

GEORG FRIEDRICH HÄNDEL

CANTATA

« *Udite il moi consiglio* »

per [mezzo] soprano e basso continuo.

HWV 172

Urtext

## PREFACE DE L'ÉDITEUR

Cette édition de la cantate "Udite il mio consiglio", HWV 172, s'est voulue aussi proche que possible du manuscrit autographe (R.M.20.d.12) conservé à la British Library, à Londres. Cependant, il faut noter d'une part que Händel y est assez brouillon, et d'autre part que de quelques erreurs ont dû être corrigées.

Deux principaux types d'erreurs ont été corrigés. Dans un premier temps, les ligatures dans la partie vocale : elle doivent en effet suivre la partie vocale. Or il arrive que les paroles ne coïncident pas avec la répartition des notes. Dans ce cas, nous avons donc corrigé cette distorsion en nous inspirant d'une part des autres occurrences des paroles en question, et d'autre part de la prosodie italienne.

Dans un second temps, comme souvent avec les manuscrits baroques, il a fallu ajouter des altérations manquantes. Il faut bien remarquer qu'à l'époque de Händel, la notation n'était pas homogène : l'altération pouvait s'appliquer soit à la seule note qu'elle précédait, soit à toute la mesure. Malgré cela, il faut encore compter avec les omissions involontaires du copiste, ou en l'occurrence de l'auteur. Ainsi, à titre d'exemple, un dièse a dû être ajouté au dernier demi-temps de la mesure 66.

Enfin, Händel n'indique pas les fins des reprises "da capo". Nous conformant à l'usage de l'époque, nous les avons indiquées par un point d'orgue, et non par le mot *fine*.

Nous tenons aussi à avertir le musicien de la souplesse de Händel vis-à-vis de la mesure à 3/8. En réalité, cette indication se contente de préciser que nous sommes dans des rythmes ternaires, sans indiquer le nombre de temps dans les mesures. Or, celui-ci varie, en particulier dans le troisième mouvement (mes. 116 ssq.), étant donné que Händel ne se donne pas la peine de mettre toutes les barres de mesures. Nous avons en général respecté les emplacements des barres de mesures du compositeur. Quand nous en avons ajouté sans autre raison qu'une subdivision utile d'une mesure trop longue et la commodité de la numérotation, celle-ci est en pointillés.

Cette cantate est écrite pour soprano, ou du moins en clef de soprano (ut 1<sup>ère</sup> ligne) ; cependant la tessiture demandée (si<sup>3</sup>-sol<sup>4</sup>) correspond parfaitement à celle du mezzo-soprano. Il faut noter sa construction atypique. En effet, cette cantate déroge à la traditionnelle structure récitatif - air lent - récitatif - air rapide pour adopter un cheminement plus complexe : récitatif, puis deux airs qui se suivent, donc le premier sans "da capo", un autre récitatif,

suivi d'une sicilienne avec "da capo", puis un troisième récitatif pour finir avec un bref air vif, sans "da capo".

En outre, au lieu de nous présenter les conventionnelles plaintes d'un amant délaissé, elle nous met en présence d'un personnage qui vient mettre en garde les *inesperti d'amor*, personnes inexpérimentées en ce qui concerne l'amour. On peut ainsi entendre que

Ognun diria: "che semplicetta è  
quella"; semplice è ben ch'il crede.

(mes. 166-169)

Chacun dirait: « comme elle est  
simplette » ; simplet, l'est plutôt celui  
qui y croit.

Un langage, donc, d'une grande spontanéité, qui nous présente aussi, mais mises en scènes, au second degrés, les traditionnelles plaintes de l'amant.

On situe la composition de cette cantate à Florence, vers 1707-1708.

*A Vivica Genaux,  
dont la voix et l'instinct de mezzo  
trouveraient satisfaction ici.*

Cantata  
HWV 172

[Mezzosoprano]

U - di - te il mio con - si - glio, in - es - per - ti d'a - mor, Pas - to - ri, u - di - te!

[Continuo]

6

Detailed description: This block contains the first three measures of the score. The Mezzosoprano part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "U - di - te il mio con - si - glio, in - es - per - ti d'a - mor, Pas - to - ri, u - di - te!". The Continuo part is in bass clef with the same key signature and time signature. A finger number '6' is written above the final measure of the Continuo part.

4

Se in - con - tras - te gia - mai qui do - ve suo - le gui - dar l'er - ran - te greg - gia

Detailed description: This block contains measures 4 through 6. The Mezzosoprano part continues with the lyrics: "Se in - con - tras - te gia - mai qui do - ve suo - le gui - dar l'er - ran - te greg - gia". The Continuo part features a long, sustained note across measures 4 and 5, and another sustained note in measure 6.

7

dal col - le - al pia - no, o dal - la sel - va al fon - de, pic - cio - la pas - to -

6 7

Detailed description: This block contains measures 7 through 9. The Mezzosoprano part continues with the lyrics: "dal col - le - al pia - no, o dal - la sel - va al fon - de, pic - cio - la pas - to -". The Continuo part has a long note in measure 7, a finger number '6' above measure 8, and a finger number '7' above measure 9.

10

rel - la di mem - bra a - gi - li e pron - te d'al - ti lan - gui - di e schi - vi, che ha - ne - ro

Detailed description: This block contains measures 10 through 13. The Mezzosoprano part continues with the lyrics: "rel - la di mem - bra a - gi - li e pron - te d'al - ti lan - gui - di e schi - vi, che ha - ne - ro". The Continuo part has a long note in measure 10, and another long note in measure 12.

14

ci - glio in bian - co vol - to, e freg - gia del - la guan - cia il pal - lor la - bro ver -

7

Detailed description: This block contains measures 14 through 16. The Mezzosoprano part continues with the lyrics: "ci - glio in bian - co vol - to, e freg - gia del - la guan - cia il pal - lor la - bro ver -". The Continuo part has a finger number '7' above measure 14, and a sharp sign (#) above measure 16.

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17

mi-glio, fug-gi-te, ah si fug-gi-te que suoi fur-ti-vi sguar-di

21

e quel-le su-e sim-pli-ci-ta men-ti-te. In-no-cen-te ras-sem-

26

bra, in-no-cen-te ras-sem-

33

bra e pur ni\_un al-tra e\_al par di lei cru-da fal-

40

la-

46

ce e scal-tra, in-no-cen-te ras-sem-bra in-no-

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52

cen - te ras - sem - - - - - bra ras - sem -

58

bra e pur e scal - - - - - tra

64

e pur e scal - - - - - tra

70

e scal - tra, in - no - cen - te ras - sem - - - - -

77

bra e pur e fal - la - ce\_e scal - tra,

84

e pur ni\_un al - tra e\_al par di lei cru - da fal - la - ce e scal - tra fal -

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90

la - ce fal - la - ce e scal - tra fal - la - ce e scal - tra cru - da fal -

Detailed description: This system contains measures 90 through 95. The vocal line (treble clef) features a melody with eighth and sixteenth notes. The bass line (bass clef) provides a steady accompaniment with eighth notes. The lyrics are: "la - ce fal - la - ce e scal - tra fal - la - ce e scal - tra cru - da fal -".

96

la - ce e scal - tra cru - da fal - la - ce fal - la - ce e scal - tra

ø ø +

Detailed description: This system contains measures 96 through 102. The vocal line continues the melody. The bass line includes some rests marked with 'ø' and a '+' sign. The lyrics are: "la - ce e scal - tra cru - da fal - la - ce fal - la - ce e scal - tra".

103

cru - da fal - la - ce si - a! tra cru - da, cru - da, fal - la - ce e scal -

Detailed description: This system contains measures 103 through 109. The vocal line has a more active melody with some grace notes. The bass line continues with eighth notes. The lyrics are: "cru - da fal - la - ce si - a! tra cru - da, cru - da, fal - la - ce e scal -".

110

tra e cru - da, fal - la - ce e scal - tra.

Detailed description: This system contains measures 110 through 115. The vocal line concludes with a final note. The bass line has a more rhythmic accompaniment. The lyrics are: "tra e cru - da, fal - la - ce e scal - tra.".

116

Empty vocal staff

Detailed description: This system contains measures 116 and 117. The vocal staff is empty, while the bass line continues with a rhythmic accompaniment.

118

Non li scher - za - - - te, non li scher - za - te in - tor - no,

4#

Detailed description: This system contains measures 118 through 123. The vocal line has a melodic line with some rests. The bass line has a rhythmic accompaniment. The lyrics are: "Non li scher - za - - - te, non li scher - za - te in - tor - no,". A '4#' marking is present in the bass line.

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120

ch'il cor v'ac-cen - de-ra, v'ac-cen - de - ra, non li scher-za - - -

This system contains measures 120, 121, and 122. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "ch'il cor v'ac-cen - de-ra, v'ac-cen - de - ra, non li scher-za - - -". The piano accompaniment is in the bass clef.

123

te in-tor - no ch'il cor,

This system contains measures 123 and 124. The vocal line continues with the lyrics: "te in-tor - no ch'il cor,". The piano accompaniment continues in the bass clef.

125

v'ac - cen - de - ra, non li scher-za - - - te,

This system contains measures 125, 126, and 127. The vocal line has the lyrics: "v'ac - cen - de - ra, non li scher-za - - - te,". The piano accompaniment continues in the bass clef.

128

non li scher-za - - - - -

This system contains measures 128 and 129. The vocal line has the lyrics: "non li scher-za - - - - -". The piano accompaniment continues in the bass clef.

130

te in - tor-no ch'il cor v'ac-cen - - - - -

This system contains measures 130, 131, and 132. The vocal line has the lyrics: "te in - tor-no ch'il cor v'ac-cen - - - - -". The piano accompaniment continues in the bass clef.

133

de - ra, ch'il cor v'ac-cen-de - ra, ch'il cor v'ac - cen - de -

This system contains measures 133 and 134. The vocal line has the lyrics: "de - ra, ch'il cor v'ac-cen-de - ra, ch'il cor v'ac - cen - de -". The piano accompaniment continues in the bass clef.

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135

ra, non li scher-za - te, non li scher-za-te in -

138

tor - no ch'il cor v'ac-cen-de - ra, ch'il cor v'ac - cen - de -

141

ra, ch'il cor v'ac - cen - de-ra.

145

E\_in chie-der le pie - tà, e\_in chie - der le pie tà del con - ce - pi - to\_ar -

148

do - re di-ra che nel suo co - re stil-la d'a-mor non ha, stil-la d'a-mor non

151

ha, e\_in chie-der le pie - tà del con - ce - pi - to\_ar do - re, di - ra che nel suo

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154

co - re, stil - la d'a-mor non ha, stil - la d'a-mor non ha. Al ve - der - la so -

*Da Capo*

*Da Capo*

158

ven - te non cu-ran - te\_e neg let - ta a - bas - sar gl'oc - chi in sua ma - nie - ra\_ho -

6

161

nes - ta, o pur ver - go - gno set - ta, pie - gar sul col - lo la leg - giad - dra les - tà, e\_o -

7  
4  
2

164

gnor par - go neg - giar quan - do fa - vel - la. O - gnun di - ri - a che sem - pli - cet - ta\_e

168

quel - la: sem - pli - ce e ben ch'il cre - de, poi - che qual hor si ve - de sem - pli - ce

6

171

più, più di far, preda\_e va - ga e per o - gni suo vez - zo, per o - gni su o vez - zo a - pre

6 4/2 6

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175 **Largo**

u-na pia - ga.

182

Non es - ce\_un guar - do mai da

187

que - gli\_ar - cie - ri rai che non sa - et - ti\_un cor, che non sa - et - ti\_un

192

cor, che non sa - et - - - - - ti\_un cor, che

197

non sa - et - ti\_un cor. Non es - ce\_un guar - do mai da

202

que - gli\_ar - cie - ri rai, da que - gli\_ar - cie - ri rai che non sa - et - ti\_un

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207

cor, che non sa-et-ti\_un cor, che non sa-et-ti\_un cor.

6<sup>b</sup> 6 6<sup>b</sup> 6

Detailed description: This system contains measures 207 to 212. The vocal line (treble clef) has lyrics: "cor, che non sa-et-ti\_un cor, che non sa-et-ti\_un cor." The bass line (bass clef) has figured bass notation: "6<sup>b</sup> 6 6<sup>b</sup> 6". The key signature is one sharp (F#).

213

E'l

4/2 6/4

Detailed description: This system contains measures 213 to 219. The vocal line (treble clef) has a whole rest in measure 213 and the syllable "E'l" in measure 219. The bass line (bass clef) has figured bass notation: "4/2 6/4". The key signature is one sharp (F#).

220

cor che vien col-pi-to se sen-te gia fer-ri-to, si

Detailed description: This system contains measures 220 to 224. The vocal line (treble clef) has lyrics: "cor che vien col-pi-to se sen-te gia fer-ri-to, si". The bass line (bass clef) provides accompaniment. The key signature is one sharp (F#).

225

sen-te gia fer-ri-to che non lo cre-de\_an-cor, non cre-de\_an-

Detailed description: This system contains measures 225 to 228. The vocal line (treble clef) has lyrics: "sen-te gia fer-ri-to che non lo cre-de\_an-cor, non cre-de\_an-". The bass line (bass clef) provides accompaniment. The key signature is one sharp (F#).

229

cor che non lo cre-de\_an-cor, si sen-te gia fer-ri-to si

Detailed description: This system contains measures 229 to 233. The vocal line (treble clef) has lyrics: "cor che non lo cre-de\_an-cor, si sen-te gia fer-ri-to si". The bass line (bass clef) provides accompaniment. The key signature is one sharp (F#).

234

sen-te gia fer-ri-to che non lo cre-de\_an-cor, si sen-te gia fer-

Detailed description: This system contains measures 234 to 238. The vocal line (treble clef) has lyrics: "sen-te gia fer-ri-to che non lo cre-de\_an-cor, si sen-te gia fer-". The bass line (bass clef) provides accompaniment. The key signature is one sharp (F#).

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239

ri - to che non lo cre - de an - cor. Vo - lea più dir, ma

6 7

243

tac - que il mi - se - ro Fi - le - no e quel che tras - se do - lo - ro - so sos -

6 6

246

pir fuo - ri del pet - to. Non fù già per a - mor, no, fù per dis -

250

pet - - - - to, non fù già per a - mor, no,

255

non fù già per a - mor, no, non fù già per a - mor, fù per dis - pet - - -

7 7 6 7

260

to, per dis - pet - to, fù per dis - pet -

7

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266

to, non fù già per a - mor, no, no, fù per dis -

Detailed description: This system contains measures 266 to 270. The vocal line starts with a half note 'to,' followed by a quarter note 'non', an eighth note 'fù', a quarter note 'gà', an eighth note 'per', a quarter note 'a -', an eighth note 'mor,', a quarter note 'no,', a quarter note 'no,', and an eighth note 'fù' followed by a quarter note 'dis -'. The bass line provides a rhythmic accompaniment with eighth and sixteenth notes.

271

pet - to, no fù per dis - pet - - - - -

Detailed description: This system contains measures 271 to 276. The vocal line begins with a quarter note 'pet -', a quarter note 'to,', a quarter rest, a quarter note 'no', an eighth note 'fù', a quarter note 'per', an eighth note 'dis -', and a quarter rest. The bass line continues with eighth and sixteenth notes, including a '7' in the second measure.

277

to, non fù già per a - mor, no, no, fù per dis - pet - to,

Detailed description: This system contains measures 277 to 281. The vocal line starts with a quarter note 'to,', a quarter note 'non', a quarter note 'fù', an eighth note 'gà', a quarter note 'per', an eighth note 'a -', a quarter note 'mor,', a quarter note 'no,', a quarter note 'no,', an eighth note 'fù', a quarter note 'per', an eighth note 'dis -', and a quarter note 'pet -' followed by a quarter note 'to,'. The bass line includes a '6' in the second measure.

282

no, fù per dis - pet - - - - - to, fù per dis - pet - to, non per a -

Detailed description: This system contains measures 282 to 287. The vocal line begins with a quarter note 'no,', an eighth note 'fù', a quarter note 'per', an eighth note 'dis -', a quarter rest, an eighth note 'pet -', a quarter rest, an eighth note 'to,', an eighth note 'fù', a quarter note 'per', an eighth note 'dis -', an eighth note 'pet -', a quarter note 'to,', and a quarter note 'non' followed by an eighth note 'per' and an eighth note 'a -'. The bass line continues with eighth and sixteenth notes.

288

mor, fù per dis - pet - to.

Detailed description: This system contains measures 288 to 292. The vocal line starts with a quarter note 'mor,', a quarter rest, a quarter note 'fù', a quarter note 'per', an eighth note 'dis -', a quarter note 'pet -', and a quarter note 'to.'. The bass line concludes with eighth and sixteenth notes.