

*Handel From Scratch: How to Handle Editing
and Performing Early Music*

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Preface

The Work

Vedendo Amor is thought to have been composed in 1707. We can track the cantata to this date mainly because most of Handel's arias that end with a recitative or arioso are said to have been composed in 1707 or earlier. The cantata was possibly written for Cardinal Ottoboni, who was a well-known patron of the arts and music. Handel was probably introduced to Ottoboni through Arcangelo Corelli, a violinist that Ottoboni supported.

Vedendo Amor was composed with another cantata entitled *Venne voglia*. The two follow one story line and were probably performed one directly after the other. *Vedendo Amor* tells the story of Love chasing after a young man (the singer). Love finally sees the young man in the woods, and shoots pellets at him to wound him in his path. Love, with the help of Eurilla, encages the young man. The man is forever forced to "sing for love, but more for rage."

The Sources

GB-Cfm, Mus. MS. 797

This manuscript is from the Barrett Lennard Collection. It is difficult to say whom this collection was originally created for because it bears the name of a later owner, Henry Barrett Lennard. It was probably passed down from him to his son, who also bore the name Barrett Lennard.

Over time, the Barrett Lennard collection has been broken up. The difficulty in distinguishing what is the Barrett Lennard is found in the name. There are parts of the entire collection held in the Fitzwilliam Museum since 1902. Although, these manuscripts held in the Fitzwilliam Museum are only a portion of the full collection of manuscripts in the library of Henry Barrett Lennard. In the present day, we consider the manuscripts in the Fitzwilliam Museum to be the "Barrett Lennard collection", despite the fact that other manuscripts may have been in the owner's library.

Lbm-Egerton 2942

Unfortunately, there is very little information about where Egerton manuscripts came from. It is possible that this manuscript was owned by the Bishop of Hereford, Henry Egerton, as he had some interaction with Handel in a dispute over Handel's *Messiah*. Upon studying the score, I have come to the conclusion that this copy was made after the previous source (*GB-Cfm Mus. MS. 797*). This score is much neater than the previous. The text lines up very well with the notes, and the general allotment of the notes and layout is very well done. There are also more ties throughout this score that were not present in the previous manuscript. All of this leads me to believe that this manuscript is a copy of the previous.

Text and Translations

Vedendo Amor che per me tesse invano
Aveva le sue reti,
E che, fuggito a caso di sua mano,
Passava i giorni miei contenti e lieti,
Tanto dietro mi stette,
Che suo schiavo mi rese,
E, quando nol pensava, al fin mi prese.

In un folto bosco ombroso,
Io prendea dolce riposo,
Una notte fredda e scura.
A un tempo così strano,
Io credea Amor lontano,
Ma la mia libertà non fu sicura.

In quel bosco sen venne cheto,
E acciò nol conoscessi,
Mutò l'arco in balestra,
In sporta la faretra
Ove teneva, in vece de saette,
Più picciole palette
Di terra assai tenace,
E d'Imeneo la face
Accesa in un frugnolo.
Egli non era solo.
Eurilla aveva seco,
Che lui guidava, in apparenza cieco.

Camminando lei pian piano,
Con frugnolo acceso in mano,
Finalmente mi scuoprì.
Disse allor: il semplicetto
Su quell picciolo rametto
Egli dorme, vello lì.

Caricò, scaricò subito amore,
E dove appunto il colpo avea diretto
Mi colpì sotto il petto,
In terra io caddi allora
Più per timor smarrito,
Che per esser ferito;
Cercai di liberarmi
E da loro salvarmi.
Ma sì presto ebbi addosso, e lui, e lei
Che fuggir non potei.

*Love seeing that he had woven
His nets in vain for me,
And that, having fled by chance from his grasp
I was passing my days contented and happy
He chased me so closely
That he made me his slave,
And when I least expected it, at last captured me.*

*In a dense, shady wood
I was taking a sweet rest,
On a cool, dark night.
At such an unusual hour,
I thought Love far away,
But my freedom was not secure.*

*Into that wood he crept softly,
And so that I could not recognize him,
He changed his bow into a catapult,
His quiver into a basket
Where he was holding, instead of arrows,
Many little pellets
Of hard clay,
And the torch of Hymen
He lit in a lantern.
He was not alone.
Eurilla was with him,
And guided him who seemed blind.*

*Treading very softly,
With the lit lantern in her hand,
Finally she spied me.
Then she said: the simpleton,
On that little branch
He sleeps, just look at him.*

*Suddenly Love loaded and fired,
And just where he aimed his shot
He hit me, under my breast,
Then I fell to the ground,
More overcome with fear
Than from having been wounded;
I tried to free myself
And save myself from them.
But so quickly were he and she on top of me,
That I could not flee*

Rise Eurilla, rise Amore,
Che di già mio vincitore
Mi teniva in servitù.
Ed io misero non spero,
Or ch'io son lor prigioniero
Di goder pace mai più.

Fra tanto sono in gabbia,
Dove la notte e il giorno,
Io canto per amor,
Ma più per rabbia.

*Eurilla laughed, Love laughed
That already my conqueror
Held me in servitude.
And I, miserable, do not hope,
Now that I am their prisoner,
To enjoy peace ever again.*

*Meanwhile I am encaged,
Where night and day,
I sing for love,
But more for rage.*

Cantata

G. F. Handel

Ve-den-do_a mor che per me tes-se_in-va-no, a ve-va le sue re-ti, e che, fug-gi-to_a ca-so di sua

The first system of the musical score, measures 1-4. The treble staff contains a vocal melody in G major, starting on a half rest and moving through eighth and quarter notes. The bass staff features a continuous eighth-note accompaniment. The lyrics are written below the treble staff.

ma-no, pas-sa-vai gior-ni miei con-ten-ti_e lie-ti, ten-to die-tro mi stet-te, che suo schia-vo mi

The second system of the musical score, measures 5-8. The treble staff continues the vocal melody. The bass staff continues the eighth-note accompaniment. The lyrics are written below the treble staff. A measure rest of 6 measures is indicated at the end of the system.

re-se, e, quan-do nol pen-sa-va, al fin mi pre-se.

The third system of the musical score, measures 9-11. The treble staff continues the vocal melody. The bass staff continues the eighth-note accompaniment. The lyrics are written below the treble staff. The system concludes with a double bar line.

The fourth system of the musical score, measures 12-19. The treble staff contains a whole rest for 8 measures. The bass staff continues the eighth-note accompaniment. The system concludes with a double bar line.

In un fol-to bos-co_om-bro-so, io pren-de_a dol-ce ri-po-so, u-na not-te fred-da_e scu-ra,

The fifth system of the musical score, measures 20-25. The treble staff continues the vocal melody. The bass staff continues the eighth-note accompaniment. The lyrics are written below the treble staff. A measure rest of 6 measures is indicated at the end of the system.

27

in un fol - to bos - co_om - bro-so, io pren - de_a dol - ce ri -

34

po - so, u - na not - te fred - da_e scu - ra; in un fol - to bos - co_om - bro-so, io pren - de_a dol - ce ri -

40

po-so, u - na not - - - - te fred - da_e scu - ra; u - na not - - -

47

- - - te fred - da_e scu - ra; in un fol - to bos-co_om - bro - so, io pren - de_a dol - ce ri -

54

po-so, u - na not - te fred - da_e scu - - - - - ra; u - na not - te fred-da_e scu - ra.

61

A un

Fine.

69

tem-po co - si stra - no, io cre - dea a - mor lon - ta - - - - no, ma la mi - a li - ber -

75

ta non fu si - cu - ra, non fu - si - cu - ra; a un tem - po co - si stra - no, io cre - dea a - mor lon -

7 b 2 δ

82

ta - - no, ma la mi - a li - ber - ta non fu si - cu - ra, non si - cu - ra. Da

Capo

6 # δ # 4 #

88

In quel bo - sco sen ven-ne che-to, che-to e ac - cio nol co - no - sces-si, mu-to lar-co in ba - le - stra, in

5

92

sporta la fa-re-tra o - ve te - ne-va, in ve-ce di sa - et-te, piu pic-cio-le pal - let-te di ter-ra assai te - na-ce, e d'I-me-neo la

δ

97

fa-ce ac-ce-sa in un fru - gno-lo. Egli non e - ra so-lo, Eu-ril-la-ave-va se-co, che lui gui-da-va, in ap-pa-ren-za cie-co.

4 2 6

102

Cam - mi - nan - do lei pian pia - no,

Figured Bass: 9 7, 6, 6 4 2, 6, 6 4 2, 2 6, 9 7, 6

107

cam - mi - nan - do lei pian pia - no, con fru - gno - lo ac - ce - so in ma - no, fi - nal - men - te, fi - nal - men - te __ mi scuo - pri,

Figured Bass: 2 6, 7 6

111

cam - mi - nan - do lei pian pia - no, con fru - gno - lo ac - ce - so in ma - no, __ fi - nal - men - te __ mi scuo -

114

pri, fi - nal - men - te __ mi scuo - pri. Di - se al - lor: il sem - pli - cet - to su quel

Fine.

118

pic - cio - lo ra - met - to e - gli dor - me, e - gli dor - me __ vel - lo li, vel - lo li, vel - lo li, su quel

Figured Bass: 2 6 4 2, b6, #, 6, 6

122

pic - cio - lo ra - met - to e - gli dor - me, e - gli dor - me, e - gli dor - me, __ vel - lo li, vel - lo li. Da

Capo.

Figured Bass: 7 b6, #

126

Ca - ri - co, sca - ri - co, su - bi - to a - mo - re, e do - ve ap - pun - to il col - po a - vea di -

6 6 6

129

ret - to mi col - pi sot - to il pet - to, in ter - ra io cad - di al - lo - ra, piu per ti - mor smar -

132

ri - to, che per es - ser fe - ri - to, cer - cai di li - be - rar - mi e da lo - ro sal - var - mi. Ma si pres - to eb - bi ad -

136

dos - so, e lui, e lei, che fug - - - - - tei.

139

Measures 139-143: Treble clef contains whole rests; Bass clef contains a continuous eighth-note accompaniment.

144

Ri - se Eu - ril - la, ri - se a - mo - re,

150

ri - se Eu-ril - la, ri - se a - mo - re, che di gia mio vin - ci - to - re mi te - ni - va in ser - vi - tu, —

156

— che di gia mio vin - ci - to - re mi te - ni - va in ser - vi -

161

tu, in ser - vi - tu, ri - se Eu-ril - la, ri - se a - mo - re, che di gia mio

167

vin - ci - to - re — mi te - ni - va in ser - vi - tu.

Fine.

172

Ed io mi - se - ro non spe - ro, or ch'io son lor pri - gio - nie - ro di go - der — pa -

177

ce mai — piu, mai, mai, di go - der — pa - ce mai — piu. Da

Capo.

182

Musical score for measures 182-183. The system consists of a vocal line in treble clef and a bass line in bass clef. The key signature has two sharps (F# and C#). The vocal line contains the lyrics: "Fra tan - to so - no in gab - bia, do - ve la not - te_e il". The bass line has a whole note in measure 182 and a whole note in measure 183, connected by a slur.

184

Musical score for measures 184-186. The system consists of a vocal line in treble clef and a bass line in bass clef. The key signature has two sharps (F# and C#). The vocal line contains the lyrics: "gior - no, io can - to per a - mor, ma piu per rab - bia." The bass line contains a whole note in measure 184, a half note in measure 185, and a half note in measure 186.

6

Collation

A – autograph

B – GB-Cfm MS.797

C – Lbm-Egerton 2942

A: “di G. F. Hendel” (B, C: missing)

Recitative “Vedendo Amor”

1-4 B.c. A: no ties

Aria “In un folto bosco”

41-43 Alto A, B: no ties

46 B.c. A-C: E missing *b*

46-48 Alto A, B: no ties

47 B.c. A-C: E missing *b*

56 Alto A, B: no tie

68 B.c. A: no “Fine.” or fermata
B-C: no “Fine.”

76 B.c. A-C: 1. missing *b*

76-77 Alto A-C: m. 76, 3. *♪*, m. 77, 1. dot

77 B.c. A: 3. *b*2
B: 3. *b*, m. 78, 1. 2
C: 3. *b*

Recitative “In quel bosco”

88-101 B.c. A: no ties

Aria “Camminando lei pian piano”

107 Alto A: no text

116 B.c. A: no “Fine.” or fermata
B-C: no “Fine.”

Recitative “Carico, scarico”

126-127	B.c.	A: no ties
131-132	B.c.	A: no ties
134	Alto, B.c.	B, C: measure in 4/4. Following measures continue with this layout.
135-136	B.c.	A: no ties

Aria “Rise Eurilla”

150-156	Alto	A: no text
164-166	B.c.	A, B: no ties
171	B.c.	A: no “Fine.” or fermata B-C: no “Fine.”

Recitative “Fra tanto”

182-183	B.c.	A: no ties
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