Juditha triumphans

devicta Holofernis barbarie (RV 644)

Judith the triumphant conquers Holofernes the barbarian

A sacred military oratorio

Text by Giacomo Cassetti

Music by Antonio Vivaldi

Ed. Frances Bennion, Edmund Correia, Jr., and Eleanor Selfridge-Field

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This score and its performing parts are available for download from:

http://juditha-triumphans.ccarh.org

Introduction

Vivaldi's *Juditha triumphans* occupies a unique place within the repertories of the composer, the institution for which it was written, and the Venetian oratorio in general. It belongs to a genre of its own kind, for it is designated a "sacred military oratorio." Most oratorios were merely religious and typically focused on the life of a sainted martyr.

One is aware from the first few notes that this is a staunchly militaristic work: the trumpets greet us almost brazenly, the chorus reminds us at intervals that this is a work with the purpose, and it all ends as militantly as it began. Yet *Juditha triumphans* is full of tender, affective writing. Abra is a fictional "nurse" who demurely follows the widowed queen Judith on her murderous mission.

Vivaldi heightens attention to the work's most critical moments through the use of a series of changing instrumental obbligati. In the architecture of the whole, instrumental color plays a significant role in delineating changes of mood and also in symbolizing diverse universal conceptions--the passage of time (theorboes), fidelity (the oboe), rusticity (the recorder), and so forth.

Cassetti derived the tale from the Apocrypha. The work's genre as a "sacred military oratorio" was unique. Its author, Giacomo Cassetti, reaffirmed its aim through a dedication to Johann Mattheus, count of Schulenburg. Schulenburg was the marshal of the forces made available by the coalition to defend Corfù, which one of the Republic's last remaining holdings of its diminishing maritime empire.

1.1 Historical Background

The motivation for *Juditha triumphans*—with regard to both its substance and its timing—was inseparable with the political agenda of the Venetian Republic which, in league with the Papacy and the Holy Roman Empire, was engaged in an all-out effort to turn back the advances of the Ottomans in and near the Balkans. The Venetians had lost the island of Crete at the end of the 21-year-long War of Candia (Heraclion) in 1669.

The Venetians concentrated all their naval defenses on the island of Corfù (which they had held since 1396) in 1715 and prepared for a rigorous defense. The Venetian Arsenal prepared several new galleys. Schulenburg recruited several tens of thousands of troops. The fleet sailed early in February 1716.

The defense of Corfù peaked between July 25 and August 20, 1716. Venice prevailed. The crews drifted back to the lagoon in November. Upon their arrival they were required to spend a month in quarantine, from which they emerged at staggered points throughout December. Schulenburg himself was freed on the third day of January 1717, a Sunday. This is the likely date for the performance of *Juditha triumphans*. The Venetians probably anticipated an Advent performance when the libretto was published, but since the civic year was not advanced until March 1, the dating of January 3, 1717 fell within their year 1716.

1.2 The Oratorio of Vivaldi's Time

Juditha is the only oratorio by Vivaldi that survives, but written evidence documents a long history for the genre in Venice's four orphanage-conservatories (*ospedali*). Francesco Gasparini (1668-1727), Vivaldi's first superior there, was among the oratorio composers, as were Carlo Francesco Pollarolo (c. 1653-1723) at the Incurabili, and the slightly earlier figures Giovanni Legrenzi (1626-1690) and Carlo Pallavicino (c. 1630-1688), who served respectively at the Mendicanti and Ospedaletto.

Oratorios given in the ospedali were sung in Latin, although in most other institutions throughout Italy they were sung in the vernacular language. Among settings of the same story those of Alessandro Scarlatti (1660-1725), composed in 1693 or 1694 for the robust resources of Cardinal Pietro Ottoboni (1667-1740) for performance in Rome's Palazzo della Cancelleria is particularly noted.

Among oratorios survived only by anonymous texts, a shorter, simpler *La Giuditta* was given in 1713 at the no longer extant church of San Leonardo, Padua, in 1713 under the auspices of Laura d'Este, a member of the congregation of the Santissima Annonziata. This *Giuditta* had roles only for Judith, Ozias, Holofernes, and his unnamed captain. Holofernes, who opened with a vehement denunciation of Jews, dominanted the work. Judith sang only twice. It was not, therefore, a work of the same ambitions as Vivaldi's, nor did it have any immediate pertinence to political affairs. Giacomo Cassetti, the librettist of the Vivaldi work, had at least two other oratorios to his credit. Both were given Padua (1702, 1708). They too were less ambitious works than this one.

1.3 The Text of *Juditha triumphans*

Casetti's text can be read either as the script for a pep rally or as a symbolic re-enactment of Venetian triumph over Ottoman troops. Their leader Holofernes is an adversary Judith vanquishes by seduction. She first lures him to her tent, then withstands his advances long enough to ply him with drink (early in Part Two of the oratorio), and then beheads him (an event that was the subject of countless depictions in the arts of the time). Christianity prevails, fulfilling the main objective of the work, but sustains its militancy even in victory.

In such a simplistic account the characters of Judith and Holofernes are easily constrasted. The widow Judith is intent on defending the Faith (i.e., Venice). Judith's arias define her as forthright and determined. Music of sympathy and quiet persuasion falls to Abra. We witness Holofernes, the Ottoman aggressor, as angry, seductive, drunk, and betrayed by turns. The head priest Ozias and the head eunuch Vagaus serve their masters in conventional but musically persuasive ways.

Few works by Vivaldi exhibit such a close coupling of political motive, text, and music. His imitations of Janissary bands permeate the surface, but at a deeper level most of the woodwinds serve to underscore a fleeting sentiment or turn of events.

1.4 Listener's Guide to *Juditha triumphans*

All of the unusual instruments play a symbolic role in the soundscape of the overall narrative. Vivaldi cycles through them as the story unfolds.

1.4.1 Part One

Juditha begins and ends with substantial choruses but was not provided with an opening sinfonia. It is as though Vivaldi wanted to get down to action immediately. Holofernes opens the dialogue with his aria "Nil arma, nil bella" ("No arms, no war"). Each character in turn is introduced. The Assyrian soldiers' chorus "O quam vaga" ("How beautiful…") signals the initiation of a plan of action. It emphasizes dissonant intervals that were associated at the time with the Middle East. The descending tetrachord in the bass had long been emblematic of travail.

Judith plots her strategy in "Quanto magis generosa" ("How generous…"), an aria in the unusual key of Eb Major. Its obbligato for *viola d'amore*, a bowed instrument with six regular and six sympathetic strings. The ethereal response they produced was suggestive of emotional twittering. They move Holofernes enough for him to take Judith's bait, as he sings lovingly in "Sede, o cara" ("Come sit, my beloved").

Vagaus summons his Assyrian troops in the aria "O servi volate" ("O servants, be quick"). The restriction of the accompaniment to theorboes and harpsichords produces a crisp, thin sounds, but the steady rhythm and its rapid tempo simulate hurrying. Judith calls Abra to her side in the aria "Veni, veni mi sequere fide" ("Come, come follow me"), which in order to imitate a turtledove offers a *chalumeau* (shawm) obbligato.

1.4.2 Part Two

As the second part of the oratorio begins Ozias scans the heavens in the aria "O sidera, o stellae" ("O stars, o stars"). Vivaldi provides "shooting star" figures in the string section. Holofernes observes the darkness and notes that he is surrounded by shadows ("Nox obscura tenebrosa"). Judith reflects in response on the rapid passage of time ("Transit aetas"). Here that transit is simulated by the plucking of the mandolin and the pizzicato violins.

Holofernes declares his love for Judith ("Noli, o cara, te adorantis"), but alert listeners will notice the aria's accompaniment by oboe and organ. The oboe often signaled death, while the organ had ushered lost souls into the Underworld in Renaissance performances of tragedies. Holofernes' demise is implied, as if in a Greek tragedy, by the chorus that sings "Plena nectare non mero" ("Full of pure nectar"). Vivaldi introduces two *chalumeaux* to underscore the now subdued Turkish threat.

After beheading Holofernes, Judith is able to declare Peace ("Vivat in pace, et pax regnet sincera") in the little-used key of E Major. Vagaus sings a lullaby, "Umbrae carae, aurae adoratae" ("Beloved shadows, adored breezes") in which recorders provide the obbligato, as the sweetness of the moment is savored.

Reflections continue with the prayer-like recitative "Summe astrorum Creator" ("Great Creator of the stars") and Judith's aria "In somno profundo" ("In deep sleep"). These numbers are accompanied by a consort of viols (four viols and a *violone*). (Viols were available through benefactions to the Venetian conservatories.)

A renewed sense of vigilance, if not militancy, returns as the Bethulians are summoned in Vagaus's aria "Armatae face et anguibus," a "rage" piece calling forth images of snakes, "squalid savages", and violent death. Ozias is ebullient in "Gaude felix," a call to rejoice. Judith is acclaimed by the "chorus of virgins" in the closing piece, "Salve, invicta Juditha formosa" ("Hail Judith the Invincible").

1.5 Performer's Guide to *Juditha triumphans*

Contrary to popular belief, the Pietà's *figlie di coro* who performed in this and other works by Vivaldi were not nubile. They ranged in age from their mid-teens to their 60s or 70s. Many had pupils who were girls ranging in age from 8 or 10 to their teends. One copy of the libretto for *Juditha* identifies the soloists as Caterina, Silvia (b. 1650), Polonia (b. 1692), Barbara, and Giulia. All five were born in the seventeenth century, the eldest (Silvia) around 1650, the youngest (Polonia) in 1692. The chorus was one of Virgins with respect both to the Pietà's situation and in the context of the subject, for Bethulia, the name of the city Judith defended, meant "virgin."

While in its reliance on core strings (violins, violas, cellos) *Juditha triumphans* is straightfoward in its instrumental requirements, the obbligati extend to unusual bowed strings (*viola d'amore*), plucked strings (mandolin, four theorboes), and woodwinds. A consort of five viols (2 treble viols, 2 violas da gamba, and a *violone*) are called for one in *recitativo accompagnato*. The woodwinds include paired baroque oboes, recorders, *chalumeaux* (single-reed instruments that were forerunners of the clarinet). Natural trumpets and timpani lead the triumphal openings and closing numbers.

The Pietà had one chorus, but it could obviously be divided into multiple groups. In *Juditha* it simply took on a series of colorations--as a chorus of Assyrian soldiers (1.1), servants (1.21A), Bethulians (1.27), drunken (Ottoman) soldiers (2.10), and Judeans (2.28).

1.6 The CCARH Edition of *Judith triumphans*

The CCARH edition of *Juditha triumphans*, edited by Frances Bennion, Edmund Correia, Jr., and Eleanor Selfrdige-Field, was drafted in 2008 for use by Venice Baroque, one of whose performances may be available at this link: http://www.youtube.com/watch?v=2m-zXQNkTi0. This edition was revised and corrected in 2013 for use by Philharmonia Baroque (2014).

Juditha triumphans devicta Holofernis barbarie (RV 644)

Cast

Judith, representing Adria (a poetic term for the Venetian Republic)

Abra, her faithful companion

Bethulia, representing the Church

Ozias, head priest

Holofernes, king of the Turks

[*Vagaus*], head eunuch

Chorus of drunken soldiers

Chorus of conquering Bethulians

Libretto

PARS PRIOR (Part One)

1.1. CHORUS OF ASSYRIAN SOLDIERS
Arma, caedes, vindictae, furores,
Angustiae, timore precedite nos.
Rotate, pugnate, o bellicae sortes,
Mille plagas, mille mortes adducite vos.
Arma, etc.

1.2. HOLOFERNES: Recitative: *Felix en fausta dies*
Felix en fausta dies,
O Magnanimi Eroes en fortunati:
Prospera vobis sors, sydera, caelum:
En post saecula tandem
Venit optata lux, lux suspirata,
Qua magni in vesto Duce,
Qua Dux Magnus in vobis:
Cunctis aegua erit tandem Victoria,
Et vestro invicto Regi
Honor, et gloria.

1.3. HOLOFERNES: Aria: *Nil arma, nil bella*
Nil arma, nil bella,
Nil flamma furoris
Si cor bellatoris
Est cadens in se.

Si pugnat sperando,
Iam virtus pugnando
Vigescit in spe.

1.4. VAGAUS: Recitative: *Mi Dux, Domine mi*
Mi Dux, Domine mi, et quid ne petis?
Felicitatis tuae
Nuncius accedo.
Quidne fausti tu refers?
Nil nisi Gloriae tuae grande in crementum,
Et vere oculis tuis dulce portentum.

1.5a. VAGAUS: Aria: *Matrona inimica*
Matrona inimica,
Te quaerit ad arma,

Dux magne Holofernes.
Et cito, deh, credas,
Tibi erit amica
Si lumina cernes.

1.6. HOLOFERNES, VAGAUS: Recitative: *Huc accedat Matrona*
HOLOFERNES : Huc accedat Matrona,
Et sit armorum Marti
Ebrea Belona.
In Bethulia vilescunt hostes miseri Egeni:
Undique luctus saevus undique clamor.
Hic anhelat,
Hic gemit,
Ille plorat, dolent omnes;
Nil sidi timor,
Nil nisi maerentium ignavia,
Desperatio, afflictio, inopia,
Et lacrimarum copia.

VAGAUS : Veni Foemina illustris,
Pulcra Bellatrix huc,
Lumine et pede
Videntes feri,
Et generosa accede.

1.7. JUDITHA: Aria: *Quo cum Patriae me ducit amore*
Quo cum Patriae
Me ducit amore,
Liberatis dulcissima spes.

Summo ductus a caeli
Fulgore tuto pergat
Per classica pes.

1.8. ABRA: Recitativo: *Ne timeas non*
Ne timeas non,
Laetare casta Vidua dilecta
Certa cirtutis tuae munera expecta.

1.9. ABRA: Aria: *Vultus tui vago splendori*
Vultus tui vago splendori
Cedit ira, ridet amor. [ridet ira, cedit amor]

Ac tui numinis honori
Laetus plaudit omnium clamor.

1.10. ABRA, JUDITHA: Recitative: *Vide, humilis prostrata*
ABRA: Vide, humilis prostrata
Un viltus tui nitore,
Quam estatica sit
Gens tanta armata.

JUDITHA: Nil morae.
Ad Holofernem me ducite benigni
Duces bellici honoris,
Pacis en nuncia venio,
Et non furoris.

1.11. VAGAUS WITH CHORUS OF ASSYRIAN SOLDIERS: *O quam vaga, venusta, o quam decora*
O quam vaga, venusta,
O quam decora,
O spes nostrae victoriae
Unica e vera.

Tentoria vultu tuo
Ducis honora
Et cuncta ab Holoferne
Attende, et spera.

1.12. VAGAUS: Recitative: *Quem vides prope*
Quem vides prope,
Aspectu terribili, et suavi,
Quem quaeris, ipse hic est:
Amore, et fide,
In ipso pulcra Sion
Spera, et confide.

1.13. VAGAUS: Aria: *Quamvis ferro et ense gravis*
Quamvis ferro et ense gravis
Dulcis tamen at suavis
Prote Dux erit, o bella.

Tibi tua tu sors et fatum
Nec per te fremit iratum,
Tua pilla fit tua stella.

1.14. HOLOFERNES, JUDITHA: Recitative: *Quid cerno! Oculi mei*
HOLOFERNES : Quid cerno! Oculi mei
Stupidi quid videtis!
Solis, an caeli splendor!
Ah summae prolis
Vincunt lumina sua lumina solis.
Sistite, viatrici
Praeparate Trophea,
Spargite flores,
Et obvient Divae
Suae teneri Amores.

JUDITHA: Summe Rex, strenue miles,
Nabuc Regis cor,
Cuius in manu
Stat suprema potestas,
Nutui cuius fortuna,
Et sors obedit,
Et cuncta iura sua
Gloria concedit.

HOLOFERNES: O quam pulcrior in pulcro
Virtus est ore sonans!
Quidnam petis,
Suavissima supplex?

JUDITHA: Non mihi, Patriae meae
Spem salutis exoro,
Et sic Bethuliae a te
Pacem imploro.

1.15. JUDITHA: Aria: *Quanto magis generosa*
Quanto magis generosa,
Plus victori gloriosa
Venia victo magis cara.

O quam pulchra tua potentia
Illustrata tua clementia?
Parce Dux, ac tolle amara

1.16. HOLOFERNES, JUDITHA: Recitative: *Magna, o foemina petis*
HOLOFERNES: Magna, o foemina petis,
Quae máxima, so dentus!
Majora sed a me tibi debentur.

O timpana silente,
Recedite, o Phalanges,
Cedite amori meo,
Cedite invictae faces,
Tela, segitae,
Et vos bellica in campo impia tormenta
Estote in gaudio meo nova contenta.
Hic sede amica mea.

JUDITHA: Non tantus honor tuae
Famulae donetur.

HOLOFERNES: Tu me honoras.
JUDITHA: Te colo.
HOLOFERNES: Sedeas hic.
JUDITHA: Non debeo, non.
HOLOFERNES: Sic jubeo, et volo.

1.17. HOLOFERNES: Aria: *Sede, o cara*
Sede, o cara, dilecta speciosa
Mea vivida rosa
Mea fulgida fax.

Tu Marti triumphanti
Tu bellico amanti
Pulcherrima Pax.

1.18. JUDITHA, HOLOFERNES: Recitative: *Tu Judex es, tu Dominus, tu potens*
JUDITHA : Tu Judex es, tu Dominus, tu potens
In exercitu tanto,
Et tuae dextrae victrici
Semper aspectu sint astra felici.

HOLOFERNES: Felix per te, magisque felix ero,
Si dum sepulta menta
Lux Apollinis unda,
Me te dignum
In convivo tu reddas,
Ut melius pacis nostrae amatae,
Et carae,
Solemnia tecum possim celerare.

JUDITHA: Inter convivia, et dapes
Torpescent labia mae

In jeiunio ascueta :
Tristis, nec unquam lacta
In eduliis astricta
Nescia est delitiae
Tantae anima afflicta.

1.19. JUDITHA: Aria: *Agitata infido flatu*
Agitata infido
Flatu diu volatu vagabundo
Maesta hirundo,
It plorando boni ignara.

Sed impulsu aurae serenae tantae
Cito oblita poenae
in dilecta dulcia tecta
Gaudij ridet haud avara.

1.20. HOLOFERNES: Recitative: *In tentorio supernae*
In tentorio supernae sint
In ordine coenae.
Quid natat in Ponto,
Quid in Caelo, et eterra nutrit
Ne sit legere grave.
Inc nostrae Reginae, vui Vagae,
Tu deservies,
Sit cretensis [pretiosi] Lyei donum suave.

1.21A. VAGAUS WITH CHORUS OF SERVANTS: *O servi, volate*
VAGAUS: O servi volate,
Et Domino meo
Vos mensas parate
Si proxima nox.

In victo Holoferni
Cantemus alterni,
Honoris, amoris
Sit consona nox.

CHORUS: Honoris, amoris sit consona nox.

1.21B. VAGAUS: Aria: O servi volate [version for Signora Barbara]
[as above, without chorus]

1.22. VAGAUS, ABRA: Recitative: Tu quoque hebraica ancilla

VAGAUS: Tu quoque hebraica ancilla
In nostro gaudio tanto
Eris in corde tuo
Laete, et tranquilla.

ABRA: Quam audacter discurrit
Non minum servus suo
Domino nequam.
Porperemus Juditha:
Ubique semper
Tecum sperans in Caelis
Ero Dominae meae
Socia fidelis.

1.23. JUDITHA: Aria: Veni, me sequere fida
Veni, mi sequere fida
Abra amata, sponso orbata.
Turtur gemo, ac [et] spiro in te.

Diae sortis tu socia confida [confide]
Debellata sorte ingrata,
Socia laetae habebis me.

1.24. ABRA: Recitative: Venio, Juditha
Venio, Juditha, animo fave,
Amori crede tuo nil erit grave.

1.25. ABRA: Aria: Fulgeat sol frontis decorae
Fulgeat sol frontis decorae
Et afflictae abeat Aurorae
Ros a vaga tua pupilla.

Ama, langue, finge ardere
Nostrae sorti si favere
Potest una tua favilla.

1.26. ABRA: Recitative: *In Urbe interim pia*
In Urbe interim pia
Incertas audi voces,
Aura levis fert murmur voti
Et gloriae, credo, tuae.
Gemunt, et orant una virgines Juda,

Incertae sortis suae.

1.27. CHORUS OF BETHULIANS: *Mundi Rector de Caelo* [Le voci in lontano]
Mundi Rector de Caelo micanti
Audi preces, et suscipe vota
Quae de corde pro te dimicanti
Sun pietatis in sinu devota.

In Juditha tuae legi dicata
Flammas dulcis tui amoris accende
Feritatis [feritate] sic hostis domata
In Betuliae spem pacis intende.

Redi iam Victris pugnando
In cilicio, in prece revive
De Holoferne sic hodie triumphando
Pia Juditha per saecula vive.

PARS ALTERA (Part Two)

2.1 OZIAS: Recitative: *Summi Regis in mente*
Summi Regis in mente mihi sunt alta arcana:
Hostis Tyranni, bellatoris iniqui prope,
Caelo favente,
Fata extrema praevideo.
Deus Abraam exercituum Deus es,
Potens in bello
Tuo nomini inimicam virtute
Dexterae tuae dissipa Gentem.
Te supplices precamur:
Tibi gloria sit diligentium
Te nova victoria.

2.2 OZIAS: Aria: *O Sydera, o stellae*
O Sydera, o stellae,
Cum luna cadenti
Estote facellae
In hostem ferales.

Cum nocte felici
Ruant impii inimici,
Et sole sorgenti,
Sint luces mortales.

2.3 OZIAS, HOLOFERNES: Recitative: *Jam saevientis in hostem*
OZIAS: Jam saevientis in hostem
Fastae nostrae Judithae gratae sunt
Caelo preces, triumphando
Ad nos cito redibit,
Et Duce ablato ria gens peribit.

HOLOFERNES: Nox in umbra dum surgit
Radiante in mare sol lumine cadit;
Sed tu pulcra Juditha luminose
Mi sol in caeco orrore
Resurgis coram me vivido ardore.

2.4 HOLOFERNES: Aria: *Nox obscura tenebrosa*
Nox obscura tenebrosa,
Per te ridet luminosa
Miro fulgida splendore [nitore].

Neque lucis novae
Aurora tam superba decora
Victa tuo surget splendore.

2.5 HOLOFERNES, JUDITHA: Recitative: *Belligerae meae sorti*
HOLOFERNES : Belligerae meae sorti, quaeso,
O cara condona :
Haec numine conviva
Non sunt fercula digna.

JUDITHA: Magnitudinis tuae bene sunt signa.

HOLOFERNES: Magnum meum cor tu reddis,
Si a mantem vultus tui
Iure me credis.

JUDITHA : Nil nisi sui Factoris in orde
A Creatura est conservanda Imago.

HOLOFERNES : Ad tantum cogis me
Vultu tuo vago.

JUDITHA: Quid, quid splendet in ore
Est pulvis, umbra, nihil.

2.6 JUDITHA: Aria: *Transit aetas*
Transit aetas, volant anni,
Nostri damni causa sumus.

Vivit anima immortalis
Si vitalis, amor, ignis,
Cuncta fumus.

2.7 HOLOFERNES, JUDITHA: Recitative: *Haec in crastinum serva: Ah, nimis vere*
HOLOFERNES: Haec in crfastinum serva:
Ah, nimis vere esse ignem sentio amorem,
Si nimis sentio in me viscera ardere.

JUDITHA: Tanti caloris aestum
Tempere strenue Dux,
Flammas evita.

HOLOFERNES: Uror....

JUDITHA: Longe ibo....

2.8 HOLOFERNES: Aria: Noli, o cara, te adorantis
Noli, o cara, te adorantis
Voto ducis non favere.

Et suspiria animae amantis
Salem disce non horrere.

2.9 JUDITHA: Recitative: *Tibi dona salutis*
Tibi dona salutis precor e Caelo Dux.
Prosit: bibendo a te salutem spero, et si tu amabis me, tua salus ero.

2.10 CHORUS OF DRUNKEN SOLDIERS: *Plena nectare non mero*
Plena nectare non mero
Aurea pocula almi amores
Myrto et rosis coronate.
Et in mutuo gaudio vero
Horum numinum ardores
Dulcis flamma prosperate.

2.11 HOLOFERNES: Recitative: *Tormenta mentis tuae fugiant a corde*
Tormenta mentis tuae
Fugiant a corde,
Et calicem sumendo

Vivat gloria Judithae,
Et belli face extincta,
Amor per te vivat in pace.

2.12 JUDITHA: Aria: *Vivat in pace, et pax regnet sincera*
Vivat in pace, et pax regnet sincera,
Et in Bethulia fax surgat amoris.
In pace semper stat laetitia vera,
Nec amplius bella sint causa doloris.
In pace anima mea tu cuncta spera,
Si pax solatium est nostri moeroris.
In pace bone Deus cuncta tu facis,
Et cara tibi sunt munera pacis.

2.13 JUDITHA: Recitative: *Sic in pace inter hostes*
Sic in Pace inter hostes sit mea Patria inofensa.
Sed quid video !
Holofernes accensus mero suo dormit in mensa !
Consurgam.

Vestro duci huc accurrite, o servi :
Huc Abra veni, hic in tentorio stantes,
Dum dormoit inimicus precemur vere
Deum nos vigilantes.

2.14 VAGAUS: Aria: *Umbrae carae, aurae adoratae*
Umbrae carae,
Aurae adoratae
Deh gratae spirate,
Di Dominus dormit
Stet tacita gens.
A cura tam gravi
In somno suavi
Sit placida [*tacita*] mens.

2.15 VAGAUS, JUDITHA, ABRA: Recitative: *Quae fortunata es tu*
VAGAUS: Quae fortunata es tu, vaga Matrona,
Quae de tam strenuo Duce triumphasti,
Et hostium domatorem tu domasti.

JUDITHA: Faxit de Caelo Rex,
Reges qui regit, et cordis mei decota exaudiat
Pietas Dei suspiria et vota.

VAGAUS : Bene in thalamo quiescat, mensis tollo,
Et hic pulcra Juditha
Potes cum Duce tuo sola laetari, et poenas cordis tui tu consolari.
Sed huc ancilla venit,
Jam festinans discedo
Et sic amori tuo locum concedo.

JUDITHA: Bene venisti, o fida, en tempus nostrae gloriae,
Et suspirata tandem hora victoriae.

ABRA: Cuncta fauset succedant,
Et tibi, o mea Judita eris,
Et Patriae tuae, salus, et vita.

JUDITHA : Nil ultra, claude fores, impedi viatores,
Et caelesti fervore cor accende,
Et mox victricem me tacita attende.

2.16 ABRA: Aria: *Non ita reducem*
Non ita reducem
Progeniem noto
Raptam a gelido
Mater expectat,
Ut ego férvida expecto te.

Sed poena barbarae,
Et brevis morae
Animam nimium
Vexat amantem
Timore, et spe.

2.17 ABRA: Recitative: *Jam pergo, postes claudo*
Jam pergo, postes claudo,
Et te nostra Eroina expecto, et laudo.

2.18 JUDITHA: Recit. accompagnato: *Summe Astrorum Creator*
Summae Astrorum Creator,
Qui de nihilo jam cuncta eduxisti,
Et tibi ut servi essemus
Ad imaginem tuam tu nos fecisti.

Clemens in Caelo Pater,
Potens in Mundo Deus,
Qui Jaheli victrici,

Qui Deborae pugnanti vim dedisti,

Adiuva nos in prece, et culpas tolle,
Et de forti tua dextra imbelli dextrae meae robur extolle.

2.19 JUDITHA: Aria: *In somno profundo*
In somno profunda
Si jacet immersus
Non amplius sit vigil
Qui dormiy in te.

Quiescat exanguis
Et sanguis sic exeat
Superbus in me.

2.20 JUDITHA: Recit. accompagnato: *Impii, indigni Tiranni*
Impii, indigni Tiranni
Conopeo hic apensum
Denudo ferrum,
Ictus tendo, infelicem
Ab Holofernis busto
Deus in nomine tuo scindo cervicem.

Salvete, o pian tentoria,
In vobis semper clara
Et caelo, et mundo
Sit alta victoria.

2.21 JUDITHA, ABRA: Recitative: *Abra, Abra, accipe munus*
JUDITHA: Abra, Abra accipemunus,
In saculum repone,
Et fida ancilla Me sequere,
Festina, et clemens extra castra
Tuto perducat nos
Dextra divina.

ABRA: Quid mihi?
Oh mira res!
Diro Draconi
Tu caput obtruncasti,
Et simul una in uno omnes domastri,
Eamus cito, et mille Deo gratias agamus.

2.22 ABRA: Aria: *Si fulgida per te propitia caeli fax*
Si fulgida per te propitia caeli fax
Si dulci anima spe se fulsit alma pax.

Solum beato Duci increato
Debetur nostra pax
Et nostra gloria.

Dat ille cordi ardorem,
Ille dextrae vigorem,
Et manus donum suae
Nostra victoria.

2.23 VAGAUS: Recitative: *Jam non procul ab axe*
Jam non procul ab axe
Est ascendens Aurora,
Undique rara
Caelo syndera micant:
In tentorio pallet incerta lux:
Patet ingressus,
Neminem video.
Ed heu, duis cerno?
Fusus undique sanguis!
Heu quam horrendum visu!
Truncus Domini mei
Jacet exanguis.

Milites huc venite,
Surgite, o servi,
Excubiae non dormite.

Omnes perditi sumus :
Bethulia amissa,
Et Holoferne extincto.

Heu cuncti, miseri ploremus,
Et Ducis nostri funus vindicemus.

2.24 VAGAUS: Aria: *Armatae face*
Armatae face,
Et anguibus a caeco
Regno squallido,
Furoris sociae
Barbari furiae

Venite ad nos.

Morte, flagello, stragibus
Vindictam tanti funeris
Irata nostra pectora Ducis
Docete vos.

2.25 OZIAS: Recitative: *Quam insolita luce*
Quam insolita luce
Eois surgit ab oris
Floribus cincta suis
Roscida Aurora!

O quam ridet serena
Jucundo nobis dies
Lumine plena!

Et venit tandem venit
(eam a longe prospicio,
Ad eam curramus)

Venit, Juditha, venit,
Et Juditha triumphans.

Filia electa quanto gaudio te amplector:
Summe Deus exultat
Ecce in te spiritus meus.

2.26 OZIAS: Aria: *Gaude felix Bethulia*
Gaude felix Bethulia laetare
Consolare nimis afflicta.

Caelo amata es fortunata
Inter hostes semper invicta.

2.27 OZIAS: Recit. accompagnato: *Ita decreto aeterno*
Inta decreto aeterno
Veneti Maris Urbem
Inviolatam discerno,
Sic in Asia Holoferni impio tiranno
Urbs Virgo gratia Dei semper munita
Erit nova Juditha,
Et pro popolo suo
Pastor orabit,

Et fidelis Ozias
Veram Bethuliae
Sua gidem servabit.

Eja Virgines Sion
Festinate cum Gloria
Insperata Victoria,
Et pietatis in sinu
Cum psalterio sonanti
Applaudite Judithae Triumphanti.

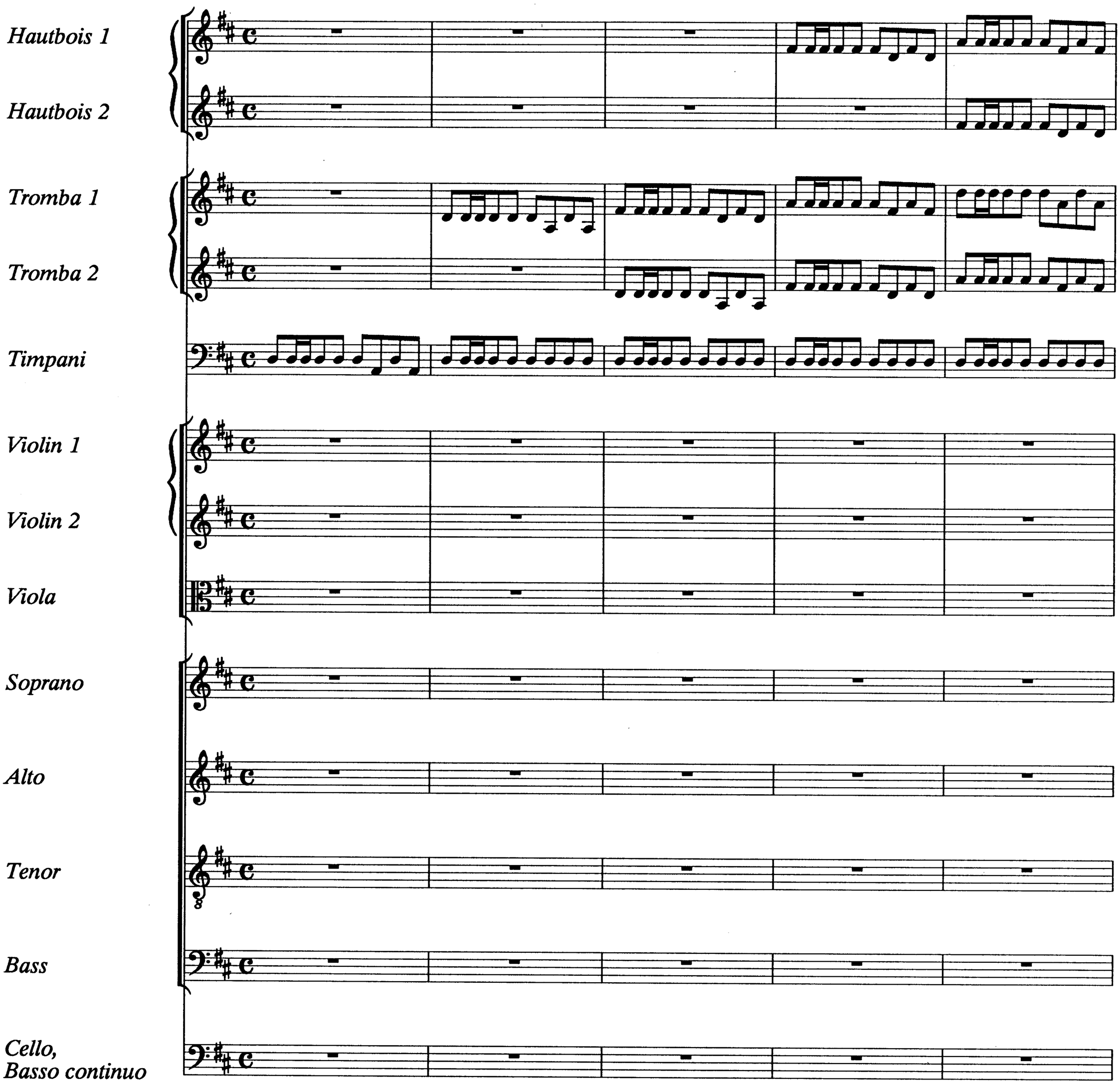
2.28 CHORUS OF JUDEANS: *Salve, invicta Juditha, Formosa*
Salve invicta Juditha Formosa
Patriae splendor spes nostrae salutis.
Debellato sic barbaro Trace
Triumphatrix sit Maris Regina.

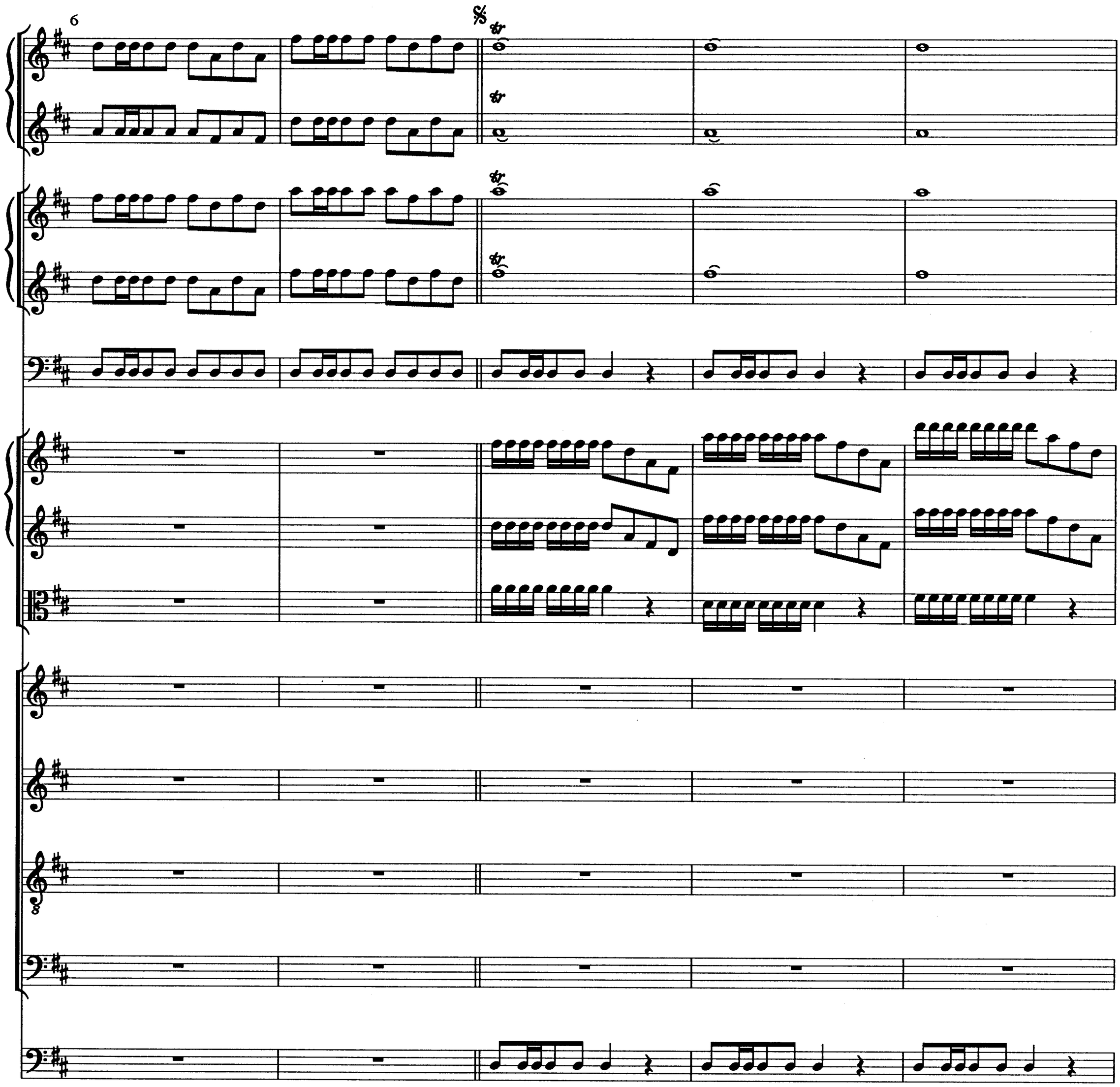
Summae norma tu vere virtutis
Eris semper in mundo gloriosa.
Et placate sic ira divina
Adria vivat,
Et regnet in pace.

[*Fine*]

PART ONE

1.1 Chorus (Assyrian Soldiers): Arma, caedes, vindictae, furores




6
tr
tr
tr
tr
tr
tr
%
%

11

6

7

6

15

Ar - ma, cae - des, vin-

Ar - ma, cae - des, vin-

Ar - ma, cae - des, vin-

Ar - ma, cae - des, vin-

7 6 7

20

dic - tae, fu-ro - res, an - gu - stiae, ti-mo - res pre - ce - di - te, pre-ce - di - te, pre - ce - di - te, pre-ce - di - te

dic - tae, fu-ro - res, an - gu - stiae, ti-mo - res pre - ce - di - te, pre-ce - di - te, pre - ce - di - te, pre-ce - di - te

dic - tae, fu-ro - res, an - gu - stiae, ti-mo - res pre - ce - di - te, pre-ce - di - te nos, pre-ce - di - te

24

nos, pre-ce - di - te nos, pre - ce - di - te nos, pre - - ce - - - - di - te

nos, pre-ce - di - te nos, pre - ce - di - te nos, pre - - ce - - - - di - te

nos, pre - ce - di - te nos, pre - ce - di - te nos, pre - ce - di - te nos, pre - - ce - - - - di - te

nos, pre - ce - di - te nos, pre - ce - di - te nos, pre - ce - di - te nos, pre - - ce - - - - di - te

28

nos; fu - ro - res, ti - mo - res pre-ce - di - te nos.

nos; fu - ro - res, ti - mo - res pre-ce - di - te nos.

nos; fu - ro - res, ti - mo - res pre-ce - di - te nos.

33

Ar - ma, cae - des, vin-dic - tae, fu - ro - res, an-gu - sti-ae, ti - mo - res pre - ce - -

Ar - ma, cae - des, vin-dic - tae, fu - ro - res, an-gu - sti-ae, ti - mo - res pre - ce - -

Ar - ma, cae - des, vin-dic - tae, fu - ro - res, an-gu - sti-ae, ti - mo - res pre - ce - -

Ar - ma, cae - des, vin-dic - tae, fu - ro - res, an-gu - sti-ae, ti - mo - res pre-

37

- - - - - - - - - di - te nos; vin - dic - tae, fu - ro - res, an - gu - sti - ae, ti - mo - res, pre -

- - - - - - - - - di - te nos; vin - dic - tae, fu - ro - res, an - gu - sti - ae, ti - mo - res, pre -

- - - - - - - - - di - te nos; vin - dic - tae, fu - ro - res, an - gu - sti - ae, ti - mo - res, pre -

ce - di - te nos, pre - ce - di - te nos; vin - dic - tae, fu - ro - res, an - gu - sti - ae, ti - mo - res, pre -

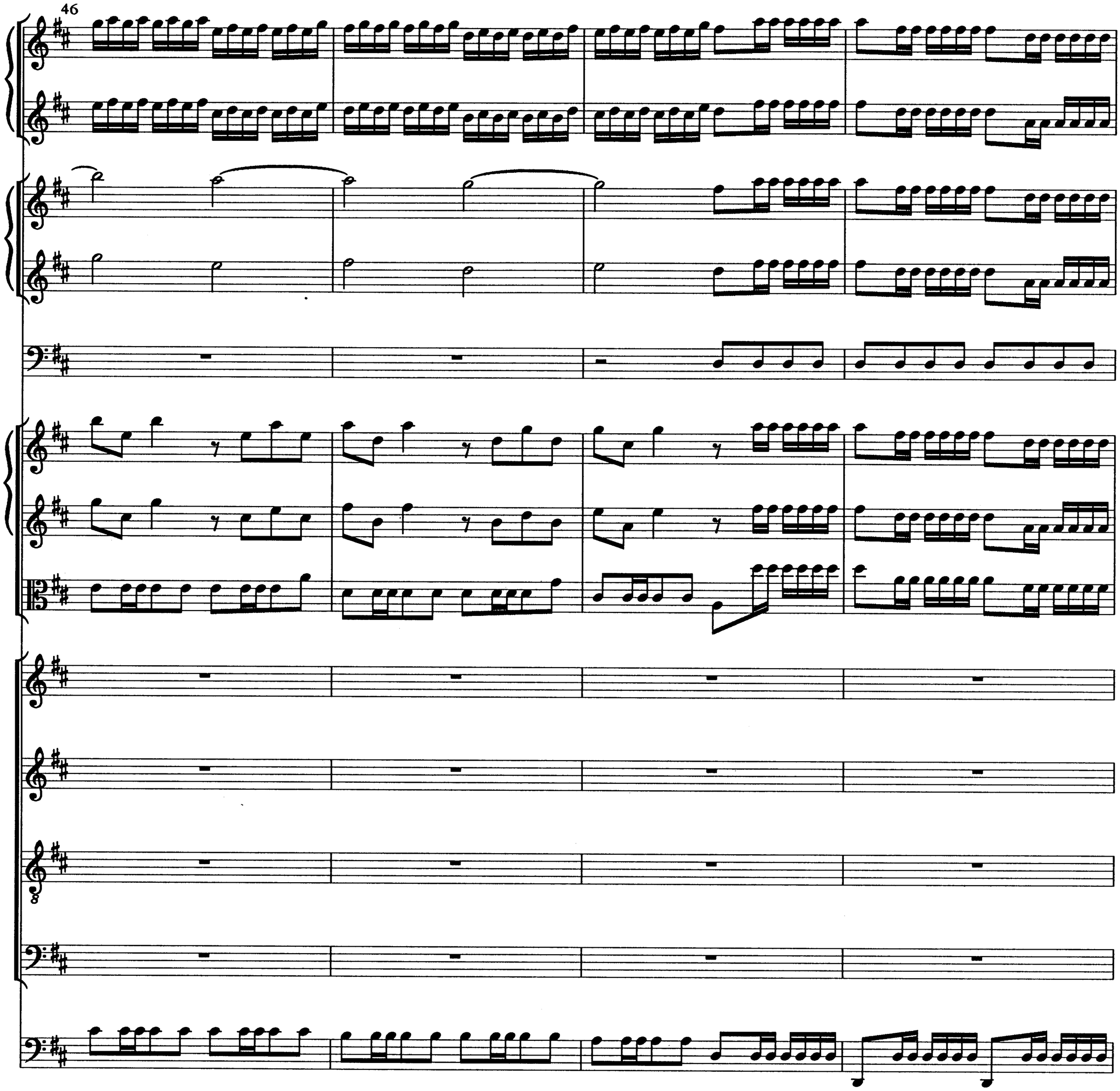
41

ce - di - te nos, pre - ce - di - te nos.

ce - di - te nos, pre - ce - di - te nos.

ce - di - te nos, pre - ce - di - te nos.

ce - di - te nos, pre - ce - di - te nos.


46

50

Ro - ta - te, pu-gna - te, pu-

Ro - ta - te, pu-gna - te, pu-

Ro - ta - te, pu-gna - te, pu-

Ro - ta - te, pu-gna - te, pu-

[Fine]

54

gna - te o bel - - li - cae sor - tes, mil - le, mil - le pla - gas, mil - le, mil - le

gna - te o bel - - li - cae sor - tes, mil - le, mil - le pla - gas, mil - le, mil - le

gna - te o bel - - li - cae sor - tes, mil - le, mil - le pla - gas, mil - le, mil - le

57

mor - tes, mil - le, mil - le mor - tes ad - du - - ci - te vos,

mor - tes, mil - le, mil - le mor - tes ad - du - - ci - te vos,

mor - tes, mil - le, mil - le mor - tes ad - du - - ci - te vos,

60

Dal Segno

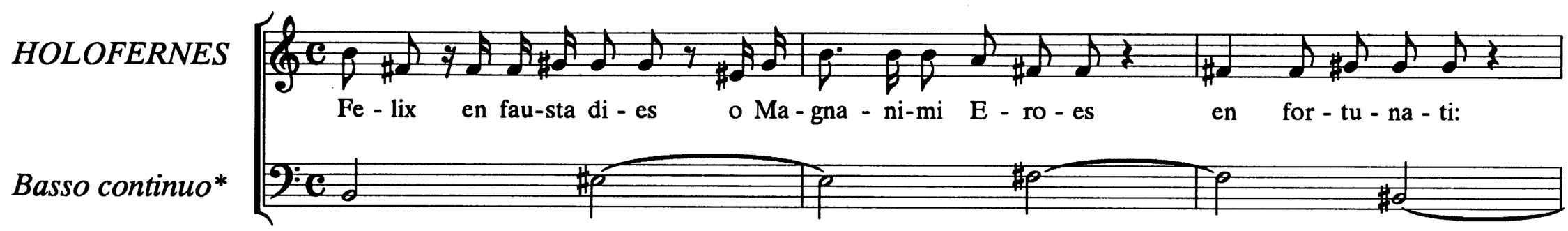
mil - le, mil - le, mil - le pla - gas, mil - le, mil - le, mil - le mor - tes ad - du - ci-te, ad - du - ci - te vos.

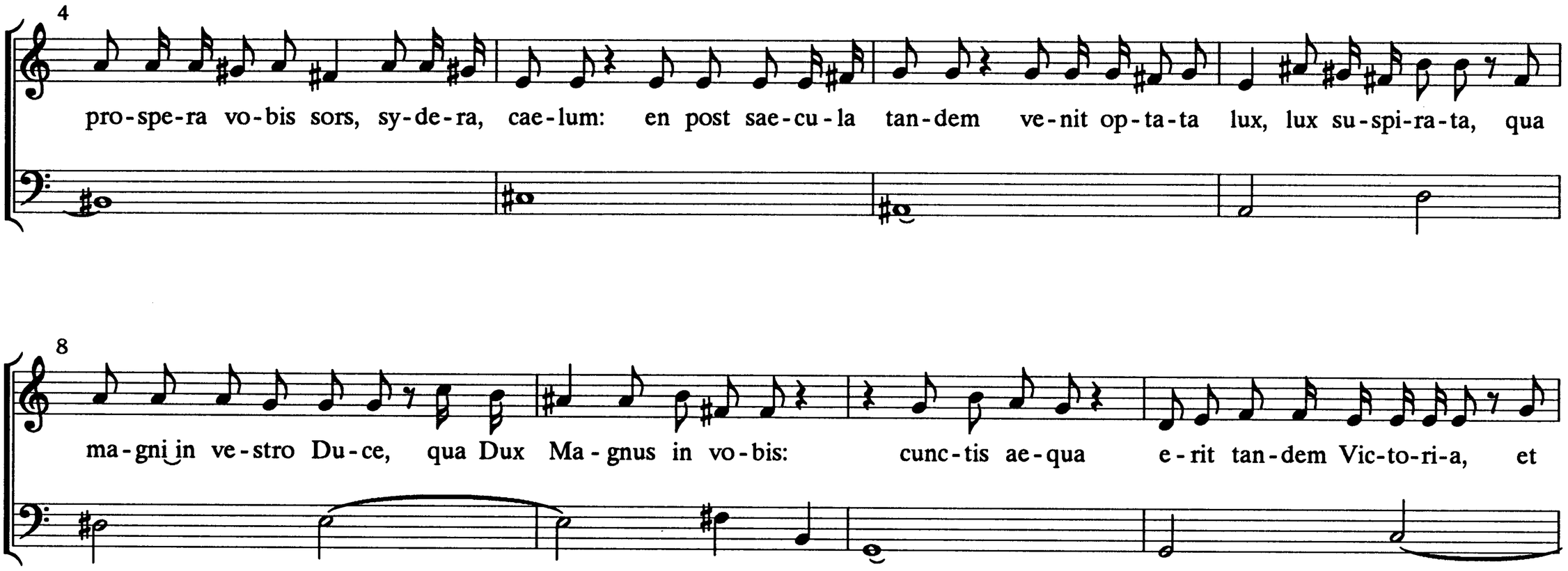
mil - le, mil - le, mil - le pla - gas, mil - le, mil - le, mil - le mor - tes ad - du - ci-te, ad - du - ci - te vos.

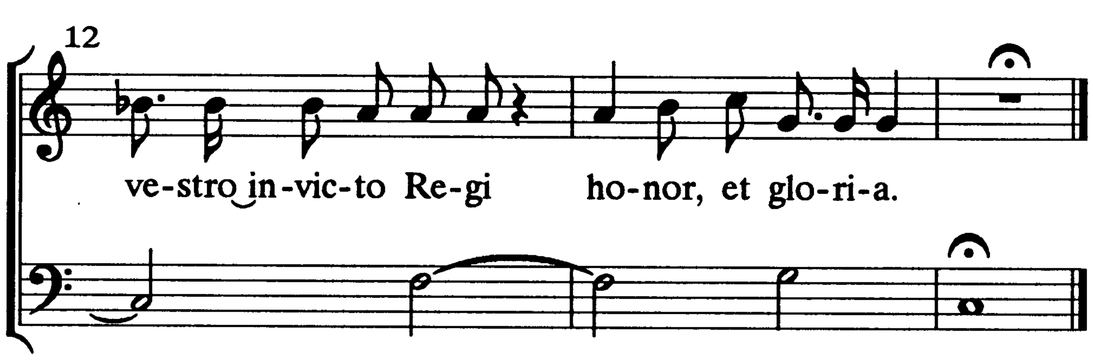
mil - le, mil - le, mil - le pla - gas, mil - le, mil - le, mil - le mor - tes ad - du - ci-te, ad - du - ci - te vos.

Dal Segno

1.2 Recitativo (Holofernes): Felix en fausta dies







1.3 Aria (Holofernes): Nil arma, nil bella

Allegro

Violin 1, 2

Viola

HOLOFERNES

*Basso continuo**

7

Nil ar - ma, nil bel - la, nil

15

flam - ma fu - ro-ris si cor bel-la - to - ris est ca - dens in se. Nil

24

ar - ma, nil bel - la, nil flam - ma fu - ro - - - - - - - - - - ris si

33

cor bel - la - to - - - - - - - - - - - - - - - - - -

41

- - - - - - - ris si cor bel - la - to - - - - ris est ca - dens in

49

se.

57

Si pu-gnat spe - ran-do, iam vir - tus pu - gnan - - - - - - - - do, iam vir - tus pu-

[Fine]

66

gnan-do vi - ge - scit in spe, vi - ge - scit in spe. Si pu-gnat spe - ran - -

74

- - - - - - - do, iam vir - tus pu - gnan-do vi - ge-scit in spe, vi - ge - scit in spe.

Da Capo

1.4 Recitativo (Vagaus, Holofernes): Mi Dux, Domine mi

VAGAUS

*Basso continuo**

HOLOFERNES VAGAUS

Mi Dux, Do - mi-ne mi, et quid ne pe - tis? Fe - li - ci - ta - tis tu - ae

4

HOLOFERNES VAGAUS

Nun - ci - us ac - ce - do. Quid - ne fau - sti tu re - fers? Nil ni - si Glo - ri - ae tu - ae gran - de in cre-men - tum, et

8

HOLOFERNES

ve-re o-cu-lis tu-is dul-ce por - ten-tum. Dic

Segue l'aria

1.5a Aria (Vagaus): Matrona inimica

Violin 1, 2

Viola

VAGAUS

Cello,
Basso continuo

5

Ma - tro - na i - ni - mi - ca, te

10

quae - rit ad ar - - - - - ma, te quae - rit ad ar - - - - - - - - - - ma, Dux

15

ma - gne Ho - lo - fer - - nes. Ma - tro - na i - ni -

19

mi - ca, te quae - rit ad ar - ma, te quae - rit ad ar - - - - - - - - - -

23

- - - - - - ma, ad ar - ma, ad ar - - ma, Dux ma - gne Ho - lo - fer - nes, te quae - rit ad

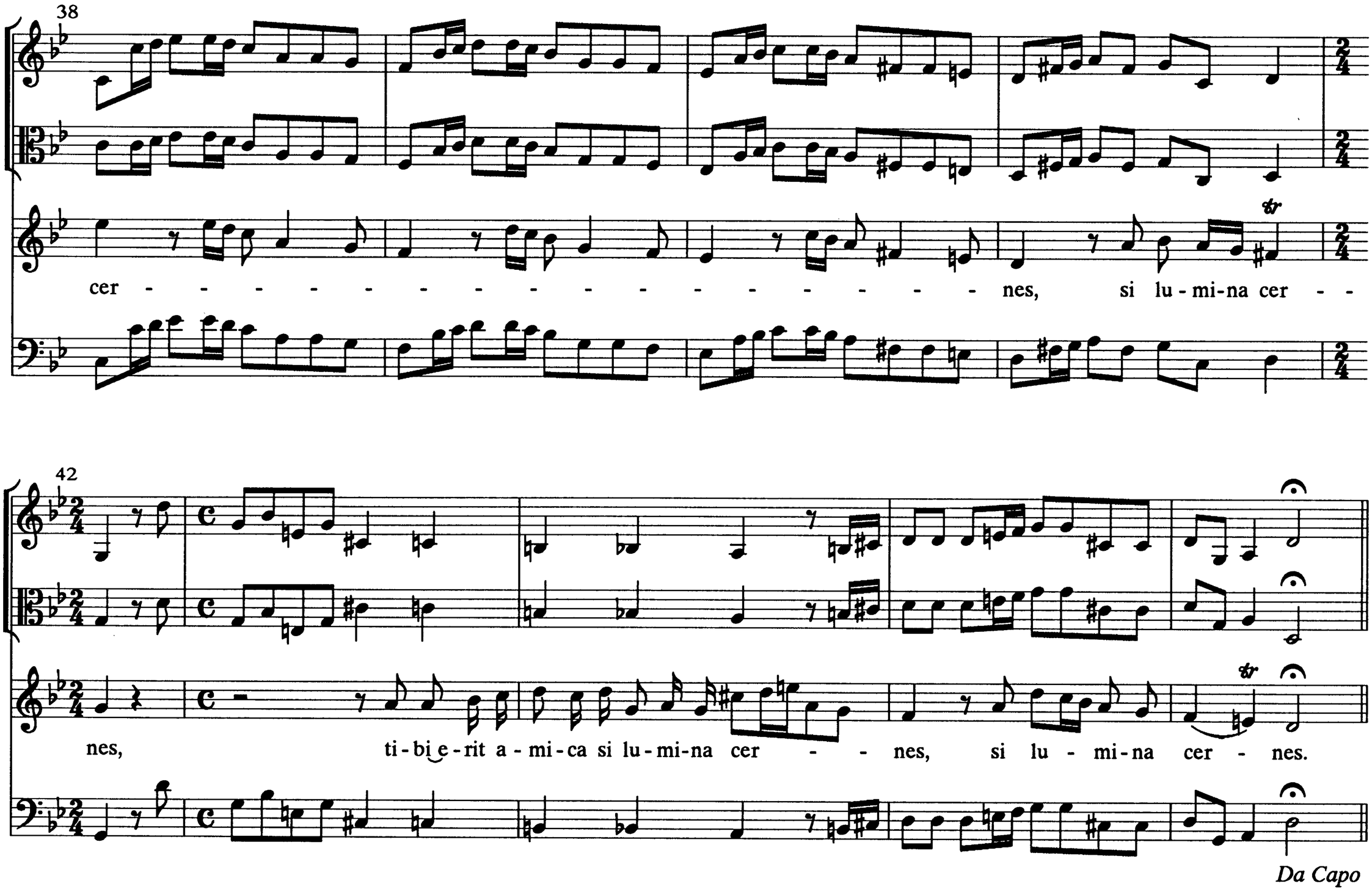
28

ar - ma, Ma - tro - na i - ni - mi - ca, Dux ma - gne Ho - lo - fer - nes.

33

Et ci - to deh, cre - das, ti - bi e - rit a - mi - ca si lu - mi - na

[Fine]


38
cer - - - - - - - - - - - - - - - - - - nes, si lu - mi-na cer - -
42
nes, ti-bi e-rit a-mi-ca si lu-mi-na cer - - nes, si lu - mi-na cer - nes.
Da Capo

1.5b Aria (Vagaus): Matrona inimica

Allegro

Violin 1

Violin 2

Viola

VAGAUS

*Basso continuo**

9

19

Ma - tro-na i ni - mi - ca, te quae-rit ad ar - - - - - - -

29

- - - - - - - - - - - ma, te quae - rit ad ar - - - - - - -

7 6 7 6 7 6 7 6 6 7 6 7

39

- - - - - - - - - - - ma, Dux ma - gne Ho - lo - fer - nes.

6 7 ♮7

49

Ma - tro - na i ni - mi - ca, te

6/4 ♮7 6/4 5/4 3

58

quae-rit ad ar - - - - - - - - - - - - - - - ma,

6 7 6 7 6 7 6 7 6 7 6 7 6

68

te quae - rit ad ar - - - - - - - - - - - - - - -

6/5 7 6 7 6 7

77

- - - - - - ma, Dux ma - gne Ho - lo - fer - nes, te

86

quae - rit ad ar -

95

- ma, Dux ma - gne Ho - lo - fer - nes.

105

Et ci - to, deh cre - das, ti - bi

[Fine]

115

e - rit a - mi - ca si lu - mi - na cer - - - - - - - - - - nes si lu - mi - na cer -

6♮ 6♯ 7 ♯ 7 6 5♮ 4 3♯

125

nes, et ci - to, deh cre - das, ti-bi e - rit a - mi - ca si lu - mi - na

♯7 ♯7 7 ♮ 7

134

cer - - - - - - - - - - - - - - nes, si lu - mi - na cer - - nes.

6♮ 4 ♯7 5 6 4 ♯7 5 7 ♯ *Da Capo*

1.6 Recitativo (Holofernes, Vagaus): Huc accedat Matrona

HOLOFERNES

*Basso continuo**

Huc ac-ce-dat Ma-tro-na, et sit ar-mo-rum Mar-ti e - bre-a Bel-lo-na. In Be-thu-li-a vi-

5

le - scunt ho-stes mi-se-ri E - ge - ni: un - di - que luc - tus sae - vus un - di-que cla - mor. Hic an -

9

he - lat, hic ge - mit, il - le plo - rat, do-lent om - nes; nil ni - si ti - mor, nil ni-si mae-ren - tium i -

13

VAGAUS

gna-vi-a, de-spe-ra-ti-o, af - flic-ti-o, i - no-pi-a, et la-cri-ma-rum co-pi-a. Ve-ni Foe-mi-na il lu-stris,

17

pul - cra Bel-la - trix huc, lu - mi-ne, et pe - de vi - den - tes fe - ri, et ge-ne-ro - sa ac - ce - de.

1.7 Aria (Juditha): Quo cum Patriae

Violin 1

Violin 2

[JUDITHA]

Cello,
*Basso continuo**

5

Quo cum Pa - tri-ae me du - cit a - mo - re, me du - cit a - mo - re li - ber -

10

ta - tis dul - cis - si - ma spes, dul - cis - si - ma spes_____, li - ber - ta - tis dul - cis - si-ma spes.

15

Quo cum Pa - tri-ae me du - cit a - mo - re, li - ber - ta - tis dul - cis - si-ma

20

spes, li - ber - ta - tis dul - cis - si - ma spes, li - - ber - - ta - - tis_____, li - ber -

25

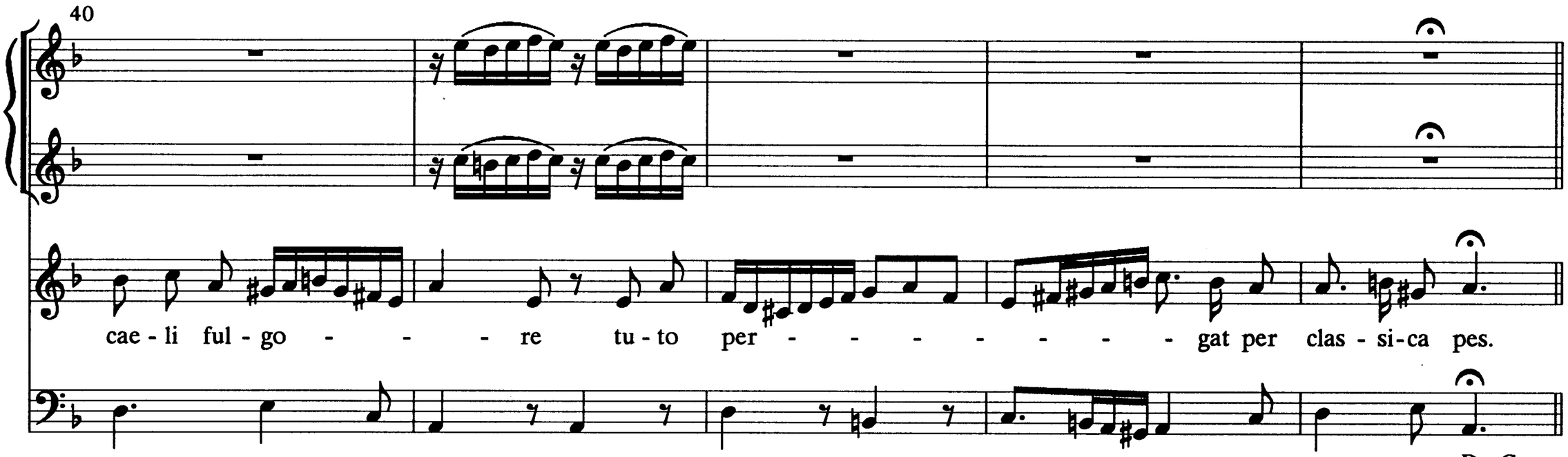
ta - tis dul-cis - si-ma spes.

30

Sum - mo duc - tus a cae - li ful - go - re tu - to per - - - - - - - -

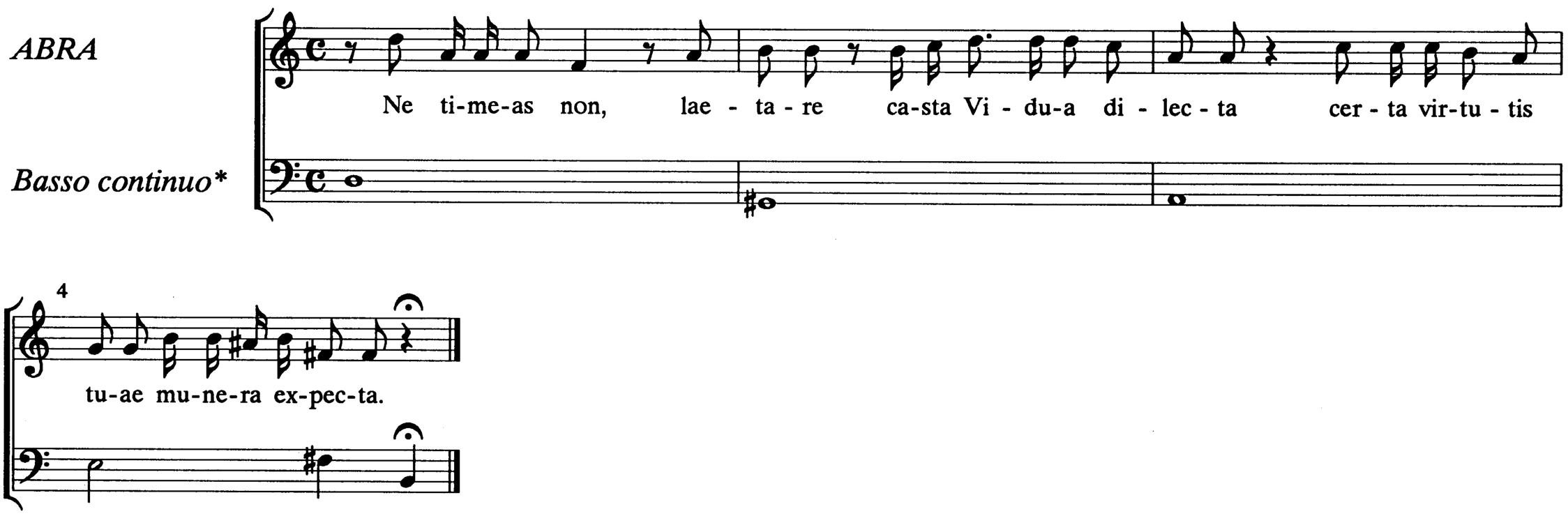
35

- - - - - - gat, tu - to per - gat per clas - si-ca pes, sum-mo duc - tus a



Da Capo

1.8 Recitativo (Abra): Ne timeas non



1.9 Aria (Abra): Vultus tui vago splendori

ABRA

*Basso continuo**

Vul - tus tui va - go splen-do-ri ce-dit i - ra ri-det a - - - - - - mor, ri-det

a - mor; vul - tus tui va - go splen-do-ri ce - dit i - ra

ri - det a - mor, ce - - - dit i - ra, ce - - - dit i - ra ri - det a - - - - - -

- - - - - - - - - mor, va - go splen-do - ri___ ce - dit i-ra ri-det a - - mor.

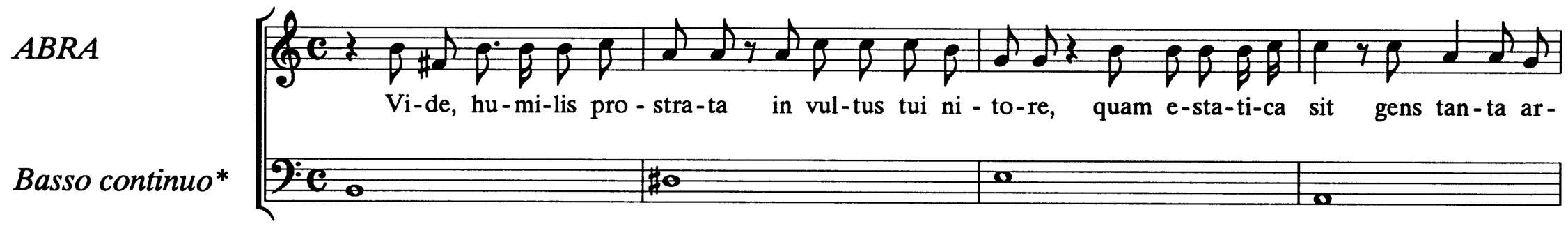
Ac tui nu - mi - nis ho - no - ri lae - tus plau-dit,

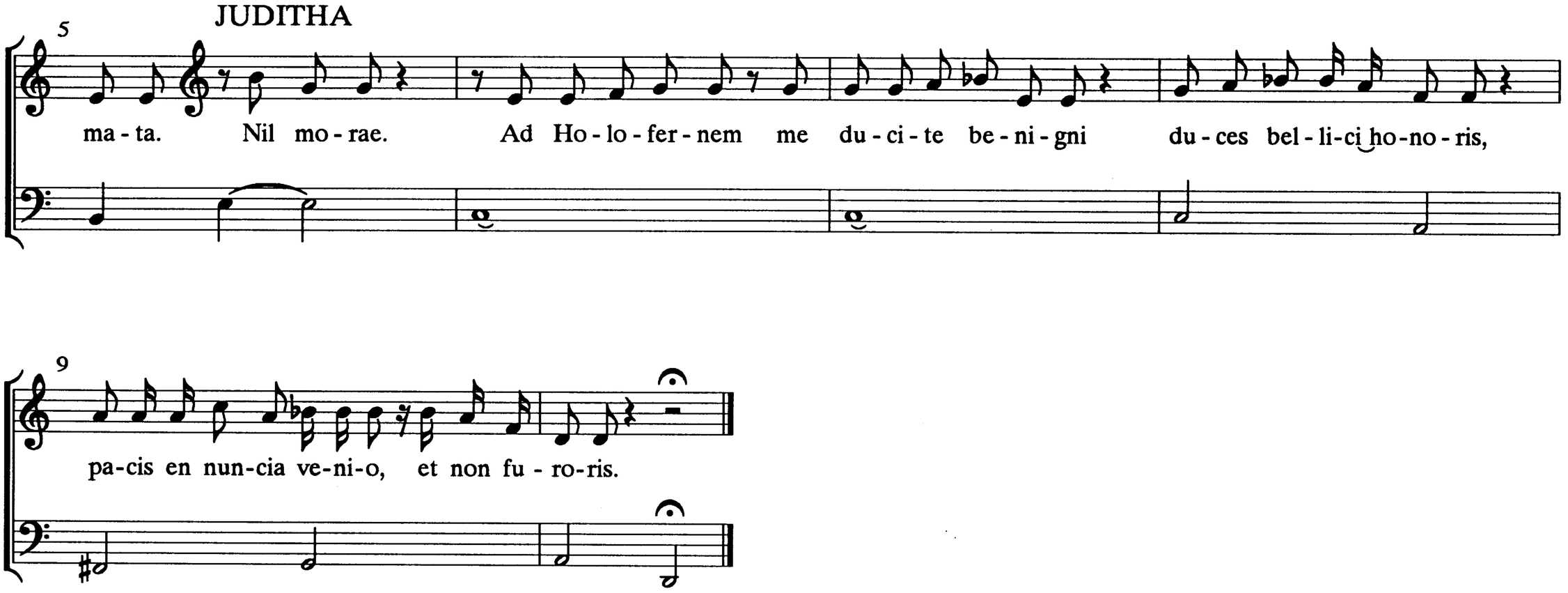
[Fine]

lae - tus plau-dit om - ni-um cla - - - - - - - mor. Ac tui

nu - mi - nis ho - no - ri lae - tus plau - dit om - nium cla - - - - - - - mor, om - nium cla - mor.

1.10 Recitativo (Abra, Juditha): Vide, humilis prostrata





1.11 Aria (Vagaus) with Chorus of Soldiers: O quam vaga, venusta

Hautbois 1

Hautbois 2

Violin 1

Violin 2

Viola

VAGAUS

*Basso continuo**

9

Solo

O quam va - ga, ve - nu - sta, o quam de - co - ra, o spes

19

[Tutti]

tr

tr

no - strae vic - to - riae, spes no - strae vic - to - riae u - ni-ca, et ve - ra.

O quam va - ga, ve - nu - sta, o quam

O quam va - ga, ve - nu - sta, o quam

O quam va - ga, ve - nu - sta, o quam

O quam va - ga, ve - nu - sta, o quam

6 7 6#

28

de - co - ra, o spes no - strae vic - to - riae, spes no - strae vic - to - riae u - ni-ca, et ve -

de - co - ra, o spes no - strae vic - to - riae, spes no - strae vic - to - riae u - ni-ca, et ve -

de - co - ra, o spes no - strae vic - to - riae, spes no - strae vic - to-riae u - - ni-ca, et ve -

de - co - ra, o spes no - strae vic - to - riae, spes no - strae vic - to - riae u - ni-ca, et ve -

36

Solo

Ten - to - ria vul - tu tuo Du - cis ho - no-ra et cunc-ta ab Ho - lo - fer - ne at - ten - -

ra,

ra,

ra,

ra,

46

[Tutti]

- - - - - - - - - de, et spe - ra.

Ten - to - ria vul - tu tuo Du - cis ho -

Ten - to - ria vul - tu tuo Du - cis ho -

Ten - to - ria vul - tu tuo Du - cis ho -

Ten - to - ria vul - tu tuo Du - cis ho -

56

no-ra et cunc-ta ab__ Ho - - lo - fer-ne at - ten - - - - - - - - -

no-ra et cunc - ta ab Ho - - lo - fer - ne at - ten - - - - - - -

no - ra et cunc - ta ab Ho - lo - - fer - ne at - ten - - - - - - - -

no - ra et cunc - ta ab Ho - lo - - fer - ne at - ten - - - - - - - de,

7♭ ♯ 6 7 6 7 6 7

64

- de, et spe - ra.

- de, et spe - ra.

- de, et spe - ra.

at - ten - de, et spe - ra.

1.12 Recitativo (Vagaus): Quem vides prope

VAGAUS

Quem vi-des pro-pe, a - spec-tu ter - ri-bi-li, et su - a-vi, quem quae-ris, ip-se hic est:

*Basso continuo**

5

a-mo-re, et fi-de, in ip-so pul-cra Si-on spe-ra, et con - fi-de.

1.13 Aria (Vagaus): Quamvis ferro, et ense gravis

Allegro

Violin 1

Violin 2

Viola

VAGAUS

*Basso continuo**

5

Quam - vis

9

fer - ro, et en - - se__ gra - - - - - - - - - vis dul - cis ta - men

13

et su - a - - - - - - - vis pro te Dux e - - rit, o bel - la, o

*[In Autograph 9 mm. of music crossed out at m.20].

17

bel - la. Quam - vis fer - ro et en - - se gra - - - - -

22

- - - - - - - - - - - - - - - - - - vis

26

dul - cis ta - men et_____ su-a - vis pro te Dux e-rit, o bel - la; su - a - - - -

31

- - - - - - - - - - - - - - - - vis pro__ te__ Dux

35

e - rit, o bel - la.

40

Ti - bi tua tu sors et fa-tum, nec per

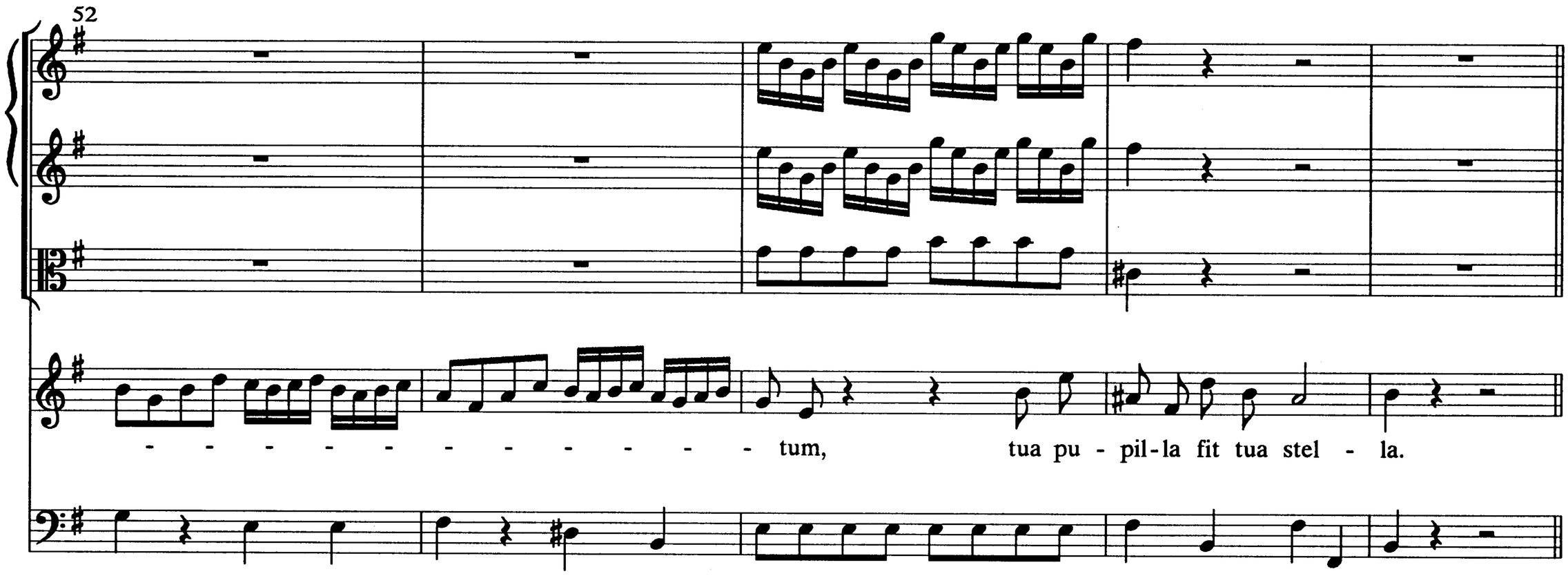
[Fine]

44

te fre-mit i - ra - - - - - - - - - - - - - - - tum, tua pu-

48

pil - la fit tua stel - - la, fre - mit i - - - - ra - - - - - -



Da Capo

1.14 Recitativo (Holofernes, Juditha): Quid cerno! Oculi mei

HOLOFERNES

Quid cer-no! O-cu-li me-i stu-pi-di quid vi-de-tis! So-lis, an cae-li splen-dor!

*Basso continuo**

5

Ah sum-mae pro-lis vin-cunt lu-mi-na su-a lu-mi-na so-lis. Sis-ti-te, vi-a-tri-ci prae-pa-ra-te Tro-

6

9

JUDITHA

phe-a, spar-gi-te flo-res, et ob-vi-ent Di-vae suae te-ne-ri A-mo-res. Sum-me Rex, stre-nu-e mi-les, Na-buc Re-gis

13

cor, cu-ius in ma-nu stat su-pre-ma po-te-stas, nu-tu-i cu-ius for-tu-na, et sors o-be-dit, et cunc-ta iu-ra

HOLOFERNES

17

su-a glo-ria con-ce-dit. O quam pul-cri-or in pul-cro vir-tus est o-re so-nans! Quid-nam pe-tis, su-a-vis-si-ma

JUDITHA

21

sup-plex? Non mi-hi, Pa-tri-ae me-ae spem sa-lu-tis ex-o-ro, et sic Be-thu-liae a te pa-cem im-plo-ro.

1.15 Aria (Juditha): Quanto magis generosa

JUDITHA

Viola d'amore

Violin 1

Violin 2

10

18

Quan - to ma - gis ge - ne - ro - sa,

27

plus vic - to - ri glo - ri - o-sa ve-nia vic-to ma-gis ca - - - - ra, ca - ra, ca - ra.

39

Quan - to ma - gis ge - ne - ro - sa, ge - ne - ro - sa,

50

plus vic - to - ri glo - ri - o - sa, glo - ri - o - - sa ve - nia

61

vic - to ma - gis ca - - - - - - - - - - - - ra, ma - gis ca - ra, ca - ra, ca -

ra.

83

90

O quam pul - cra tu-a po - ten-ti-a il-lu - stra-ta tu-a cle - men-ti-a!

Vla.

Vc.

Cb.

B.c.

5 4 3 5 4 3 *[Fine]*

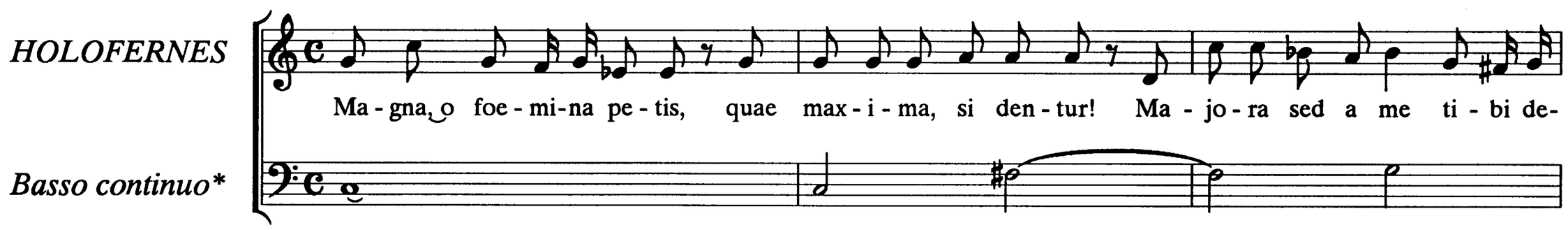
102

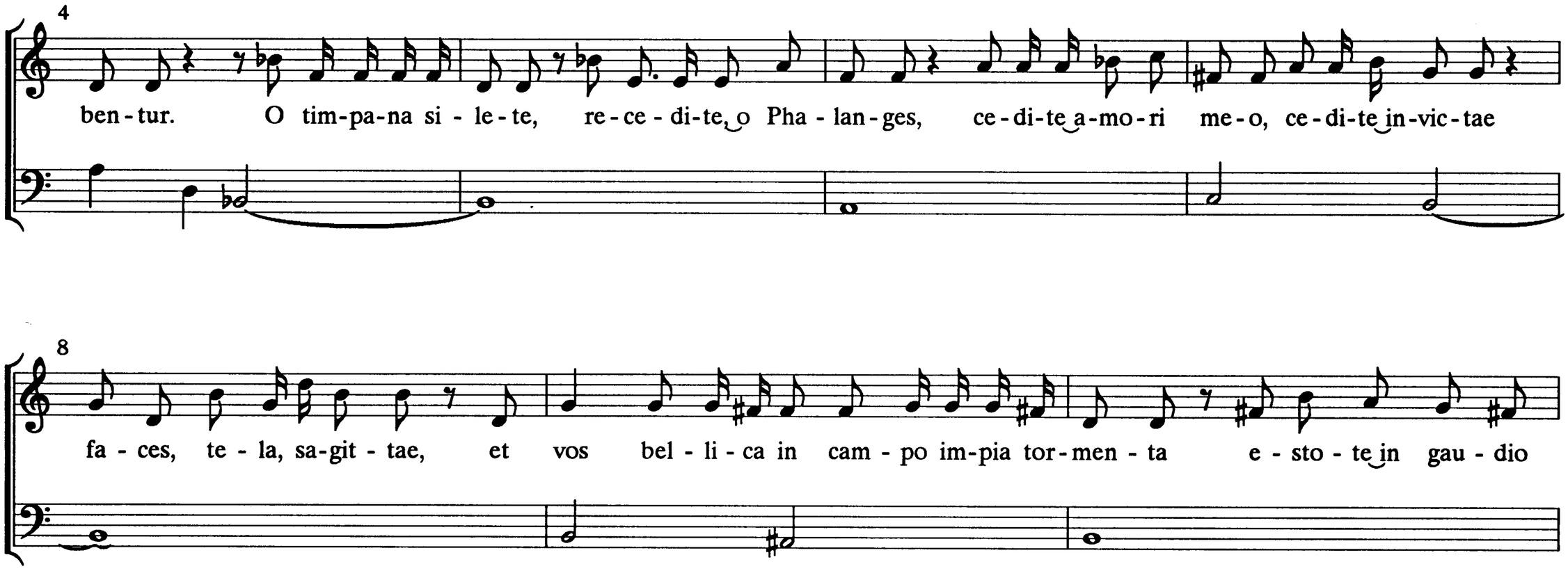
Par - ce Dux, par - ce Dux, ac tol-le a - ma - - - - - - - - - ra, tol - le a-ma -

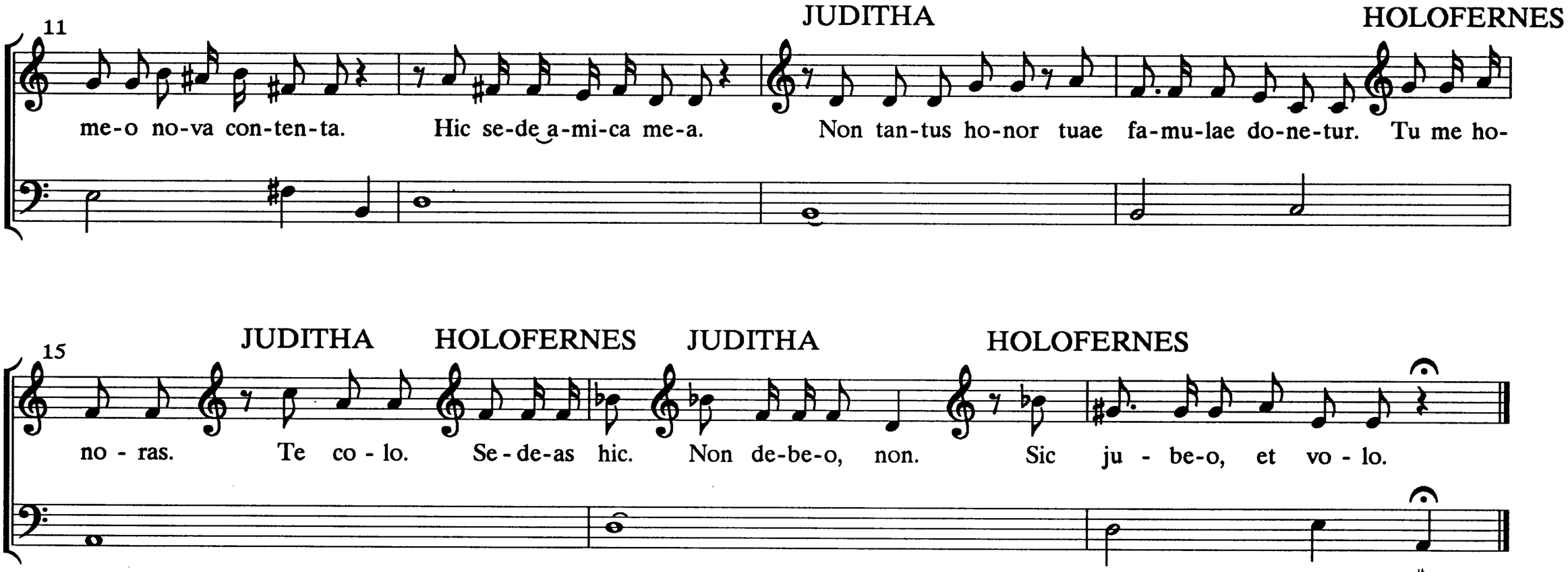
114

ra. Par - ce, par - ce, par-ce Dux, ac tol-le a - ma - - - ra, a-ma - ra.

1.16 Recitativo (Holofernes, Juditha): Magna, o foemina petis







1.17 Aria (Holofernes): Sede, o cara, dilecta speciosa

Allegro

Violin 1, 2

HOLOFERNES

Se - de, se - de, o ca - ra, ca - ra, ca - ra, di - lec-ta spe - cio - - - sa mea

*Basso continuo**

4

vi - vi - da ro - - - sa, di - lec - ta spe-cio - sa mea vi - - vi-da ro - sa, mea

8

ful - gi - da fax. Se - de, se - de. Se - de, se de, o

13

ca - ra, ca - ra, ca - ra, di - lec - ta spe-cio - sa, di - lec - ta spe-cio - sa mea vi - vi - da ro - sa, mea vi - vi-da ro-sa, o

18

ca - ra di - lec - ta, o ca - ra spe - cio - sa, o ca - ra mea ful - - gi-da, vi - - vi-da ro - sa, di -

22

lec - ta spe-cio-sa, mea ful-gi - da fax, mea ful-gi - da fax, di - lec - ta spe-cio-sa, mea ful-gi - da fax, mea

27

ful - gi - da fax.

32

Tu Mar - ti tri - um -

[Fine]

37

phan - ti, tu bel - li - co a - man - ti pul - cher - - - - - - - - - ri - ma Pax, pul -

41

cher - ri - ma Pax.

Tu Mar - ti tri - um -

45

phan - ti, tu bel - li - co a - man - ti pul - cher - ri - ma Pax, pul - cher - ri - ma Pax. Tu Mar - ti tri - um -

49

phan - ti, tri - um - phan - ti pul - cher - ri - ma Pax.

54

7

#

5 4 3

6 4 5 3

Da Capo

1.18 Recitativo (Juditha, Holofernes): Tu Judex es

JUDITHA

*Basso continuo**

Tu Ju - dex es, tu Do-mi-nus, tu po - tens in ex - er - ci-tu tan - to,

4

et tuae dex - trae vic-tri - ci sem - per a-spec - tu sint a - stra fe - li - ci.

HOLOFERNES

Fe - lix per te, ma - gi - sque fe - lix

8

e - ro, si dum se - pul - ta ma - net lux A - pol - li-nis un - da, me te di - gnum in con - vi-vi-o tu red - das, ut

12

me - li-us pa-cis no-strae a - ma-tae, et ca-rae, so - lem-ni-a te-cum pos-sim ce-le - bra-re.

JUDITHA

In - ter con-vi-via, et

16

da - pes tor - pe - scent la - bi-a me - a in je - iu - nio as - sue - ta: tri - stis, nec un-quam lae - ta in e - du-li-is a -

20

stric-ta ne-sci-a est de-li - tiae tan-tae a - ni-ma af - flic - ta.

1.19 Aria (Juditha): Agitata infido flatu

Violin 1

Violin 2

Viola

JUDITHA

*Basso continuo**

10

A - gi - ta - ta in - fi - do___

fla - tu___ diu vo - la - tu va - ga - bun - do mae - sta hi - run - do___,

14

mae - sta hi - run - do it plo - ran - - - - - - - - - -

18

22

7♮
♮

7
3♮

7♭

**[Music crossed out in Autograph at m.25.]*

25

- - - do bo - ni i - gna - ra.

A - gi - ta - ta in - fi - do

7♭

6
4
5
3♮

7♮

7♭
♮

29

fla - tu diu vo - la - tu va - ga - bun - do mae - sta hi - run - do, mae - sta hi -

7♭

7♭

33

run - do it plo - ran - - - - - - - - - - - - - -

36

do, plo - ran - - - - - - - - - - - - - - - - - -

39

- - - do bo - ni j - gna - ra.

43

Sed im - pul - su au - rae se - re - nae tan - tae ci - to o -

7♭

[Fine]

48

*[Music crossed out in Autograph at m.25.]

bli - ta poe - nae in di - lec - ta___ dul - cia tec - ta gau - dij ri - det haud a - va - - - - - -

7♮

53

- - - - - - - - - - - - ra, haud a - va - ra.

7♭ 7♭ 7♭ 7♮ 7♭

57

Sed im - pul - su au - rae se - re - nae tan - tae ci - to o - bli - ta

60

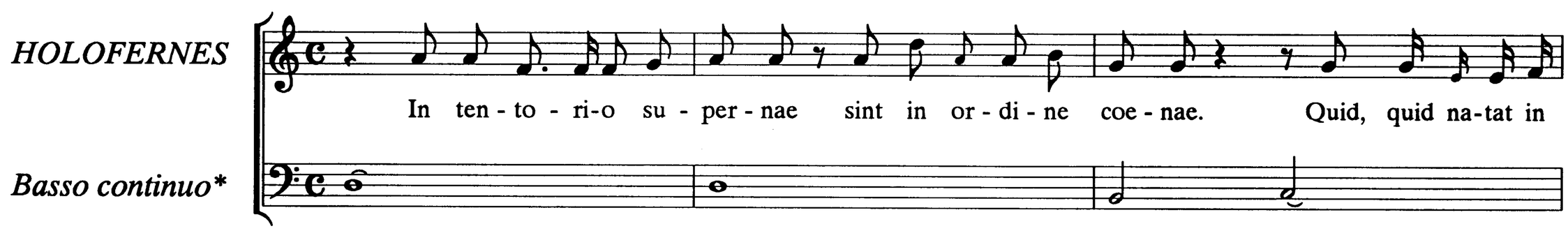
poe - nae in di - lec - ta dul - cia tec - ta gau - dij ri - det haud a - va - -

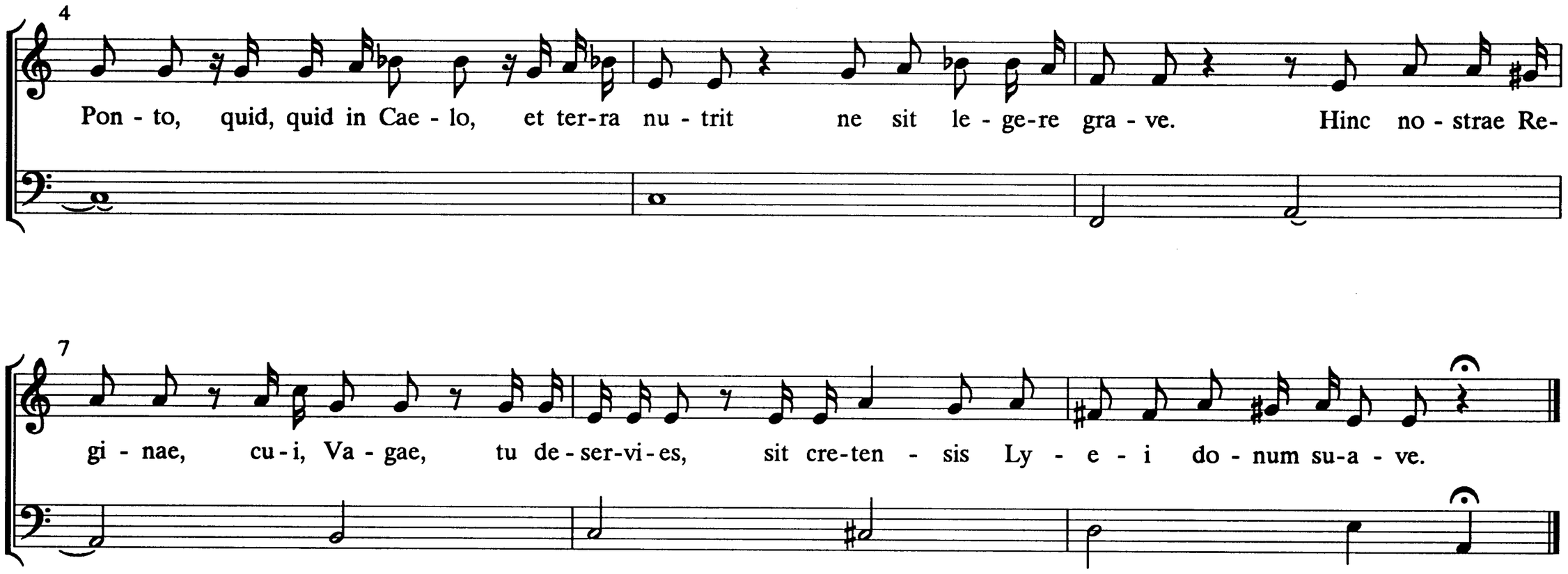
63

- - - - - - - - - - - - - - - - ra, haud a - va - - ra.

Da Capo

1.20 Recitativo (Holofernes): In tentorio supernae





1.21A Aria (Vagaus) and Chorus: O servi volate

VAGAUS

4 Tiorbe

Cembali soli

6

O

13

ser - vi vo-la - te, et Do - mi-no me - o vos men - sas pa-ra - te si pro - xi-ma nox__, si pro - xi - ma nox.

18

O ser - vi vo - la - - -

24

- - te, vo - la - - - - - - - - - - - - - - te

29

— vos men - sas pa - ra - te, vo - la - te, pa - ra - te, si pro - xi - ma nox, si pro - xi - ma nox, vo - la - te si

6
5

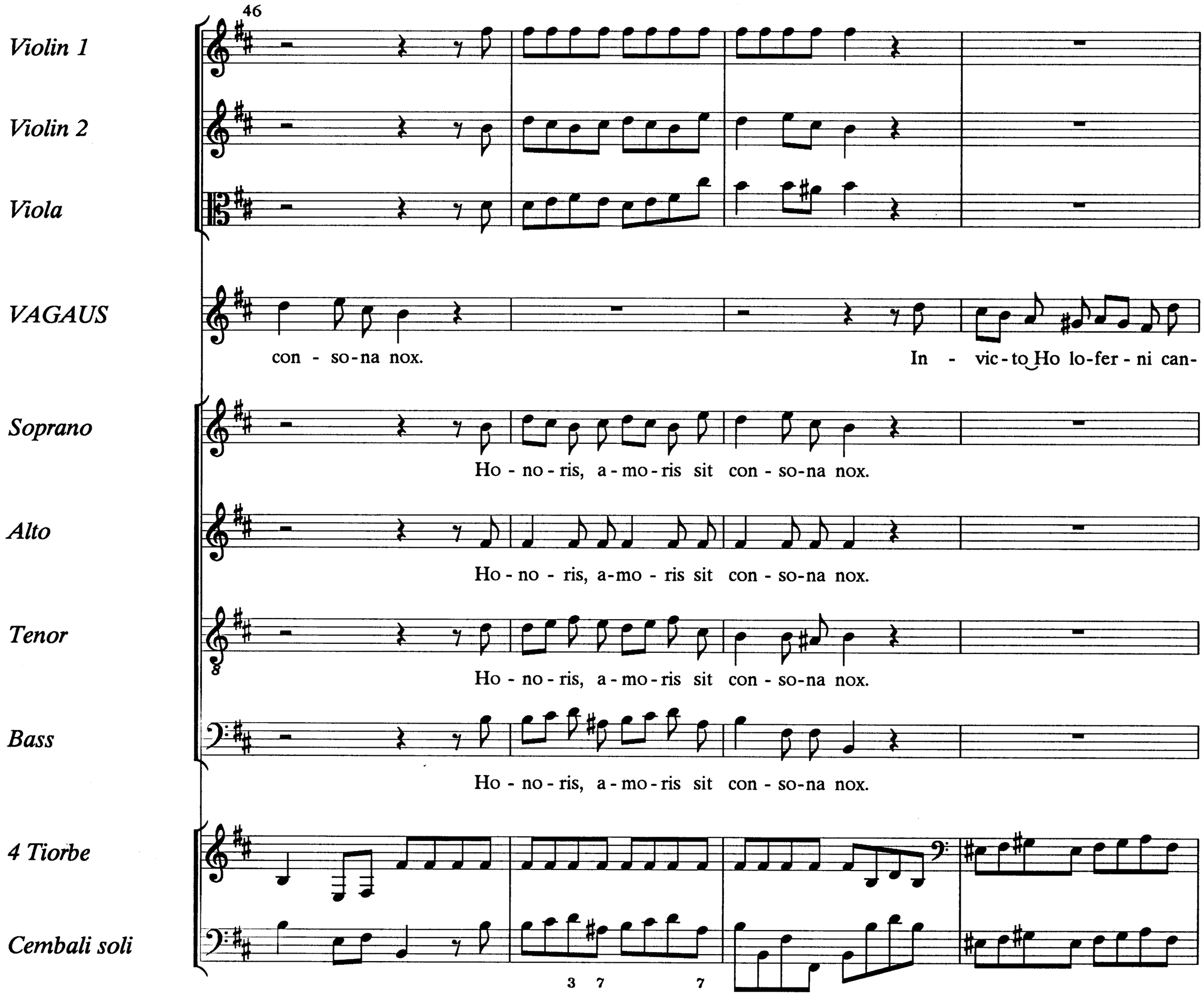
34

pro - xi - ma nox.

40

In vic - to Ho - lo - fer - ni can - te - mus al - ter - ni, ho - no - ris, a - mo - ris sit

[Fine]


46
Violin 1
Violin 2
Viola
VAGAUS
con - so-na nox.
In - vic-to Ho lo-fer - ni can-
Soprano
Ho - no - ris, a - mo - ris sit con - so-na nox.
Alto
Ho - no - ris, a-mo - ris sit con - so-na nox.
Tenor
Ho - no - ris, a - mo - ris sit con - so-na nox.
Bass
Ho - no - ris, a - mo - ris sit con - so-na nox.
4 Tiorbe
Cembali soli
3 7
7

50

te - mus al - ter - ni, ho - no - ris, a - mo - ris sit con - so-na nox.

Ho - no - ris, a - mo - ris sit con - so - na nox.

Ho - no - ris, a - mo - ris sit con - so - na nox.

Ho - no - ris, a - mo - ris sit con - so - na nox.

Da Capo

1.21B Aria (Vagaus): O servi volate [*per la Sig.ra Barbara*]

Allegro

Violin 1, 2

Viola

VAGAUS

*Basso continuo**

10

O ser-vi vo - la-te, et Do-mi-no me-o vos men-sas pa - ra-te si pro-xi-ma nox, si pro-xi-ma nox; vo-

21

la - - - - - - - - - - - - - te si pro-xi-ma nox, si pro-xi-ma nox.

32

In -

[Fine]

42

vic-to Ho-lo - fer-ni can - te - mus al - ter-ni, ho - no-ris, a - mo-ris sit con-so-na nox.

52

In - vic - to Ho-lo - fer-ni can - te - mus al - ter-ni ho - no-ris, a - mo-ris sit con-so-na nox, sit con-so-na nox.

Da Capo

1.22 Recitativo (Vagaus, Abra): Tu quoque hebraica ancilla

VAGAUS

Tu quo - que he - bra - i-ca an - cil - la in no - stro gau - di - o tan - to e - ris in cor - de

*Basso continuo**

ABRA

4

tu - o lae - ta, et tran - quil - la. Quam au - dac - ter di - scur - rit non mi-nus ser - vus suo Do - mi - no ne - quam.

8

Pro-pe-re-mus Ju-di-tha: u-bi-que sem-per te-cum spe-rans in Cae-lis e-ro Do-mi-nae me-ae so-cia fi-de-lis.

1.23 Aria (Juditha): Veni, veni, me sequere fida

Salmoé
[shawm]

Violin 1, 2

Viola

JUDITHA

*Basso continuo**

Con sordini

Con sordini

4

tr

7

10

13

Ve-ni, ve - ni, me se - que-re fi - da A - bra a - ma - ta, spon - so or -

16

ba - ta. Tur - tur ge - - - - - - - - - - - - - -

19

- mo, ge - mo ac spi - ro in te.

22

Ve - ni, ve - ni, me se - que-re fi - da A - bra a - ma-ta, spon - so or - ba - ta.

25

tr

Tur - tur ge - - - - - - - - mo,

28

tr

tur - tur ge - - - - - - - - - - - - - - - - - -

Tasto solo

31

- - - - mo, ac spi - ro, ac spi - ro in te _____ , tur - tur

34

ge - - - - - - - - - - mo, ac spi - ro in te.

38

41

Di - rae sor - tis tu so - cia con-fi - da de - bel - la - ta sor - te in - gra-ta, sor - te in -

[Fine]

44

gra - ta, so - ciam lae - - - - - - - - - - - tae ha-be - bis

47

me; de - bel - la - ta sor - te in - gra - ta, sor - te in - gra - ta,

50

so - ciam lae - - - - - - - - - - - tae ha - be - bis me.

Da Capo

1.24 Recitativo (Abra): Venio, Juditha, venio

ABRA

Ve-ni-o, Ju-di-tha, ve-ni-o: a - ni-mo fa - ve, a - mo - ri cre - de tu - o nil e-rit gra - ve.

*Basso continuo**

1.25 Aria (Abra): Fulgeat sol frontis decorae

Violin 1, 2

ABRA

*Basso continuo**

10

19

Ful - ge - at sol fron - tis de - co - rae, et af - flic - tae a - beat Au -

29

ro - rae ros a va - ga tua pu - pil - la, ros a va - - - - - - - - -

38

- - - - - - - - - ga tua pu - pil - la. Ful - ge - at

47

sol fron - tis de - co - rae, et___ af - flic - tae a - beat__ Au - ro - rae ros a

57

[In Autograph 6 meas. crossed out beginning m. 60]

va - - - - - - - - - - - - - ga, ros a va - ga tua pu - -

65

pil - la, ros a va - ga tua pu - pil - la, et af - flic - tae a - beat Au -

73

ro - rae ros a va - ga tua pu - pil - la.

84

93

A - ma, lan - gue, fin - ge ar - de - re

[Fine]

102

no - strae sor - ti si fa - ve - re po - test u - na tua fa - vil - la.

111

A - ma, lan - gue, fin - ge ar - de - re no - strae sor - - ti

119

si__ fa - - ve - re po - - test u - - na tua fa - vil - la, tua fa - vil - la.

Da Capo

1.26 Recitativo (Abra): In Urbe interim pia

ABRA

In Ur - be in - te-rim pi - a in - cer - tas au-di vo - ces, au-ra le - vis fert mur-mur

*Basso continuo**

4

vo - ti, et glo-ri-ae, cre-do, tu - ae. Ge - munt, et o-rant u - na vir - gi-nes Ju - da, in - cer-tae sor - tis su - ae.

Segue il Coro

1.27 Chorus: Mundi Rector de Caelo

Allegro

Pianissimo sempre tutti gl'istromenti

Violin 1

Violin 2

Viola

Le voci in lontano

Soprano

Alto

Tenor

Bass

*Basso continuo**

6♯ 7

Pianissimo sempre tutti gl'istromenti

11

Mun - di Rec - tor de Cae - lo mi - can - ti au - di pre - ces, au - di pre - ces, et

Mun - di Rec - tor de Cae - lo mi - can - ti au - di pre - ces, au - di pre - ces, et

Mun - di Rec - tor de Cae - lo mi - can - ti au - di pre - ces, au - di pre - ces, et

Mun - di Rec - tor de Cae - lo mi - can - ti au - di pre - ces, au - di pre - ces, et

3 6♯

21

su - sci - pe vo - - - - ta quae de cor - de pro te di - mi - can - ti sunt pie - ta - tis in si - nu de -

su - sci - pe vo - - - - ta quae de cor - de pro te di - mi - can - ti sunt pie - ta - tis in si - nu de -

su - sci - pe vo - - - - ta quae de cor - de pro te di - mi - can - ti sunt pie - ta - tis in si - nu de -

su - sci - pe vo - - - - ta quae de cor - de pro te di - mi - can - ti sunt pie - ta - tis in si - nu de -

♮ ♯ 7♭ 5 ♮

32

2 soli primi violini

2 soli soprani

vo - - - - - ta. In Ju - di - tha tuae le - gi di - ca - ta flam - mas dul - cis, flam - mas

vo - - - - - ta.

vo - - - - - ta.

vo - - - - - ta.

42

dul - cis tui a - mo - ris ac - cen - - - - de fe - ri - ta - tis sic ho - stis do - ma - ta in Be -

52

Tutti

thu-liae spem pa-cis in-ten - - - - de. Re-di, re-di iam Vic-trix pu-gnan-do in ci-

Re-di, re-di iam Vic - trix pu-gnan-do in ci-

Re-di, re-di iam Vic - trix pu-gnan-do in ci-

Re-di, re-di iam Vic - trix pu-gnan-do in ci-

62

li-cio, in ci - li-cio in pre-ce re-vi - - - - - ve de Ho-lo - fer-ne sic ho-die trium-

li-cio, in ci - li-cio in pre-ce re-vi - - - - - ve de Ho-lo - fer - ne sic ho-die trium-

li - cio, in ci - li - cio in pre-ce re - vi - - - - - ve de Ho-lo - fer - ne sic ho - die trium-

li - cio, in ci - li - cio in pre-ce re - vi - - - - - ve de Ho-lo - fer - ne sic ho - die trium-

72

phan-do pia Ju - di - tha per sae - cu - la vi - - - - - ve.

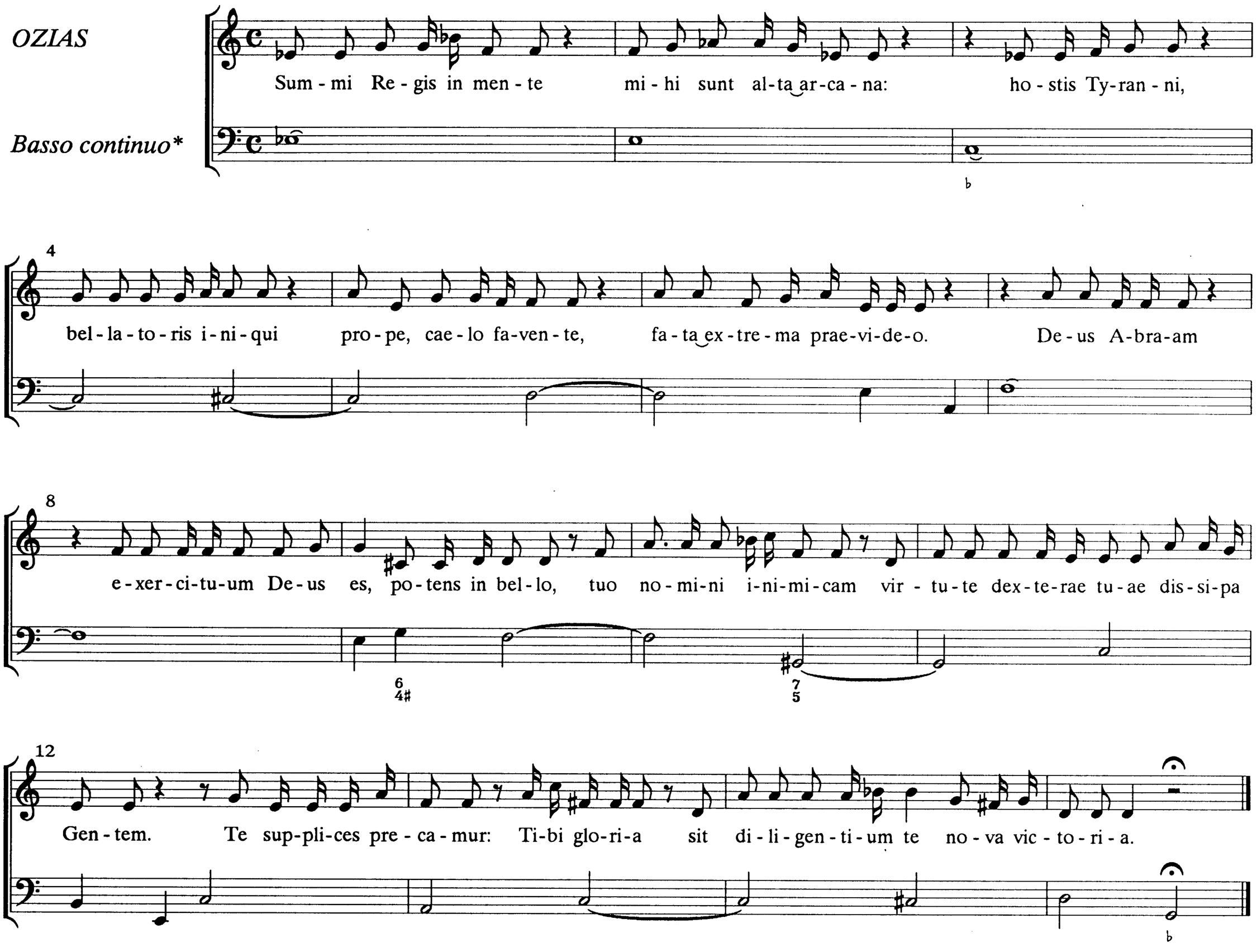
phan - do pia Ju - di - tha per sae - cu - la vi - - - - - ve.

phan - do pia Ju - di - tha per sae - cu - la vi - - - - - ve.

phan - do pia Ju - di - tha per sae - cu - la vi - - - - - ve.

PART TWO

2.1 Recitativo (Ozias): Summi Regis in mente



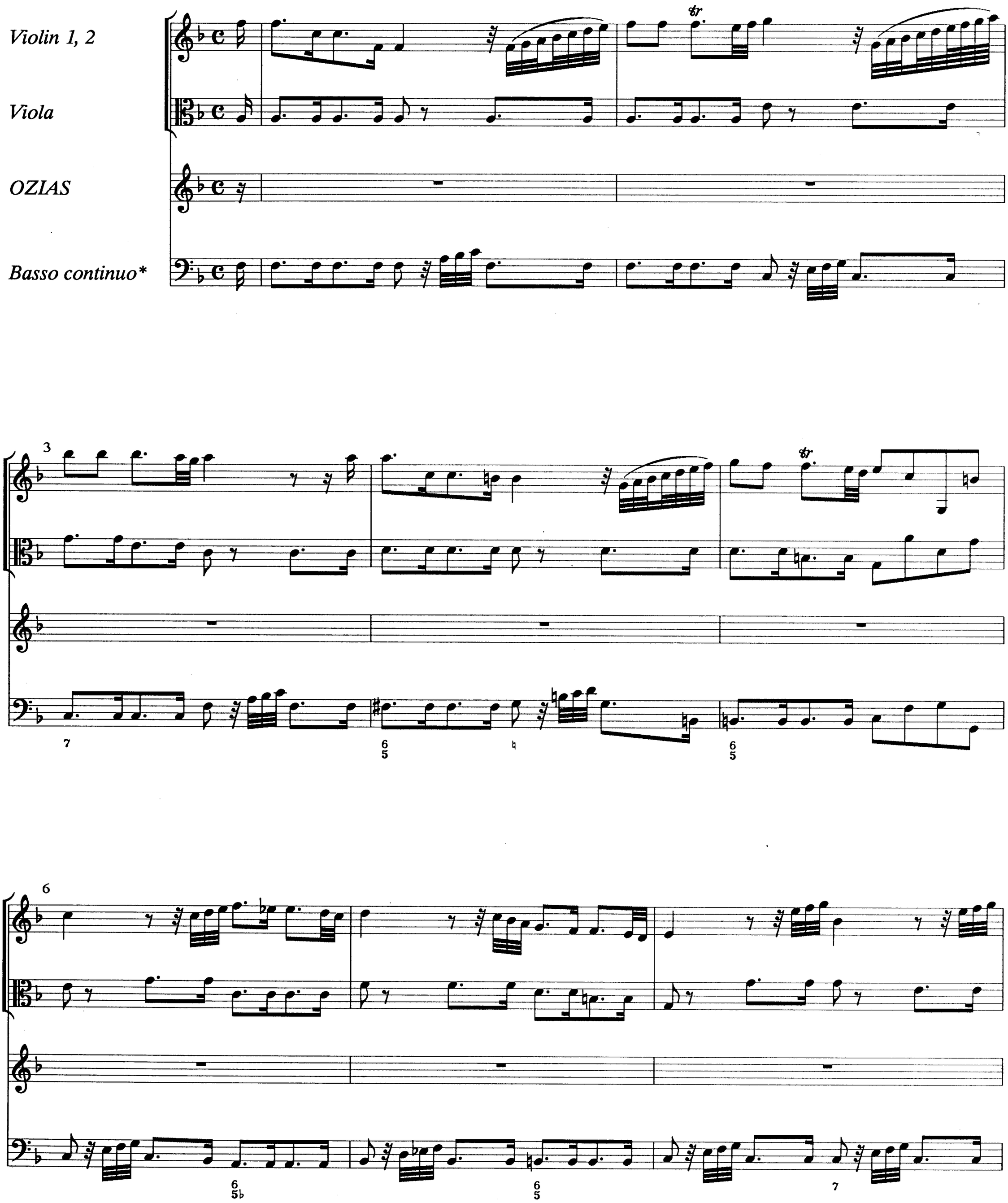
2.2 Aria (Ozias): O Sydera, o stellae

Violin 1, 2

Viola

OZIAS

*Basso continuo**



9

O Sy - de - ra, o

12

stel - - lae, cum lu - - na ca - den - ti e - sto - - te___ fa -

7

14

cel - lae in ho - - stem__ fe - - ra - - - - - - - - - -

16

- - - - - - - - - - - - les, fe - ra - - les.

19

tr

O Sy - de - ra, o

21

stel - lae, cum lu - na___ ca - - den - ti, cum lu - na___ ca - - den - ti e -

24

sto - - te fa - cel - lae in ho - stem fe - ra - - - - - - - - - -

27

30

- - - - - - - - - les, fe - ra - les.

33

Cum noc - te fe - li - - - ci ru - ant im - pii i - ni -

36

[Fine]

39

mi - ci, ru - ant im - pii i - ni - mi - ci, et so - - - le sur -

41

gen - ti, et so - le sur - gen - ti sint lu - ces mor - ta - - - - - - - -

44

- - - - - - - - - - - - - les, mor - ta - les,

47

et so - le sur - gen - ti sint lu - ces mor - ta - - - - - - - -

50

- - - - - - - - - - - - - les, sint lu - ces mor - ta - - les.

Da Capo

2.3 Recitativo (Ozias, Holofernes): Jam saevientes in hostem

OZIAS

*Basso continuo**

Jam sae-vi-en-tis in ho-stem ca-stae no-strae Ju-di-thae gra-tae sunt Cae-lo pre-ces, tri-um-

HOLOFERNES

phan-do ad nos ci-to re-di-bit, et Du-ce a-bla-to ri-a gens pe-ri-bit. Nox in um-bra dum sur-git, ra-di-

an-te in ma-re sol lu-mi-ne ca-dit; sed tu pul-cra Ju-di-tha lu-mi-no-se mi sol in cae-co or-ro-re re-

sur-gis co-ram me vi-vi-do ar-do-re.

2.4 Aria (Holofernes): Nox obscura tenebrosa

Violin 1

Violin 2

Viola

HOLOFERNES

*Basso continuo**

Con l'organo

10

21

Nox ob - scu - ra te - ne-

34

bro - sa, te - ne - bro - sa, nox ob - scu - ra te - ne - bro - sa,

47

te - ne - bro - sa per te ri - det lu - mi - no - sa mi - ro___ ful - gi - da splen -

59

do - - - re, splen - do - re, mi - ro___ ful - gi - da splen - do - re.

70

Nox ob - - scu - ra te - ne - bro - sa, te - ne - bro - sa per te

82

ri - det lu - mi - no - sa, lu - mi - no - sa, per te ri - det lu - mi - no - sa,

7♭

94

lu - mi - no - sa mi - ro___ ful - gi - da splen - do - - - - - - - - - re;

106

nox ob - scu - ra te - ne - bro - sa, te - ne - bro - sa per te ri - det lu - mi - no - sa mi - ro

Tasto solo

7

118

ful - gi - da ni - to - re.

129

Ne - - que lu - cis no - vae Au -

[Fine]

141

ro - ra tam su - - per - ba tam de - co - ra vic - ta tuo sur -

152

get splen - do - - - - - - - - - - - - - re, splen - do - re.

6♭ ♯ 7

163

Ne - que lu - cis no - vae Au - ro - ra tam su - per - ba

6/4 5/3 ♯ 7

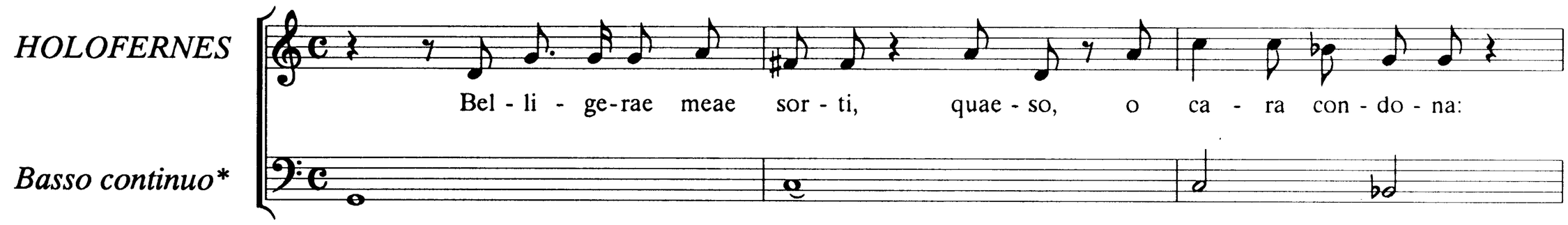
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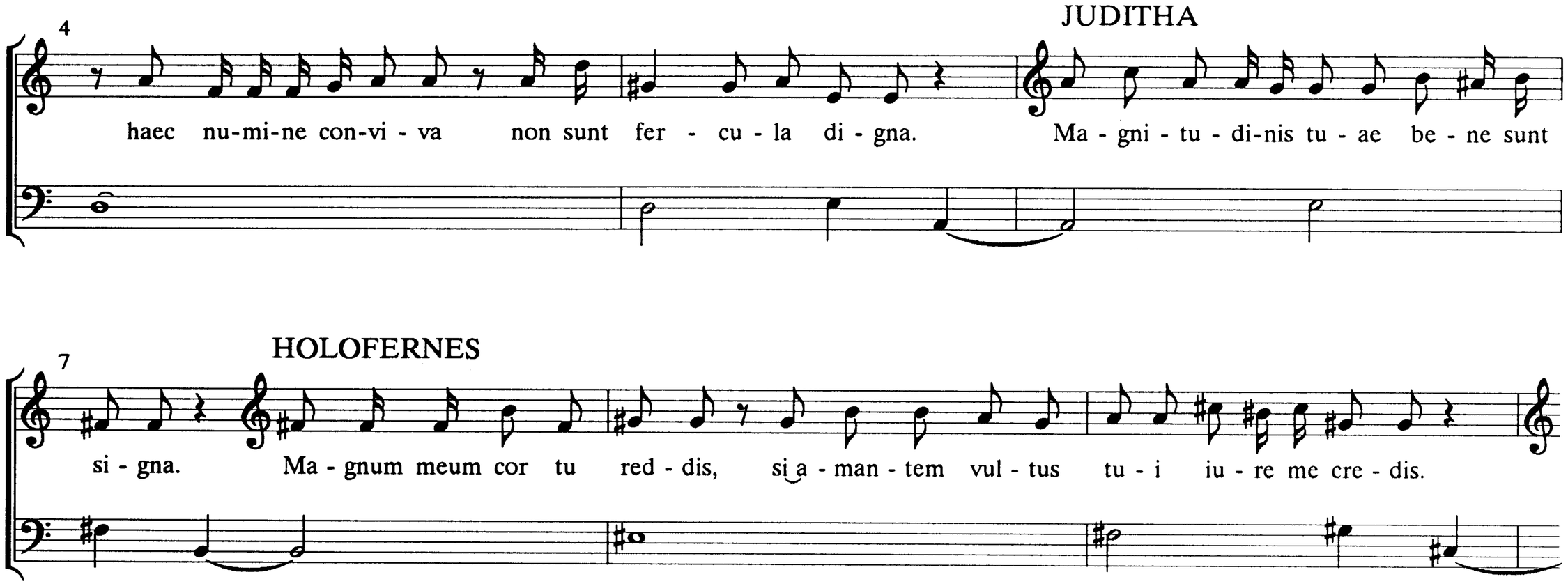
tam de - co - ra vic - ta tu - o sur - get splen - do - - - - - re, splen - do - re.

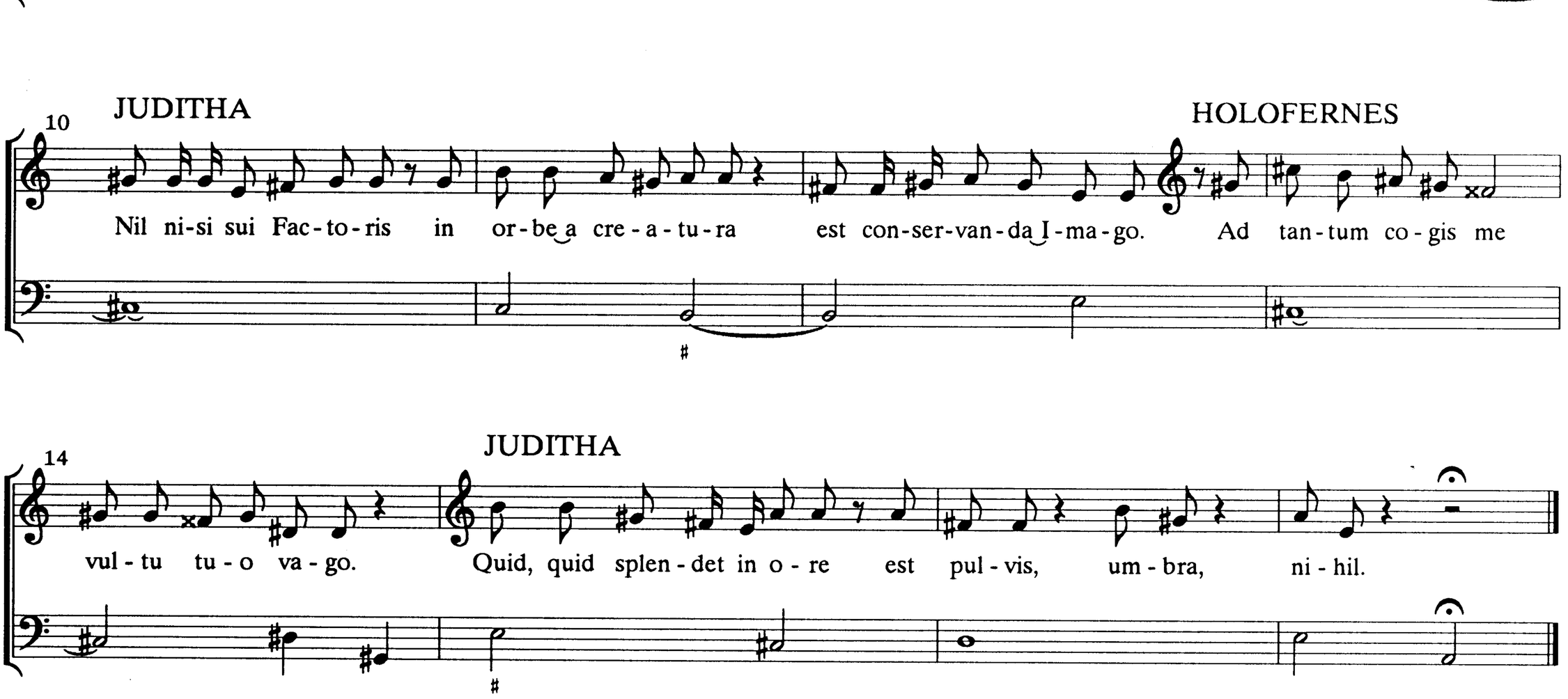
7 ♭ ♮

Da Capo

2.5 Recitativo (Holofernes, Juditha): Belligerae meae sorti







2.6 Aria (Juditha): Transit aetas, volant anni

Mandolin solo

JUDITHA

Violini soli pizzicati

8

17

Tran - sit__ ae - tas,

26

vo - lant an - ni, no - stri dam - - - - - - - - ni cau - sa su - mus.

35

tr

Tran - sit ae - tas, vo - lant an - ni,

44

tran - sit ae - tas, vo - lant an - ni, no - stri dam - - - - - - - - -

53

- - - - - - ni, no - stri dam - - - - - - - - -

62

- - - ni cau - sa su - - mus.

71

80

Vi - vit a - ni - ma im - mor - ta - lis si vi - ta - lis a - mor, i - gnis,

[Fine]

90

cunc-ta fu - mus, cunc - ta fu - mus; vi - vit a - ni -

100

ma im - mor - ta - lis si vi - ta - lis a - mor, i - gnis, cunc - ta fu - mus, a - mor,

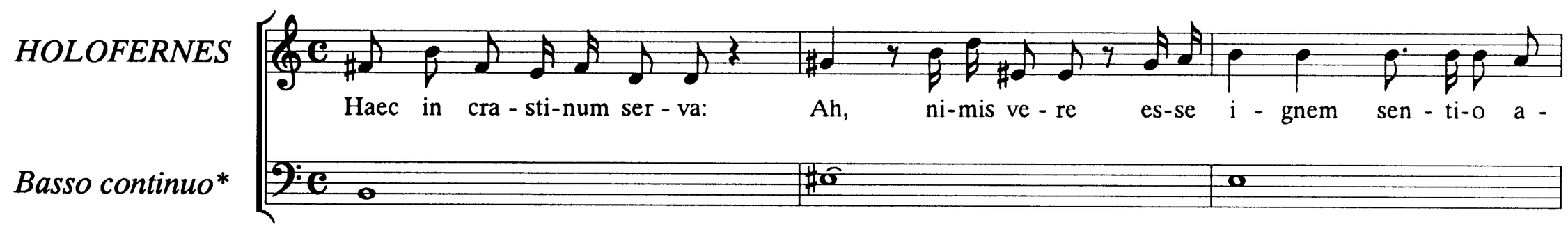
109

i - gnis, cunc - ta fu - mus.

118

Dal Segno

2.7 Recitativo (Holofernes, Juditha): Haec in crastinum serva



2.8 Aria (Holofernes): Noli, o cara, te adorantis

Largo

Hautbois

HOLOFERNES

Organo, treble

Organo, bass

4

8

10

No - li, o

13

ca - ra, te a-do-ran - tis vo-to Du - cis non fa - ve - re, vo-to Du - cis non fa - ve - - - re.

17

19

No - li o ca - ra, ca - ra, ca - ra, te a - do -

21

ran - tis vo - to Du - cis non fa - ve - re, te a-do - ran - - - - - -

23

25

- - - - - - tis vo - to Du - cis fa - ve - re,

28

Tasto solo

31

33

et su - spi - ria a - ni - mae a -

[Fine]

35

man - tis sal - tem di - sce non hor - re - re, sal - tem di - sce non hor -

37

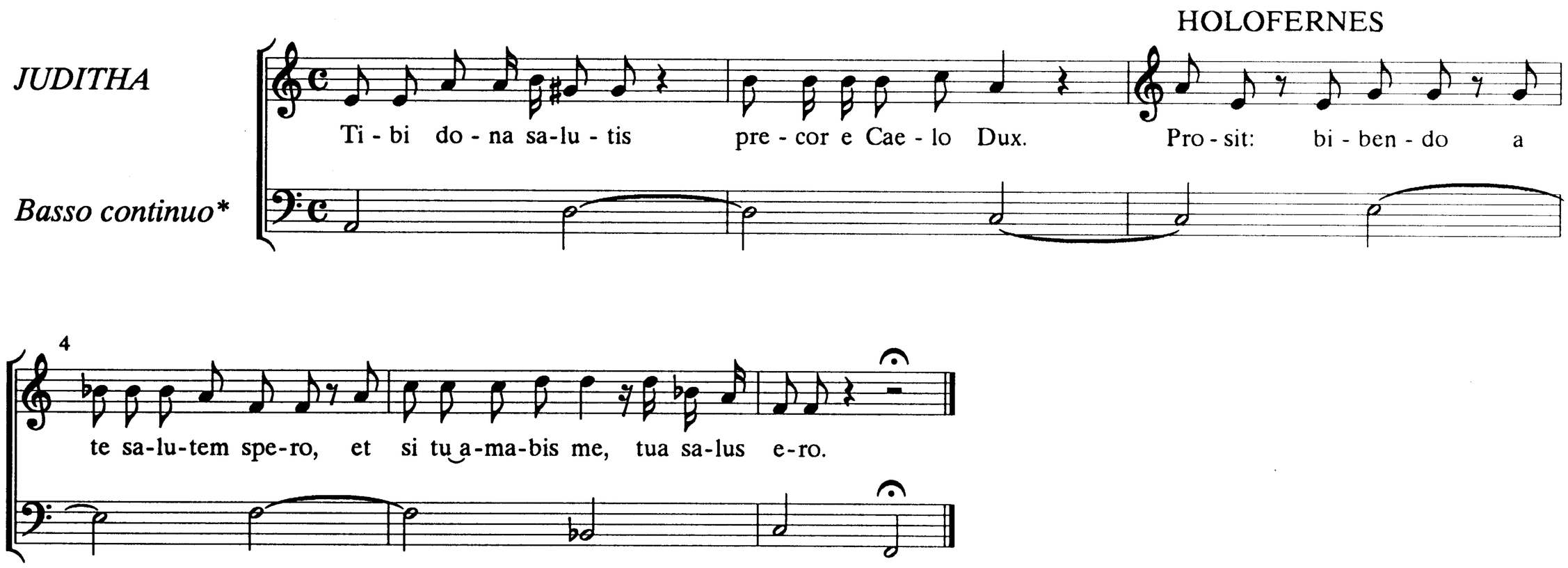
re - - - - - - - - - re, non hor - re - re; et su -

40

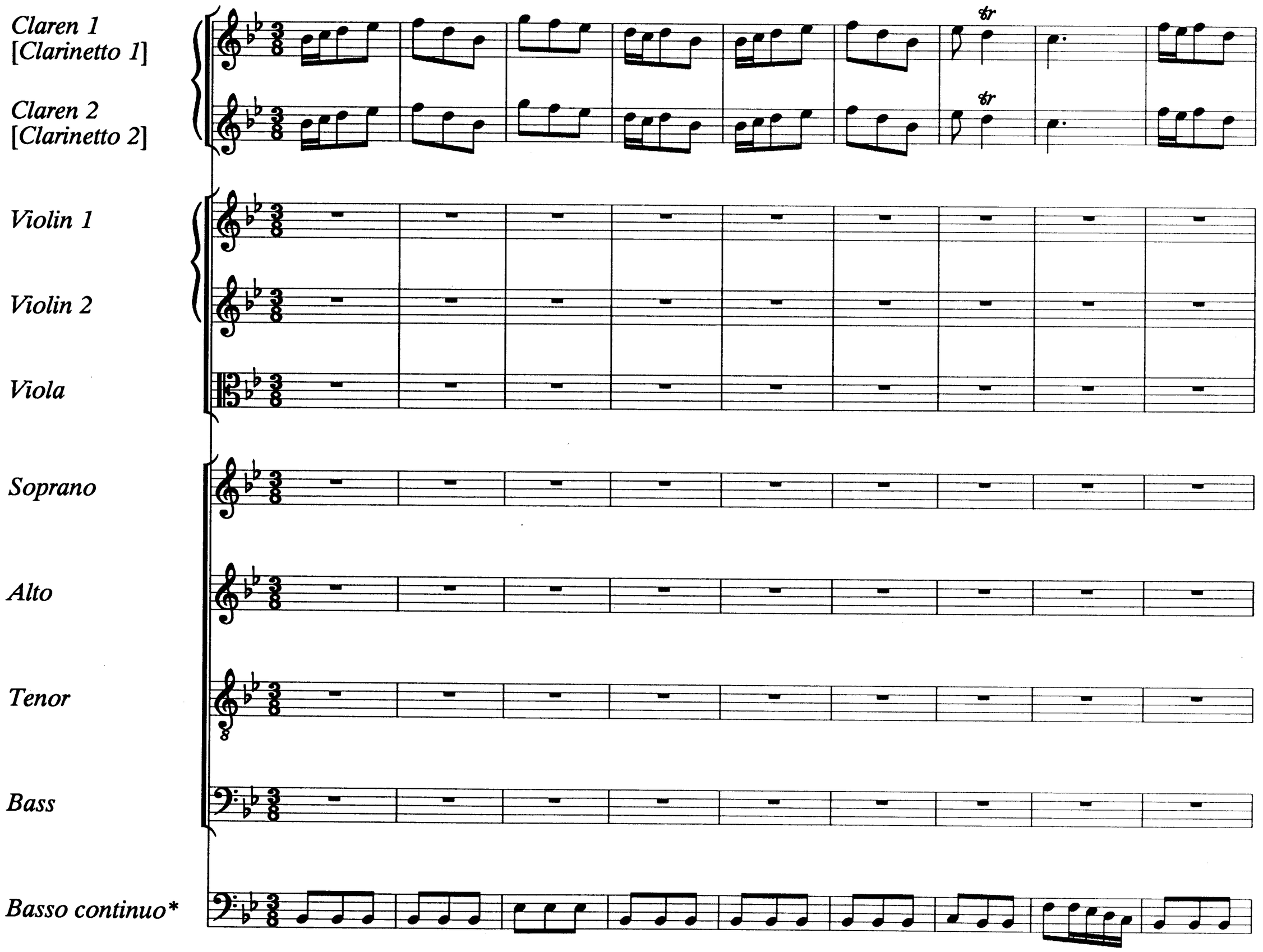
spi - ria a - ni - mae a - man - tis sal-tem di - sce non hor - re - - re.

Da Capo

2.9 Recitativo (Juditha, Holofernes): Tibi dona salutis



2.10 Chorus of Drunken Soldiers: Plena nectare non mero



10

Ple - na nec - ta - re non

Ple - na nec - ta - re non

Ple - na nec - ta - re non

Ple - na nec - ta - re non

21

me - ro au - re - a po - cu - la al - mi a - mo - res myr-to et ro - sis co - ro - na - - - -

me - ro au - re - a po - cu - la al - mi a - mo - res myr-to et ro - sis co - ro - na - - - -

me - ro au - re - a po - cu - la al - mi a - mo - res myr-to et ro - sis co - ro - na - - - -

me - ro au - re - a po - cu - la al - mi a - mo - res myr-to et ro - sis co - ro - na - - - -

31

Solo

- - te, co - ro - na - - te. Et in mu - tu-o

- - te, co-ro - na - - te. Et in mu - tu-o

- - te, co-ro - na - - te. Et in mu - tu-o

- - te, co-ro - na - - te. Et in mu - tu-o

41

gau - dio ve - ro ho - rum nu - mi - num ar - do - res dul - ci flam - ma pro - spe - ra - te.

gau - di-o ve - ro ho - rum nu - mi - num ar - do - res dul - ci flam - ma pro - spe - ra - te.

gau - di-o ve - ro ho - rum nu - mi - num ar - do - res dul - ci flam - ma pro - spe - ra - te.

gau - dio ve - ro ho - rum nu - mi - num ar - do - res dul - ci flam - ma pro - spe - ra - te.

D. C. il Ritornello sino al Segno

2.11 Recitativo (Holofernes): Tormenta mentis tuae

HOLOFERNES

Tor - men - ta men - tis tu - ae fu - gi-ant a cor - de, et ca - li - cem su -

*Basso continuo**

4

men - do vi - vat glo - ria Ju - di - thae, et bel - li fa - ce ex - tinc - ta, a - mor per te vi - vat in pa - ce.

2.12 Aria (Juditha): Vivat in pace

Violin 1

Violin 2

Viola

JUDITHA

Con sordini

Con sordini

Vi - vat in pa - - ce, et

pax reg-net sin-ce - - ra, et in Be-thu-lia fax___ sur-gat a - mo - ris, sur - gat a-

15

mo - - ris.

In
In

18

pa - ce sem - per stat lae - ti - tia ve - ra, nec am - plius bel - la sint cau -
pa - ce a - ni - ma mea tu cunc - ta spe - ra, si pax so - la - tium est no -

21

sa do lo - ris, cau - sa do - lo - ris.
stri moe - ro - ris, no - stri moe - ro - ris.

In

25

pa - ce bo - ne Deus cunc - ta tu fa - cis, et ca - ra, ca - ra, ca - ra ti - bi sunt mu -

29

ne - ra pa - cis, mu - ne - ra pa - cis.

33

2.13 Recitativo (Juditha): Sic in Pace inter hostes

JUDITHA

Sic in Pa - ce in-ter ho - stes sit mea Pa-tri-a i-no - fen - sa. Sed quid

*Basso continuo**

4

vi-de-o! Ho-lo - fer - nes ac - cen - sus me - ro su - o dor - mit in men - sa! Con - sur - gam.

7

Ve-stro Du-ci huc ac-cur-ri-te, o ser-vi: huc A-bra ve-ni, hic in ten-to-rio stan-tes, dum dor-mit i - ni-mi-cus pre-

11

ce-mur ve - re De-um nos vi-gi - lan-tes.

2.14 Aria (Vagaus): Umbrae carae

Flauto [dolce] 1
Flauto [dolce] 2
Violin 1
Violin 2
Viola
VAGAUS
Violoncello
Contrabass

9

Um-brae

20

ca - - - - - - - - - rae, um-brae ca-rae, au-rae a-do-ra-tae, au-rae a-do-ra - tae

30

tr

deh gra-tae spi - ra-te, deh gra-tae spi - ra - - te ; si Do-mi-nus

40

dor - mit stet ta - ci-ta gens, stet ta - - - - - - ci-ta gens.

51

Um - brae ca - - - - - - - rae, ca - rae, au - rae a - do -

61

tr

tr

ra - tae deh gra - tae spi - ra - te; si Do - mi - nus dor - mit stet ta - - - - - - - - -

72

- - ci - - ta gens, ta - - ci - - ta gens.

83

A cu-ra tam

[Fine]

97

gra - - - - - - - - - - vi_____ in som - - - - - - no__ su - a - vi sit

108

pla - ci - da mens_____, sit pla - - ci-da mens, sit pla - ci-da mens.

118

D. C. dal Segno

2.15 Recitativo (Vagaus, Judith, Abra): Quae fortunata es tu

VAGAUS

*Basso continuo**

Quae for-tu-na-ta es tu, va-ga Ma-tro-na, quae de tam stre-nuo Du-ce tri-um-pha-sti, et

JUDITHA

4

ho-sti-um do-ma-to-rem tu do-ma-sti. Fa-xit de Cae-lo Rex, Re-ges qui re-git, et

7

cor-dis mei de-vo-ta ex-au-di-at pi-e-tas De-i su-spi-ri-a et vo-ta.

VAGAUS

10

Be-ne in tha-la-mo quie-scat, men-sas tol-lo, et hic pul-cra Ju-di-tha po-tes cum Du-ce

13

tu-o so-la lae-ta-ri, et poe-nas cor-dis tu-i tu con-so-la-ri. Sed huc an-cil-la ve-nit, jam fe-sti-nans di-

JUDITHA

17

sce-do, et sic a-mo-ri tu-o lo-cum con-ce-do. Be-ne ve-ni-sti, o fi-da, en tem-pus no-strae glo-ri-ae, et

ABRA

21

su - spi - ra - ta tan - dem ho - ra vic - to-ri-ae. Cunc - ta fau - ste suc - ce - dant, et ti - bi, o mea Ju -

JUDITHA

24

di - tha e - ris, et Pa - triae tu - ae, sa - lus, et vi - ta. Nil ul - tra: clau - de fo - res, im - pe-di vi - a -

28

to - res, et cae - le - sti fer - vo - re cor ac - cen - de, et mox vic - tri - cem me ta - ci-ta at - ten - de.

2.16 Aria (Abra): Non ita reducem

Allegro

Violin 1, 2

ABRA

*Basso continuo**

Non i - ta re - du-cem pro-

ge - ni - em no - to rap - tam a ge - li-do___ ma - ter ex - pec - tat, ut e - go

fer - vi-da, ut e - go fer - vi-da ex - pec - to___ te, ut e - go___ fer - vi - da ex - pec - to___

42

te. Non i - ta ma - ter ex - pec - tat___ re - du - cem pro -

51

ge - niem rap - tam a no - to ge - li - do, a no - to ge - li - do, ut

6/5 5/4 3 6/4# 6/5 5/4 3# 6/4# 6/5 # #

58

e - go fer - vi - da, ut e - go fer - vi - da ex - pec - to___ te, ex - pec - to___ te, ut

7 7

67

e - go fer - vi - da ex - pec - to te, ut e - go fer - vi - da ex - pec - to te.

tr tr

6/5

76

6/5 ♮6 6 #

86

Sed poe - na bar - ba-rae, et bre-vis mo - rae

[Fine]

94

a - ni - mam ni - mi-um ve - xat a - man - tem ti - mo - re, et spe, ti - mo - re, ti -

102

mo - re et spe. Sed poe - na bar - ba-rae, et

110

bre - - - - - vis mo-rae a - ni-mam ni-mi-um ve - xat a - man-tem ti - mo-re, et spe.

Da Capo

2.17 Recitativo (Abra): Jam pergo, postes claudo

Allegro

ABRA

Jam per-go, po-stes cla-u-do, et te no-stra E-ro - i - na ex-pec-to, et la-u-do.

*Basso continuo**

2.18 Recit. Accomp. (Juditha): Summe Astrorum Creator

Viola all'inglese 1

Viola all'inglese 2

Viola all'inglese 3

Viola all'inglese 4

Viola all'inglese 5

JUDITHA

Sum - me A - stro - rum Cre-a - tor, qui de ni - hi-lo jam cunc - ta e-du-

Violone solo

3

xi - sti, et ti - bi ut ser - vi es - se - mus ad i - ma - gi-nem tu - am tu nos fe-ci - sti, cle - mens in Cae-lo Pa - ter,

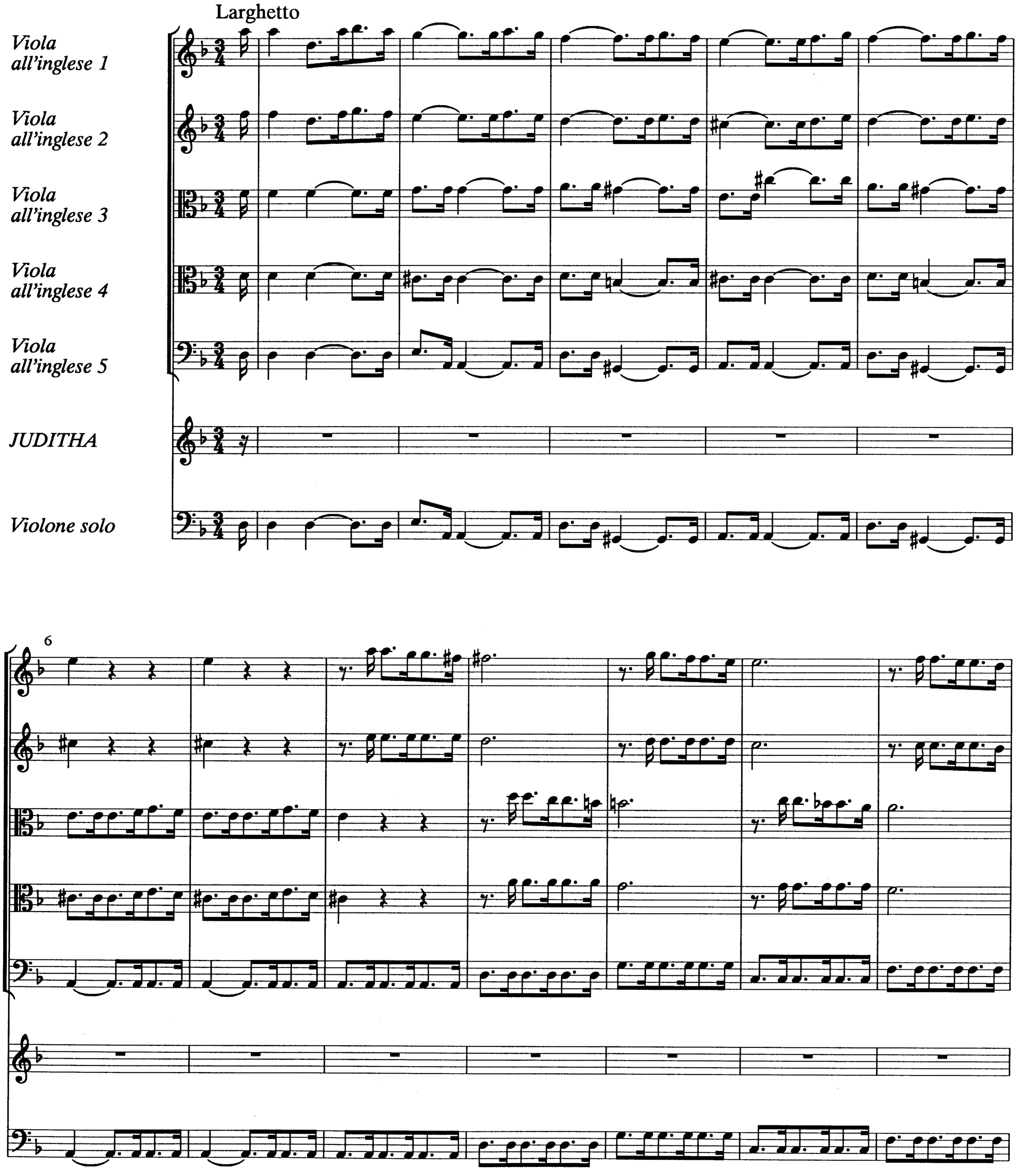
7

po - tens in Mun - do De - us, qui Ja - he - li vic - tri - ci, qui De - bo - rae pu - gnan - ti vim de - di - sti, a - diu - va nos in

11

pre - ce, et cul - pas tol - le, et de for - ti tua dex - tra im - bel - li dex - trae me - ae ro - bur ex - tol - le.

2.19 Aria (Juditha): In somno profundo



13

20

In som - no pro - fun - do si ja - cet im - mer - sus non am - pli-us sit

27

vi - gil, non am - pli-us sit vi - gil qui dor - - - mit in te.

33

Si ja - cet___ im - mer - sus___ in

40

som - no pro - fun - do non am - plius sit vi - gil qui dor - - - - -

47

mit, qui dor - - - - mit in te.

54

Qui - e - scat___ e - xan - guis__, et

[Fine]

61

san - guis___ sic e - xe-at___ su - per - bus in me. Qui - e - scat___ e-

67

xan - guis__, et san - guis___ sic e - xe-at su - per - bus____ in me, su - per - bus in me.

Da Capo

2.20 Recit. Accomp. (Juditha): Impii, indigni Tiranni

Violin 1

Violin 2

Viola

JUDITHA

Im-pi-i, in - di - gni Ti - ran - ni co - no - pe-o hic a - pen - sum de-nu-do fer - rum, ic-tus

*Basso continuo**

7♭

4

ten - do, in-fe-li - cem ab Ho - lo - fer - nis bu - sto Deus in no - mi-ne tu - o scin - do cer-

6 ♭

7

vi - cem. Sal - ve - te, o pia ten -

6 5
4 3#

10

to - ria, in vo - bis sem - per cla - ra et cae-lo, et mun - do sit al - ta vic - to-ri-a.

2.21 Recitativo (Juditha, Abra): Abra, Abra accipe munus

JUDITHA

A - bra, A - bra ac - ci-pe mu - nus, in sa - cu - lum re - po - ne, et fi-da an-cil - la me

*Basso continuo**

4

se-que-re, fe - sti - na, et cle - mens ex - tra ca - stra tu - to per-du - cat nos dex - tra di-

ABRA

7

vi - na. Quid mi - hi? Oh mi - ra res! Di - ro Dra - co - ni tu ca - put ob - trun - ca - sti, et si - mul u - na in

11

u - no om - nes do-ma - sti, E - a - mus ci - to e - a - mus, et mil - le mil - le De - o gra - tias a-ga - mus.

2.22 Aria (Abra): Si fulgida per te

Allegro

Violin 1, 2

ABRA

*Basso continuo**

Si

ful - gi - da per te pro - pi - tia cae - li fax si dul - ci a - ni - ma spe re -

ful-sit al - ma pax, re - ful-sit al - ma pax, re - ful-sit al - ma pax, so - lum be-a - - to

Du - ci in - cre - a - - to de - be - tur no - stra pax

16

_____, et no - stra glo - ri - a, de - be - tur no - stra pax_____, et no - stra glo - ri -

19

a.

22

Dat il - le cor - di ar -

25

do - rem, il - le dex - trae vi - go - rem, et ma - nus do - num suae no - stra vic - to -

28

ria. Dat il - le cor - di ar - do - rem,

31

il-le dex-trae vi-go-rem, et ma - - nus do - - num suae no-stra vic-to - ri-a.

7♭ 6/5 ♭ ♯ 6

[Da Capo]

2.23 Recitativo (Vagaus): Jam non procul ab axe

VAGAUS

Jam non pro-cul ab a-xe est a-scen-dens Au-ro-ra, un - di-que ra-ra

*Basso continuo**

4

cae-lo sy-de-ra mi-cant: in ten - to-ri-o pal-let in-cer-ta lux: pa-tet in-gres-sus, ne-mi-nem vi-de-o. Sed

8

he-u, heu, quid cer-no? Fu-sus un - di-que san-guis! Heu quam hor-ren-dum vi-su!

12

Trun-cus Do-mi-ni me-i ja-cet e-xan-guis. Mi-li-tes huc ve-ni-te, sur-gi-te, o ser-vi, ex -

15

cu-biae non dor-mi-te. Om-nes per - di-ti su-mus: Be-thu-lia a-mis-sa, et Ho-lo-fer-ne ex -

18

tinc-to. Heu cunc-ti, cunc-ti mi-se-ri plo - re-mus, et Du-cis no-stri fu-nus vin-di-ce-mus.

2.24 Aria (Vagaus): Armatae face

Presto

Violin 1

Violin 2

Viola

VAGAUS

*Basso continuo**

Ar - ma - tae fa - ce, et

11

an - gui-bus a cae - co re - gno squal - li-do, a cae - co re - gno squal - li-do fu - ro - ris so - ciae bar - ba - ri fu - riae, fu - riae,

6♭

15

fu - ri - ae ve - ni - te ad nos. Ar - ma - tae fa-ce, et an - gui-bus a

19

cae - co re - gno squal - li-do, ar - ma - - - - - - - - - -

22

- - - - - - - - - tae fu - riae, fu - riae, fu - riae ar -

25

ma -

6♭ 7♭ 6 7 6

28

- tae a cae - co re - gno squal-li - do, ar - ma - tae fa - ce, et an - gui-bus fu - ro - ris so - ci-ae

31

bar - ba - ri, fu - ro - ris so - ciae bar - ba - ri fu - riae, fu - riae, fu - riae ar - ma - -

35

- - - - tae ve - ni - te ad nos.

39

[Fine]

43

Mor - te, fla - gel - lo, stra - gi - bus vin - dic - tam tan - ti__ fu - ne - ris, vin - dic - tam tan - ti__ fu - ne - ris i -

47

ra - ta, i -

50

ra - ta no - stra pec - to - ra du - ces do - ce - te vos. Vin - dic - tam tan - ti fu - ne - ris i -

54

ra - ta no - stra pec - to - ra mor - te, fla - gel - lo, stra - gi - bus Du - ces do - ce - te vos, do - ce - te vos.

Da Capo

2.25 Recitativo (Ozias): Quam insolita luce

OZIAS

*Basso continuo**

Quam in - so - li - ta lu - ce E - o - is sur - git ab o - ris flo - ri - bus cinc - ta su - is ro - sci - da Au -

4

ro - ra! O quam ri - det se - re - na ju - cun - do no - bis di - es lu - mi - ne ple - na! En ve - nit tan - dem

8

ve - nit (e - am a lon - ge pro - spi - ci - o, ad eam cur - ra - mus) ve - nit Ju - di - tha ve - nit, et Ju - di - tha tri - um - phans.

12

Fi - li - a e - lec - ta quan - to gau - dio te am - plec - tor: Sum - me De - us e - xul - tat ec - ce in te spi - ri - tus

16

me - us.

2.26 Aria (Ozias): Gaude felix Bethulia laetare

Allegro

Violin 1

Violin 2

Viola

OZIAS

*Basso continuo**

9

7

19

Gau - de___ fe - lix Be - thu - li - a lae - ta - re con - so - la - - - - - - -

29

- re urbs ni - mis af - flic - ta.

Gau - de fe - lix Be-

39

thu - lia lae - ta - re gau - de, gau - de, gau - de, con - so -

48

la - - - - - - - - - - - - - re urbs ni - mis af - flic - ta,

58

con - so - la - - - - - - re urbs ni - mis af - flic - ta.

68

7

[Fine]

78

Cae - lo a - ma - ta es for - tu - na - ta, for - tu - na - ta in - ter_____ ho - -

88

- - - - - - - - stes sem - per in - vic - - ta,

97

in - ter_____ ho - - - - - - - - - stes sem - per, sem - per, sem - per in - vic - ta.

Da Capo

2.27 Recit. Accomp. (Ozias): Ita decreto aeterno

Violin 1

Violin 2

Viola

OZIAS

I - ta de-cre - to ae - ter - no Ve - ne-ti Ma - ris Ur - bem in - vio - la - tam dis-cer - no,

*Basso continuo**

4

sic in A - sia Ho-lo - fer - ni im - pio ti - ran - no urbs Vir - go gra - tia De - i sem - per mu-ni - ta

7

e - rit no-va Ju-di-tha, et pro po-po-lo su-o Pa-stor o - ra-bit, et fi-de-lis O - zi-as ve-ram Be-thu-liae

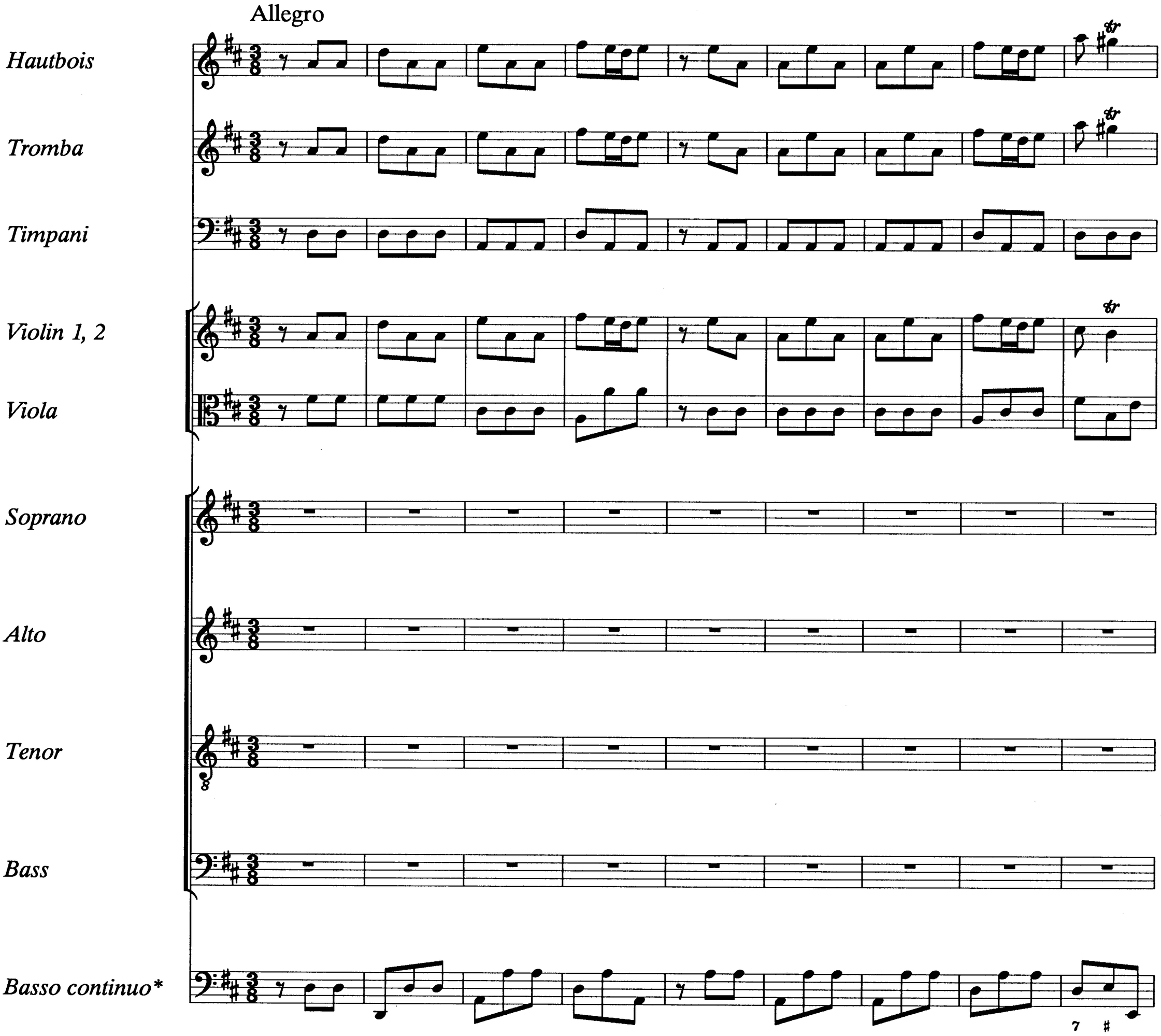
11

su - ae fi - dem ser-va - bit. E - ja Vir - gi - nes Si - on fe - sti - na - te cum glo-ri-a in - spe - ra - ta vic-to-ri-a,

15

et pie - ta - tis in si - nu cum psal - te - rio so-nan - ti ap - plau - di-te Ju - di - thae Tri-um - phan - ti.

2.28 Chorus of Virgins exalting Juditha: Salve invicta Juditha formosa



10

Sal - ve in - vic - ta Ju - di - tha for - mo - sa Pa - triae splen - dor spes no - strae sa - lu - tis,
De - bel - la - to sic bar - ba - ro Tra - ce tri - um - pha - trix sit Ma - ris Re - gi - na,

Sal - ve in - vic - ta Ju - di - tha for - mo - sa Pa - triae splen - dor spes no - strae sa - lu - tis,
De - bel - la - to sic bar - ba - ro Tra - ce tri - um - pha - trix sit Ma - ris Re - gi - na,

Sal - ve in - vic - ta Ju - di - tha for - mo - sa Pa - triae splen - dor spes no - strae sa - lu - tis,
De - bel - la - to sic bar - ba - ro Tra - ce tri - um - pha - trix sit Ma - ris Re - gi - na,

Sal - ve in - vic - ta Ju - di - tha for - mo - sa Pa - triae splen - dor spes no - strae sa - lu - tis,
De - bel - la - to sic bar - ba - ro Tra - ce tri - um - pha - trix sit Ma - ris Re - gi - na,

19

sa - lu - tis. Sum - mae nor - ma tu ve - re vir - tu - tis e - ris sem - per in mun - do glo - rio - -
Re - gi - na. Et pla - ca - ta sic i - ra di - vi - na A - dria vi - vat, et re - gnet in pa - -

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Re - gi - na. Et pla - ca - ta sic i - ra di - vi - na A - dria vi - vat, et re - gnet in pa - -

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- - - - - - - - - - sa, glo - rio - sa. Vi - vat, vi - vat, vi - vat in pa - ce.
ce, in pa - ce.

- - - - - - - - - - sa, glo - rio - sa. Vi - vat, vi - vat, vi - vat in pa - ce.
ce, in pa - ce.

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ce, in pa - ce.

- - - - - - - - - - sa, glo - rio - sa. Vi - vat, vi - vat, vi - vat in pa - ce.
ce, in pa - ce.