

Facciasi il tuo comando. Giove

Tacet.

*... e chi andando peccò pera restando.*

**Scena sesta**

Coro di Feaci, poi Nettuno.

**Sinfonia D**

The musical score consists of five staves of music. Staff 1 (measures 1-5) shows a treble clef, common time, and a continuous eighth-note pattern. Staff 2 (measures 6-10) shows a treble clef, common time, with various note heads and rests. Staff 3 (measures 11-15) shows a treble clef, common time, with a bassoon part (B. c.) indicated. Staff 4 (measures 23-27) shows a treble clef, common time, with a continuous eighth-note pattern. Staff 5 (measures 30-34) shows a treble clef, common time, with a bassoon part (B. c.) indicated. Staff 6 (measures 45-49) shows a treble clef, common time, with a continuous eighth-note pattern.

**Ricche d'un nuovo scoglio.** Nettuno

Tacet.

*... che'l humano viaggio quand' hè contrario il ciel, non hè ritorno.***Scena settima**

Ulisse.

Tacet.

*... leggiere agli Aquiloni, all' aure gravi.*

Scena ottava  
Minerva, Ulisse.

**Sinfonia E.**

**Cara e lieta gioventù.** Minerva

**Sempre l'human bisogno.** Ulisse, Minerva

**Vezzoso pastorello**

Tacet.

...

**Scena nona**

Minerva, Ulisse.

**Tù d'Aretusa al fonte.** Minerva

Tacet.

**O fortunato Ulisse.** Ulisse

[18]

8      2      10

Ulisse      più mortal in ter -

[40]

Ritornello  
ra.

[45]

7      2      13

Dalla scena decima alla scena tredicesima

Tacet.

# ATTO SECONDO

## Scena prima

Telemaco, Minerva.

### Sinfonia F.

The musical score consists of two staves of music. Staff 1 begins with a treble clef, common time, and a C major chord. It features eighth-note patterns and rests. Staff 2 begins with a treble clef, common time, and includes a key signature change to A major, indicated by a sharp sign. It features sixteenth-note patterns and rests.

5

### Lieto camino.

Telemaco

Tacet.

...

### Periglio in van.

Telemaco

Tacet.

## Dalla scena seconda alla scena quarta

Tacet.

## Scena quinta

Antinoo, Anfinomo, Pisandro, Eurimaco, Penelope.

### Sono l'altre regine.

Antinoo

Tacet.

*... al mar di tua bellezza un mar di pianti.*

**Ama dunque, sì, sì.** À tre.

[13]



[23]



**Non voglio amar.** Penelope

Tacet.

... *ch'amando penerò.*

**Ama dunque, sì, sì.** À tre

Ut supra.

...

**L'Edera che verdeggiā.** Antinoo

Tacet.

... *perde frà l'herbose ruvine il suo bel verde.*

**Ama dunque, sì, sì.** À tre

Ut supra.

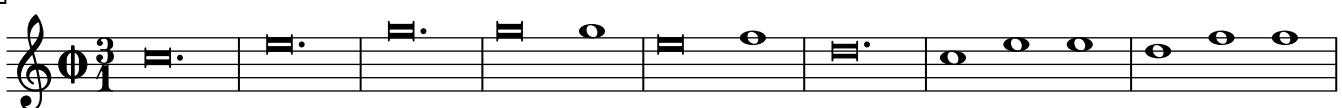
**Non voglio amar.** Penelope

Tacet.

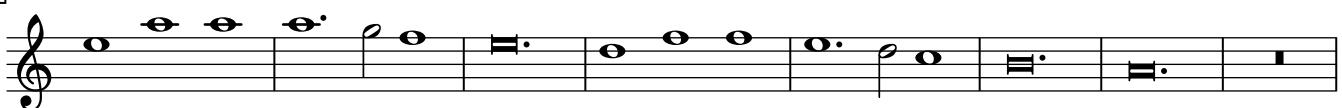
... *Mestitia e dolor son crudeli nemici d'amor.*

**All' allegrezze.** À tre

[194]



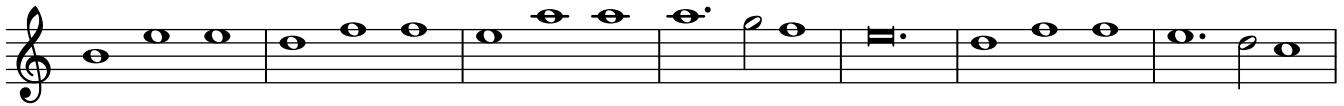
[202]



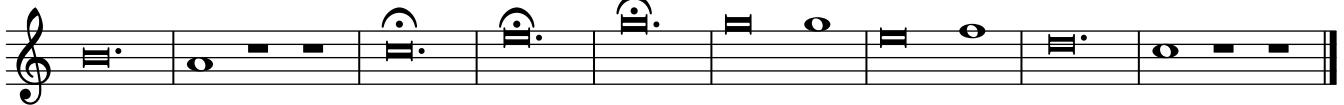
[210]



[217]



[224]



### Scena sesta

Tacet.

### Scena settima

Tacet.

### Scena ottava

Antinoo, Anfinomo, Pisandro, Eurimaco.

#### **Compagni, udiste.** Antinoo

Tacet.

*... che lo sperar favori è gran pazzia da chi s'offese pria.*

#### **N'han fatto l'opre nostre.** Anfinomo, Pisandro

[43]



[52]



#### **Dunque l'ardir s'accresca.** Antinoo

Tacet.

*Dunque l'ardir s'accresca e pria ch'Ulisse arrivi Telemaco vicin togliam dai vivi.*

## **Sì, sì, de grand' amori. À tre**

68

A musical score for 'The Star-Spangled Banner' in common time (indicated by a 'C') and G major (indicated by a treble clef). The key signature has one sharp (F#). The score consists of ten measures. Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 starts with a quarter note followed by an eighth note. Measures 6-7 show eighth and sixteenth notes again. Measure 8 begins with a half note. Measure 9 is a rest. Measure 10 ends with a half note.

74

A musical staff in G clef with five horizontal lines. It contains a sequence of notes and rests: an open circle (quarter note), a solid circle (eighth note), another solid circle (eighth note), a solid circle (eighth note), a solid circle (eighth note), a short vertical line (eighth rest), a short vertical line (eighth rest), a solid circle (eighth note), another solid circle (eighth note), another solid circle (eighth note), an open circle (quarter note), a solid circle (eighth note), another solid circle (eighth note), a short vertical line (eighth rest).

80

A musical staff in G major (one sharp) and common time. The melody consists of eighth and sixteenth notes. Measure 2 starts with a half note rest followed by a sixteenth-note pattern of B, A, C, B. Measure 3 starts with a half note rest followed by a sixteenth-note pattern of E, D, F, E. Measure 4 starts with a half note rest followed by a sixteenth-note pattern of G, F, A, G. Measure 5 starts with a half note rest followed by a sixteenth-note pattern of C, B, D, C.

87

**Chi dall' alto.** Eurimaco

Tacet.

*... muova al delitto il piede chi giusto il ciel non crede.*

### **Crediam al minacciar.** À tre

113

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a rest followed by a sixteenth-note grace note. The melody continues with eighth-note pairs and sixteenth-note patterns. Measure 12 starts with a sixteenth-note grace note, followed by a sustained eighth note, and concludes with a sixteenth-note grace note before the end of the measure.

117

A musical staff in G major (indicated by a treble clef) and common time (indicated by a 'C'). The staff shows two measures of music. Measure 11 begins with a half note followed by a quarter note, then a eighth note tied to a sixteenth note. Measure 12 begins with a half note followed by a quarter note, then a eighth note tied to a sixteenth note.

**Dunque, prima che gionga.** Antinoo

Tacet.

**L'oro sol.** Eurimaco

Tacet.

*... Ogni cor feminil se fosse pietra tocco dall' or si spetra.***Amor è un armonia.** À tre

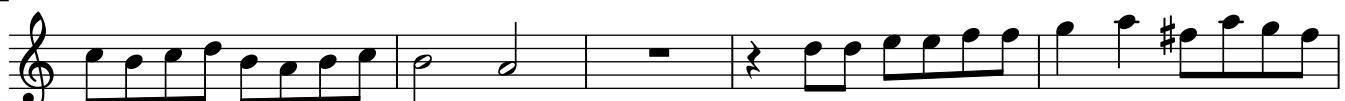
150



156



160



165



Dalla scena nona alla scena undicesima

Tacet.

**Scena dodicesima**

Antinoo, Eumete, Iro, Ulisse, Telemaco, Penelope.

**Sempre villano Eumete.** Antinoo

Tacet.

...

**Sù, sù, sù.** Antinoo

Tacet.

*... alla ciuffa, alla lotta, alla ciuffa, alla lotta, sù, sù.*

**Son vinto.** Iro

[130]



[135]



**Tu vincitor perdona.** Antinoo

Tacet.

**Valoroso mendico.** Penelope

Tacet.

Scena tredicesima

Pisandro, Anfinomo, e sopragiunge.

**Generosa regina.** Pisandro

Tacet.

...

**Mà che promise.** Antinoo

Tacet.

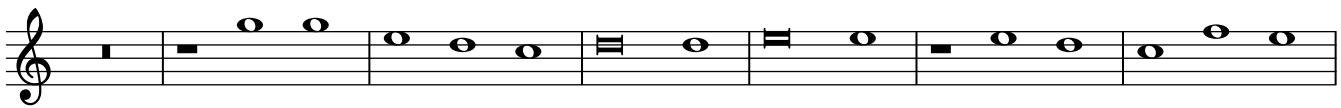
*... saran tutti del cielo, e delle stelle prodigiosi effetti.*

**Lieta, soave gloria.** À tre

[124]



[132]



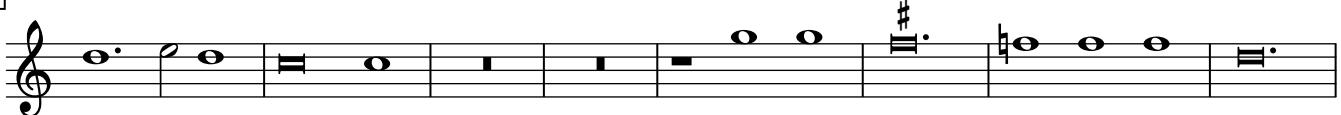
[139]



[147]



[154]



[162]



[170]



### **Ecco l'arco.** Penelope

Tacet.

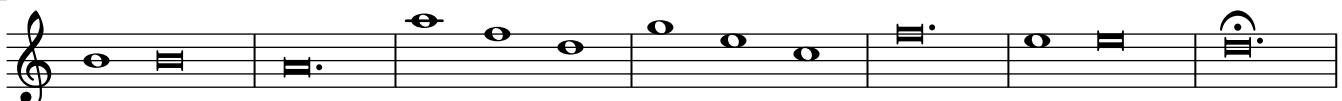
... *Chi fù il primo à donar sia'l primo à saettar.*

**Sinfonia G**

190



196

**Amor, se fosti arciero.** Pisandro

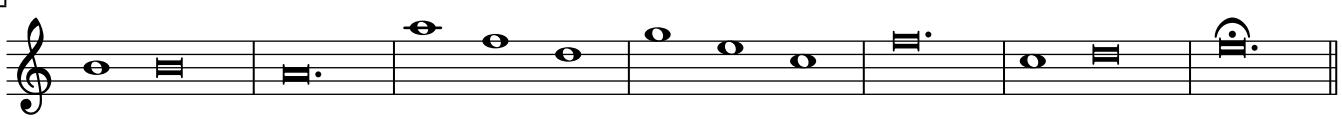
Tacet.

*... Ceda vinta la forza, col non poter anco'l desio s'ammorra.***Sinfonia G**

241



247

**Amor, picciolo nume.** Anfinomo

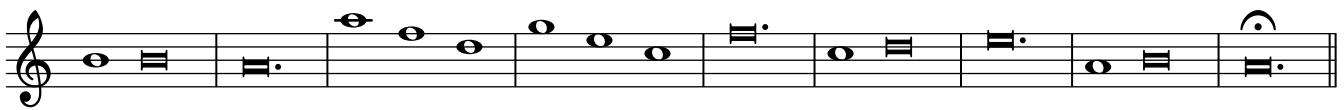
Tacet.

*... Quel petto frigido, protervo, e rigido per me sarà.***Sinfonia G**

301



307

**Amor, se fosti arciero.** Antinoo

Tacet.

...

**Giove nel suo tonar.** Ulisse

Tacet.

... *così l'arco saetta, così l'arco saetta.*

Qui và un tocco di guerra da tutti gl'istromenti.

**Sinfonia da guerra**

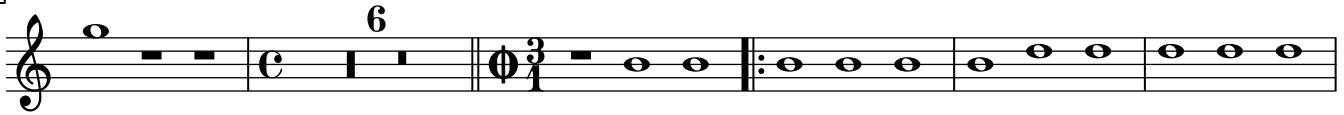
451



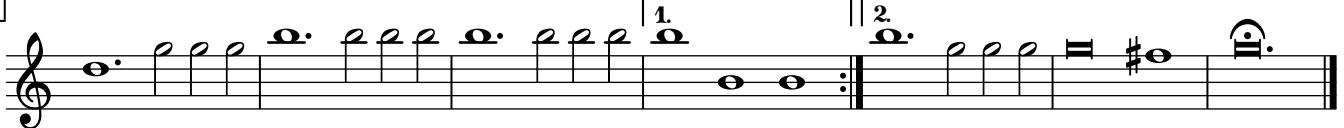
456



461



472



# ATTO TERZO

Dalla scena prima alla scena sesta

Tacet.

**Scena settima**

Minerva, Giunone, Giove, Nettuno.

**Gran giove, alma d' dei.** Giunone

Tacet.

...

**Son ben quest' onde frigide.** Nettuno

Tacet.

*... viva felice pur, viva Ulisse sicur.*

**Giove amoroso**

110

CANTO I

122

131

**Minerva, hor fia tua cura.** Giove

Tacet.

**Rintuzzero quei spirti.** Minerva

Tacet.

**Scena ottava**

Ericlea.

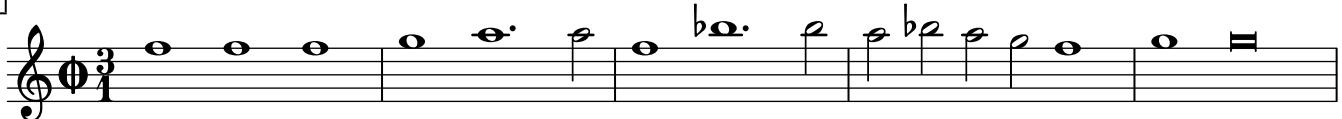
**Ericlea, ce vuoi far.** Ericlea

Tacet.

*... non si dèe sempre dir ciò che si sà.*

### Sinfonia H.

[31]



[36]



**Medicar chi languisce.** Ericlea

Tacet.

*... assai lunge è il tacer più che'l parlar.*

### Sinfonia H.

Ut supra.

**Bel segreto tacciuto.** Ericlea

Tacet.

*... in somma un bel tacer mai scritto fù.*

### Sinfonia H.

Ut supra.

**Scena nona**

Tacet.

**Scena decima, et ultima**  
Ulisse, Penelope, Ericlea(, Telemaco, Eumete).

**O delle mie fatiche.** Ulisse

Tacet.

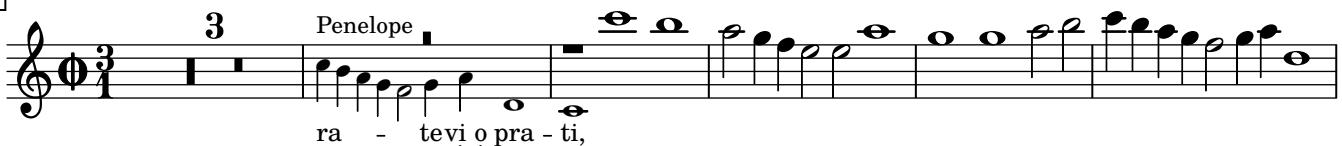
...

**Sciogli la lingua.** Ulisse

Tacet.

**Illustratevi o cieli.** Penelope

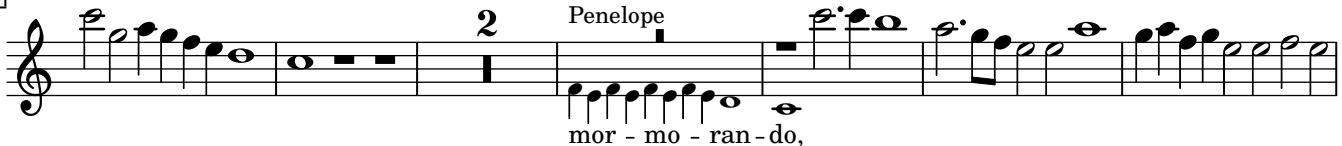
151



159



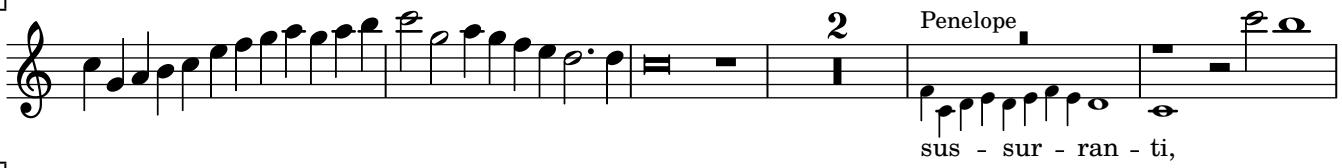
166



174



181



188



**Sospirato mio sole.** Ulisse, Penelope

Tacet.