

La prima edizione di:

*Intorno all'idol mio*, dall'orontea di Cesti

compare in **Banck 1880**:

*Arien und Gesänge älterer Tonmeister, mit Begleitung des Pianoforte, mit Rücksicht auf den öffentlichen Vortrag*, ed. Karl Banck (Leipzig: Kistner, 1880).

[Arie e canti di antichi compositori, con accompagnamento di pianoforte, e osservazione sull'esecuzioni in pubblico]

Dopo essere stato ripreso e riarrangiato da **Parisotti 1885**

la versione di Banck fu ripubblicata in **Patron 1994**:

*Italian arias of the Baroque and Classical eras: An authoritative edition based on authentic sources*, ed. John Glenn Paton (Van Nuys CA: Alfred, 1994),  
stampato per voce alta, media o bassa

HIGH



# Italian Arias of the Baroque and Classical Eras

John Glenn Paton, Editor

## ABOUT THIS EDITION

Alfred has made every effort to make this book not only attractive but more useful and long-lasting as well. Usually, large books do not lie flat or stay open on the piano rack. In addition, the pages (which are glued together) tend to break away from the spine after repeated use.

In this edition, pages are sewn together in multiples of 16. This special process allows the book to stay open for ease in playing and prevents pages from falling out. We hope this unique binding will give you added pleasure and additional use.

Cover art: by Giovanni Paolo Pannini. Oil on canvas. The Louvre, Paris / The Granger Collection, New York. The cover depicts a festive performance of *La contesa de' numi* (*The Contest of the Gods*) by Leonardo Vinci, text by Pietro Metastasio, at a private theater in Rome in 1729. The work is a *serenata*, or serenade, a secular work that resembles an opera in every musical respect, but is not staged. The elaborate set depicted in the painting probably was stationary and did not change during the work. The chief patron was a cardinal from France; the occasion celebrated the birth of a daughter to the French royal family.



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# Intorno all'idol mio

from "Orontea" (1656)  
[orontɛa]

Antonio Cesti  
[antɔnjo tɛsti]

(Arezzo, 1623 – Florence, 1669)

intorno al:lidol mio  
**1 Intorno all'idol mio**  
Around to-the-idol mine

spirate pur spirate  
**2 Spirate pur, spirate,**  
blow then, blow,

aure soavi e grate  
**3 Aure soavi e grate,**  
breezes gentle and pleasant,

e nel:le gwantfe elɛt:te  
**4 E nelle guance elette**  
and on-the cheeks chosen

batfateło per me  
**5 Baciately per me,**  
kiss-him for me,

kortezi auret:te  
**6 Cortesi aurette.**  
courteous little-breezes.

al mio ben ke ripɔza  
**7 Al mio ben, che riposa**  
To my good, who reposes

sul:lali del:la kwjɛte  
**8 Sull'ali della quiete,**  
on-the-wings of calm,

grati son:ni as:sistete  
**9 Grati sogni assistete,**  
pleasant dreams be-present,

el mio rak:kjuzo ardore  
**10 E'l mio racchiuso ardore**  
and-the my held-in ardor

zvelateɫi:li per me  
**11 Svelategli per me,**  
reveal-to-him for me

larve damore  
**12 Larve d'amore.**  
spirits of-love.

## Poetic idea

"May my love sleep in peace and enjoy pleasant dreams." The singer is Orontea, the (fictitious) Queen of Egypt.

Orontea is alone with her beloved Alidoro, who is asleep. Her counselors forbid her to marry him, because he is a commoner. The opera ends happily with the discovery that Alidoro is really of royal birth and worthy to marry a queen.

Cicognini was a successful writer of dozens of stage comedies and four opera libretti. His libretto for *Orontea*, or with its full title *The Chaste Loves of Orontea*, was set to music by three other composers after Cesti.

The text could be sung to either a male or a female beloved. The words *idol* and *ben* often refer to a woman, even though they are grammatically masculine.

## Background

Cesti composed *Orontea* at Innsbruck, Austria, where he was employed at the court of the archduke,

1652-1657. The opera was well received and was revived by various opera companies into the 1680s.

Cesti later served as court composer in Vienna, where he wrote one of the most massive operas in history: *Il pomo d'oro* (*The Golden Apple*), in a prologue and five acts.

A close friend of Cesti's was Salvator Rosa, a famous painter and writer. This aria is the first piece in a hand-written music book that once belonged to Rosa. It was later bought by Charles Burney, who included this aria as a musical example in *A General History of Music* (1776).

## Sources

(1) *I casti amori d'Orontea*, manuscript score of the opera, Biblioteca Apostolica Vaticana, Rome, Chigi Q.V.53. In Act II, scene 17. For voice (soprano clef), two violins and continuo. Original key: E minor.

(2) Manuscript collection, formerly Salvator Rosa's, Bibliothèque Nationale, Paris, Rés. Vmc ms. 78.

The unusual melodic variations in the second stanza are original, not added by the editor.

In this edition the violin parts and continuo are printed normally; smaller noteheads are used for added harmony tones. In measures 1-7 and 36-41 the first violin part is lowered an octave to put it below the second violin, which has the more important melody.

*Orontea* had its first modern performances at Cornell University, Ithaca, New York, conducted by William C. Holmes. His edition of the score (without keyboard realization) was published by Wellesley College, 1973. The introduction describes four existing manuscript scores of the opera and provides a scene by scene synopsis. Much of the information given above comes from Dr. Holmes.

Banck's romanticized arrangement of this aria shows no awareness of the original violin parts. This is one of altogether eleven songs that Parisotti borrowed from Banck.



# Intorno all'idol mio

Giacinto Andrea Cicognini



Antonio Cesti

Realization by John Glenn Paton

Andante,  $\text{♩} = 84-92$



*Idiomatic translation:* Around my beloved, breathe gently, sweet and pleasing breezes,

19

nel - le guan - ce e - let - te ba - cia - te - lo per me, cor -

23

te - si, cor - te - si au - ret - te, e

27

nel - le guan - ce e - let - te ba - cia - te - lo per me, ba -

31

cia - te - lo per me, cor - te - si, cor - te - si au -

and kiss his (her) dear cheeks, courteous breezes.

35

ret - te. \_\_\_\_\_

40

45

Al mio ben, che ri - po - sa sul - l'a - li \_\_\_\_\_

49

del - la \_\_\_\_\_ quie - te, gra - ti, gra - ti \_\_\_\_\_

Pleasant dreams, visit my beloved, who reposes on wings of quietness.

53

so - gni, as - si - ste - te, \_\_\_\_\_ e' l mio rac - chiu - so ar - do - re sve -

58

la - te - gli per me, lar - ve d'a -

62

mo - re, e' l mio rac - chiu - so ar - do - re sve -

66

la - te - gli per me, sve - la - te - gli per me, lar -

Visions of love, reveal my hidden love to him (her) on my behalf.

70

ve d'a - mo - re.

74

78