

The Project Gutenberg eBook of Amadis of Gaul, an opera, by Nicola Francesco Haym

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*** START OF THE PROJECT GUTENBERG EBOOK AMADIS OF GAUL, AN OPERA ***

In addition to the ordinary page numbers, the printed text labeled the recto (odd) pages of the first four leaves of each 16-page signature. These will appear below some page numbers as A, A2, A3...

All variation between U and V is as in the original. A few typographical errors have been corrected. They have been marked in the text with [mouse-hover popups](#).

A M A D I S

O F

G A U L.

A N

O P E R A.

As it is perform'd at the

K I N G ' S T H E A T R E

I N T H E

H A Y - M A R K E T.



L O N D O N :

Printed for *Jacob Tonson*, at *Shakespear's-Head* over-
against *Catherine-Street* in the *Strand*. 1715.

To the Right Honourable

R I C H A R D,

E A R L of

Burlington and Corck,

Baron *Clifford* of *Landesbrough*, & c.

My LORD,



Y Duty and Gratitude oblige me to give this Publick Testimony, of that Generous Concern Your Lordship has always shown for the promoting of Theatrical Musick, but this Opera more immediately claims Your Protection, as it is compos'd in Your own Family.

The particular Encouragement you have given to the liberal Arts, not only shows the Delicacy of Your Taste, but will be a Means to Establish them in this Climate, and *Italy* will no longer boast of being the Seat of Politeness, whilst the Sons of Art flourish under Your Patronage.

Your Lordship indeed has distinguished Your self this way, and every Science has raised it self under Your Auspicious Bounty. So true a Notion of Merit, and so nice a Discernment of what is Curious, is but rarely found among Persons of an advanced Age; but You my Lord, by an uncommon Felicity of Genius, do even in the Bloom of Youth make Your Entrance in the World with the most refin'd Taste and mature Judgment.

But I fear the Pleasure I take in Recounting Your Excellent Qualities will make me commit an Involuntary Error, and that I shall be thought Troublesome, when I only designed to show with how much Respect I am,

My L O R D,

*Your Lordship's most Humble,
most Obliged, and most
Faithful Servant,*

John James Heidegger.

Personaggi.

Dramatis Personæ

B

Amadigi di Gaula Eroe, *Sig. Cav. Nicolino*
amante di Oriana. *Grimaldi.*

Dardano, Prencipe di *Sig. Diana Vico.*
Tracia.

Oriana, Figlia del' Rè dell' *Sig. Anastasia Robinson.*
Isole fortunate.

Melissa, Maga Amante Di *Sig. Elisabetta Pilotta*
Amadigi. *Schiavonetti, di S.A.R. la*
Principessa di Galles.

Amadis of Gaul, a famous *Sig. Cav. Nicolino*
Heroe, in love with *Grimaldi.*
Oriana.

Dardanus, Prince of *Sig. Diana Vico.*
Thracia.

Oriana, Daughter of the *Mrs. Anastasia Robinson.*
King of the Fortunate
Islands.

Melissa, an Enchantress, *Sig. Elisabetta Pilotta*
in love with Amadis. *Schiavonetti, Servant to*
her Royal Highness the
Princess of Wales.

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Amadigi di Gaula.



Amadis of Gaul.

ATTO I. SCENA I.

ACT I. SCENE I.

Giardino di Melissa.
Notte.
Amadigi, e Dardano.

SCENE Melissa's Garden.
Night.
Amadis and Dardanus.

AMADIGI.

AMADIS.



*r' che di negro Ammanto
E' ricoperto il Cielo, e ogn' un'
riposa
Prencipe andiamo, oue l'honor
c'Invita;
Abbandoniam' queste incantate*



*ow that the Heav'ns with sable Veil
Are cover'd close, and all Mankind repose,
Prince, let us go, where Honour us invites;
Let us abandon this enchanted Place,
Which too averse already hath prov'd
Both to my Glory, and my Love.*

*Soglie,
Che gia' troppo contrarie*

3
B2

Dard.

Già d' Amadigi il nome
Fa' incredibil' le proue
Della forza dell' braccio, e del' valore:
Dopo tante vittorie
Tempo è dunque che ascolti,
Della vaga Melissa
Gl' Innamorati pianti.

4 Mira; come qui ride il fiore; e come
Verdeggia il prato; e Limpido il ruscello,
Qui come inriga il suolo:
Tutto con l'arti sue forma d'Incanti,
Per piacere à tè Sol', che sei sua vita.

Amad.

Più cerca ella piacermi, io più la sprezzo.

Dard.

Ingrato dunque sei.

Amad.

Mira; e poi dimmi Ingrato:

[Gli mostra il ritratto di Oriana.

Mira questi colori,
Che non sono ch' un' ombra al' par del' giorno,
E di, se posso oh' Dio,
Per Melissa Lasciar, l'Idolo mio?

Dard.

(Ah'! che rimiro ò stelle!
Questo è il mio ben' si finga.)
Ella ti corrisponde?

Amad.

M'ama quant' Io l'Adoro.
Mà; che più qui si tarda? andiam ò Prence.

Dard.

Signor' più non m'oppongo, alle tue brame:
Resta; che intanto Io vado
Per ricercare, un opportuno calle.
Che celi a gl'occhi altrui il nostro scampo.

Amad.

Quiui t'attendo.

(Dard.)

(Ed' Io di sdegno auvampo.)

Pugnerò contro del' fato,
Vendicato il cor' sarà;
E il rivale mio spietato
Al mio pie vinto cadrà.
Pugnerò, &c.

S C E N A I I.

Amadigi solo.

O' notte, ò cara notte;
Spiega il più oscuro velo:
E tù nume dei sogni
Soccorri un fido Amante

6 Con i silentii, e l'ombre;
Che già mai favoristi, con l'orror del tuo nero,
Un cor del' mio più fido, e più sincero.

Notte amica dei riposi
Deh' m'assisti, e riconforta,
Il mio sen' che stà penan—

Si schiarisce in un subito la Scena,
Scaturiscono da terra vasi, fontane, e statue.
—ed' una truppa di Spiriti infernali, inuiati
da Melissa, da tutti i Lati della Scena, si
oppongono alla partenza di Amadigi.

Che miro! inuido fato
Bramo la notte, e il sol' m' apporta il giorno?

Dard.

The Name of Amadis already makes
Incredible, th' amazing Proofs
As well of Valour as of Strength of Arm:
After so many Victories obtain'd
'Tis also time to lend an Ear
To beautiful Melissa's Sighs,
And listen to her kind Complaints.
See how the Flow'rs seem all to smile,
How green the Meadows, and how clear the Streams
Which seem to water all the pleasant Ground:
All this she forms by her enchanting Arts,
You, only you, to please, who are her Life.

5
B3

Amad.

The more she strives to please, the more I her despise.

Dard.

The more ungrateful you.

Amad.

View first this Piece, then call me Ingrate.

[He shews him the Picture of Oriana.

View but these Colours, which yet are no more
Than Shadows at the Day's approach,
And tell me, if I can, Oh Gods!
Leave, for Melissa's sake, this Idol of my Love?

Dard.

(Ah me! what is't I see? O Stars!
This is my Dear; but I'll dissemble)
And does answer thy Love.

Amad.

She loves me as much as I do her adore.
But pray, why stay we here? Prince, let us go.

Dard.

I shall no longer, Sir, oppose your Will:
Remain you here; in the mean time I'll go
And try to find some secret Passage out,
Which may from ev'ry Eye conceal our Flight.

Amad.

Here I'll attend.

(Dard.)

And I intraged burn.

Dardanus says, He will fight against Fate to revenge
his Love; and that his Rival shall fall at his Feet.

S C E N E I I.

Amadis alone.

O Night, O dearest, dearest Night;
Spread now thy thickest, darkest Veil:
And you great Deity of Dreams
Succour a faithful Lover once
With Silence and with deepest Shades;
You never yet help'd with your dismal Black
A Heart more true, nor more sincere than mine.

He invokes the Night to assist and comfort his
troubled Breast, and stops abruptly.

7
B4

The Scene grows Light on a sudden, and there arises
confusedly from the Ground, Vasas, Fountains, and
Statues. And a Troop of infernal Spirits (sent by
Melissa) on both sides of the Scene, prevent Amadis's
going off the Stage.

What do I see? O Envious Fate!
I wish'd for Night. Does Phœbus bring the Day?

*Fuggirò, mà doue? forse di qui?
 Ah' nò; ch' impedito è ogni passo
 Allo scampo, alla fuga.
 Ah' Melissa, Melissa! io son' tradito.
 Mà che! s'apra col' ferro il varco.*
 [Mentre pone il pugno alla spada
 sopraggiunge Melissa.]

S C E N A I I I.

Melissa, ed Amadigi.

Mel.
*E tù cerchi fuggir? perfido; Ingrato.
 Deh' Melissa t'arresti.*

Amad.
Nulla può ritenermi.

Mel.
Ti piegherà il mio pianto.

Amad.
Hò già risolto.

Mel.
I sospir;

Amad.
Non gli apprezzo.

Mel.
Adoprerò Lusinghe.

Amad.
Solo l'ardor di Gloria, il cor mi tocca.

Mel.
E pur' so' ch' Oriana, il sen' t'accende.

Amad.
Dunque perche mi segui?

Mel.
Crudel; perche t'adoro.

Amad.
*E se sdegno il tuo foco,
 Come farai, ch' Io t'ami?*

8 Mel.
*Nella torre incantata, è gia il tuo bene.
 Và dunque empio Spietato
 Vanne à colei che t'arde il cor; mà pensa,
 Che sdegnata Melissa,
 Tutti i mostri d'Inferno,
 Tutte l'Arpie più fozze,
 Cerbero, furie, fuoco, e fiamme appresta;
 E pria che la riuale al' sen' tù stringa,
 Frà mille pene, Io ti vedrò perire.*

Amad.
*L'Arti tue non faranno
 Che accrescere al mio petto, e forza, e ardire.
 Non sà temere
 Questo mio petto;
 S'ardir l'Accende,
 L'accende amor:
 Saprà Vedere,
 Odiò, e dispetto;
 Strane vicende
 Non teme il Cor'.
 Non sà, &c.*

[Parte.]

S C E N A I V.

Melissa sola.

Il' crudel' m'abbandona, e mi detesta;

Ill fly, but where? Can I from hence get free?
 Ah no, all Passages are stopp'd,
 All things combine to hinder my Escape.
 Melissa, ah Melissa, I'm betray'd,
 But with my Sword I'll hew my Passage out.
 [Whilst he lays his Hand on his Sword, Melissa comes
 suddenly to him.]

S C E N E I I I.

Melissa and Amadis.

Mel.
 Do you pretend t' escape? Perfidious and Ingrate
 You're now arrested at *Melissa's* Suit.

Amad.
 There's nothing shall, nor can detain me.

Mel.
 My weeping surely will prevail.

Amad.
 I have resolved.

Mel.
 And my Sighs;

Amad.
 Are things on which I set no value.

Mel.
 Will Flatt'ry, or will Fawning please?

Amad.
 Nothing but thirst of Glory ever touch'd my Heart.

Mel.
 And yet *Oriana* I know has fir'd your Breast.

Amad.
 Why is't that thus you follow me?

Mel.
 Because I adore you, cruel Man.

Amad.
 But seeing I disdain your Flames,
 What can you do to make me love?

Mel.
 Your Dear's already in th' enchanted Tow'r;
 Go impious, false and cruel, go
 To her who has inflam'd your Heart, but know,
 That now *Melissa* (justly enrag'd)
 Will soon raise all th' Infernal Monsters up,
 All ugly Harpies shall approach,
Cerberus and *Furies*, Fire and Flames appear.
 And e'er you close my Rival in your Arms,
 Replete with Anguish I shall see you expire.

Amad.
 All your dire Arts this only Effect will have
 To add new Strength and Courage to my Soul.
 [He says that his Heart inflam'd with Love and
 Courage fears nothing.]

[Exit.]

S C E N E I V.

Melissa alone.

The Cruel Wretch forsakes me and detests me,

Numi! e soffrire il deggio?
Ingrato; segui il foco, che t'arde
Segui l'amor, che ti consuma, ò Ingrato.
Mà in vano ti Lusinghi
Che l'arti mie sapran farti morire.
Mà cielo, e come!
Morir farò chi vita è di quest' alma?
Ah' che già sento in petto
Che l'Odio, e l'ira và cangiando aspetto.
Ah' spietato, e non ti moue
Un affetto si costante
Che per tè mi fà Languir?
Mà crudel tù non sai come
Fai sdegnar' quest' alma amante
Che tu brami di tradir.
Ah' spietato, &c.

[Parte.

S C E N A V.

Loggia infiammata, che impedisce l'entrata della torre di Oriana.

Amadigi, e Dardano.

Amad.
Risueglian' queste fiamme il mio Coraggio.
Abbattuti hò gli mostri, e tù il vedesti;
Or questa sola proua
Del' Braccio mio qui resta.
Ma! quai caratteri io veggio? Si legga.
 [Dardano Legge.

Dard.
A un sol' le fiamme, è di passar concesso;
Ch' egli è l'Eroe più forte,
Cui Scelse amor fra tanti
Per' quiui vnir, i due piu fidi Amanti.

Amad.
Prencipe; or' si conosco
Che felice mi vuol' amica stella;
Se dopo tante pene,
Stringer potrò al'mio sen' Oriana bella.
 [Và per trauersar le Fiamme.

Dard.
Amadigi t' arresta,
E meco pria fauella.

Amad.
Che mai!

Dard.
Io tuo riuale, e tuo Nemico sono,

Amad.
Numi!

Dard.
D'Oriana invaghito
Mà Sprezzato da lei, di te geloso,
Cercai di Lusingarti
Nell' Amor di Melissa;
La tua fuga Scopersi; e in vano oprai:
Or ch' all' Estremo de miei mali io giunsi,
Finger più non si dee: Meco conuienti
Che tuo nemico, e tuo riuale mi scopro
Prouar chi di noi sià più degno amante.

Amad.
Troppo nel pregio mio tù parte hauesti.
Or sia del' fallo tuo pena bastante
Saper ch' Io sono il più gradito amante.
Vado, Corro, al mio tesoro,
Non apprezzo il tuo furor;
Per un vago, e bel crin' d'oro
Foco, e fiamme, e poco al' Cor.

Ought I, (ye Heav'ns) to suffer this?
 Follow, Ingrate, the Fire that burns you,
 Follow the Love, Ingrate, that now consumes you.
 You flatter still your self in vain,
 My Arts can never fail to kill you.
 But then, O Heav'ns! How can I do't?
 Can I kill him, who Life gives to this Soul?
 Ah! Now I feel within my Breast
 That Wrath and Hate begin to change their Looks.—
She asks him if the constant Affection which makes
her languish, does not move him; and that he
don't consider how much his Cruelty provokes
her amorous Soul, which he desires to betray.
 [Exit.

S C E N E V.

A Porch in Flames, which hinder the entring into Oriana's Tower.

Amadis and Dardanus.

Amad.
 These Flames awake and urge my Courage.
 The Monsters I've o'erthrown: You Witness are;
 Now here this one and only Proof
 Of my brave Valour still remains untry'd.
 But! What Characters are those I see? Read.
 [Dardanus reads.

Dard.
 To pass the Flames is granted but to one;
 This one's the only valiant Heroe,
 Which Love, 'mongst all Mankind hath chose
 Here to unite the two most faithful Lovers.

Amad.
 Now, Prince, I evidently see
 Kind Stars will me a happy Mortal make,
 If after suff'ring so much Pain
 I once enjoy fair Oriana's Arms.
 [He makes as if he would pass the Flames.

Dard.
 Hold, Amadis,
 And first discourse with me.

Amad.
 What can this mean?

Dard.
 I am your Rival and your Enemy.

Amad.
 Oh Heav'ns!

Dard.
 In Love with Oriana, but
 Despis'd by her, and jealous grown of you.
 I try'd by Flatt'ry and by Craft
 T'inspire you in Melissa's Love;
 Your Flight I soon disclos'd; yet all in vain:
 Now that my Ills are come to an Extream
 No longer I'll dissemble; and to be plain,
 Since I'm your Rival and declared Foe
 We'll try which is most worthy of her Love.

Amad.
 Of all my Glories you have reap'd your Share,
 For your Deceit, let it your Penance be
 To know that I advance most in her Love.
He says he will fly to his Treasure in spite of
Dardanus's Fury, and that to gain his Fair one
Flames and Fires is the least a Heart can suffer.
 [He passes through the Flames.

S C E N A V I.

Dardano solo.

Dard.
*Deh ferma, oh' Dio! già penetrò la soglia;
 Le seguirò nel' foco:
 Mà; un Ignoto poter' me lo contrasta.
 Si tenti ancor; non posso.
 Dunque il vedrò gioir sù gl' occhi miei?
 No; Melissa à te aspetta
 Far sù L'empio per me, per te vendetta.
 Agitato il cor mi sento,
 Dall' affetto, e dal' furor;
 Un riuale che pauento
 Fà che peni questo Cor.
 Agitato, &c.*

[Parte.

[La Loggia incantata si spezza, e cade al' suono di strepitosa sinfonia; si oscura la Scena, con tuoni, e Lampi, e si rischiarà all' apparire d' Oriana, la quale Comparisce circondata da Cauallieri, e Dame incantate; e si cangia la Scena in un bellissimo colonnato.

14

S C E N E V I I.

Amadigi, Oriana, e truppa di Cauallieri, e Dame incantate.

Ori.
*Cieli che fia? qual' rumore improuiso
 Agitò questo Luogo?
 Ah' che veggio? Amadigi il mio bene.*

Amad.
*Io ti tolgo a gl'incanti
 Ma il tuo bel volto Oriana
 Fà che incantato io resti.*

Ori.
Temo che inganno sia, di qui mirarti.

Amad.
*Temer non dei mia Cara:
 Della cruda Melissa
 L'arte per me fù vana;
 Bella al seno ti stringo.*

Ori.
*S'Inganno egli è dolce, è per me l'inganno,
 Amadigi; si pensi
 Come da queste soglie tu mi torrai.*

Amad.
Ostacol più non v' è, Libera sei.

Ori.
*Dunque finiti sono, i pianti miei.
 Gioie venite in sen'
 Brillate nel mio Cor,
 Che tutto il mio dolor,
 Fuggi, spari da me,
 S' è meco il caro ben'
 Altro non curo no,
 E sempre goderò
 Caro mio ben' con tè.
 Gioie, &c.*

Amad.
*In questo instante Io prouo
 Di mia vita il piu grato, e bel Momento.*

Ori.

S C E N A V I.

Dardanus *alone*.

Dard.
 Hold, hold; oh God! the Threshold he has already enter'd;
 Now through the Fire I'll follow him:
 But; oh some unknown Pow'r detains my Steps.
 I'll try again; I cannot stir.
 Shall he rejoice before my Eyes?
 No, no; *Melissa*, it ought to be thy Care
 To see thy self and me, on this base Man reveng'd.
*He says he finds his Heart disturb'd both by Love
 and Wrath; and that a Rival whom he fears, is the
 Cause of all he suffers.*

[Exit.

[*The Enchanted Porch splits asunder and falls at the Sound of a loud boisterous Simphony; the Scene darkens, and it thunders and lightens, but clears up again at the appearing of Oriana, who comes surrounded with enchanted Knights and Ladies; and the Scene changes into most beautiful Rows of Pillars.*

15

S C E N E V I I.

Amadis and Oriana, and a great Company of Knights and Ladies.

Ori.
 What can this mean? What sudden rambling Noise
 Made all this Place both shake and move?
 Ah what do I see? 'tis my dear *Amadis*.

Amad.
 Though from Enchantments I have set you free,
 Yet, dearest *Oriana*, your fair Face
 Makes me remain a quite enchanted Man.

Ori.
 To see you here, I fear is some Deceit.

Amad.
 Dearest, you have no Cause to fear:
 Cruel *Melissa's* direst Arts
 By me have all abortive prov'd.
 Fairest, I lodge thee in my Breast.

Ori.
 If 'tis Deceit, 'tis sweet Deceit to me.
 'Tis time, kind *Amadis*, to think
 What Means you'll use to free me from this Place.

Amad.
 You're free; no farther Obstacle occurs.

Ori.
 Why then, my Tears (at last) are at an End.
*She invokes all Joy to her Breast, affirming that all
 her Sorrow is vanish'd, and that enjoying the
 Company of her Dear she can want nothing.*

Amad.
 I in this Instant gladly enjoy
 The best and happiest Moment of my Life.

Ori.

Amor: basta, non piu: troppo è il contento.

Amad.

La gioia opprime i sensi

E, à tè vicino à bella

Divien' dolce d' Amor l'aspra quadrella.

E si dolce il mio contento,

E si grato il mio piacer;

Che nel seno io già sento,

Che non v' è più che temer.

E si dolce, &c.

[Vanno a sedere e segue una Danza di Cavalieri, e Dame incantate.

Ori.

Andianne ora mio ben', che più si tarda?

Amad.

Prima convien', che á preparar men' vada,

Quanto alla nostra fuga, ancor bisogna;

Attendi ò bella intanto

Nelle contigue stanze, il mio ritorno.

Ori.

Vado, ma tosto riedi,

Che Lontana da té duro é il soggiorno.

O Caro mio tesor

Deh' presto torna á mé,

E vieni á consolar

Quest' alma amante;

Che non puó questo cor'

Esser Lontan da té

Che bramo ogn' or mirar

Il tuo sembiante.

O Caro, &c.

[Parte.

SCENA VIII.

Melissa che sopraggiunge, Dardano à parte, e detti.

Amad.

Cieli; numi, che miro?

Dard.

(Ecco la mia vendetta.)

Mel.

Demoni, accorete

Qui si conduca Oriana.

[Vengono i Demoni, e portano Oriana.

Amad.

Che mai sarà?

Dard.

(Se la toglie all' riuale Io son contento.)

Mel.

Oriana si trasporti, oue il riual' l'attende.

Dard.

(Or' si ch' Io son' contento.)

[Parte.

Ori.

Melissa oh' Dio!

Amad.

Io ti Soccorro.

Mel.

Ritenetelo o' furie.

Amad.

Oh' Numi!

[Parte Oriana.

Love, 'tis enough, no more; the Pleasure is too great.

Amad.

Joys so compleat my Senses quite oppress,

And neighbouring now so near my Fairest,

The bitter Darts of Love, are all turn'd sweet.

He says, he feels sweet Pleasure and entire Content in his Heart; that for the future he shall have nothing to dread.

[They sit down; and there follows a Dance of enchanted Knights and Ladies.

Ori.

Let's go, my Dear; what causes our Delay?

Amad.

'Tis fit I first should go and get prepar'd

What-ever may be needful for our Flight;

In the mean-time, my Fairest, wait

In the next Chamber my Return.

Ori.

I go, but pray let your Return be soon,

For in your Absence no Abode can please.

She intreats him to return with Speed to comfort her loving Soul; because her Heart cannot be long from him, for whose Sight she is always longing.

[Exit.

SCENE VIII.

Melissa who comes in suddenly. Dardanus at a Distance, and the aforesaid.

Amad.

Oh Heav'ns! O Gods! What do I see?

Dard.

Now my Revenge draws near.

[Aside.

Mel.

Haste Devils, run, or rather fly,

And instantly bring Oriana here.

[The Devils go and bring in Oriana.

Amad.

What can this mean?

Dard.

If she but takes her from my Rival I am content.

[Aside.

Mel.

Transport Oriana where the Rival waits.

Dard.

So, this is right, and I am now content.

[Aside.

Ori.

Melissa! Oh ye Gods!

Amad.

I, to your Aid and Succour come.

Mel.

Detain him Furies.

Amad.

Oh Heav'ns.

[Exit Oriana.

Mel.
*Ora il furor, la rabbia, e l'ira mia
 Distrugga queste mura, a tè si Care:
 Vanne altroue à Lagnarti.
 Il tuo riuai gioisca al' tuo dolore,
 E il Contento di lui, ti roda il Core.
 Io godo Scherzo e rido
 Crudel, nel tuo dolor;
 Tù m' insegnasti infido
 A dare affanni à vn Cor.
 Io godo, &c.*

[Parte.

S C E N A I X.

Amadigi solo.

*Ferma, deh' ferma oh' Dio!
 Cruda furia d'inferno
 Nata per tormentar due fidi Amanti;
 Ascolta li miei pianti,
 Rendimi il mio tesoro,
 Che Così troppo è fiero il mio Martoro.
 O' Rendetemi il mio bene
 Astri infidi,
 O' pur' fatemi Morir;
 Che non posso in tante pene
 Io più Viuere, e Soffrir.
 O' Rendetemi, &c.*

20

A T T O I I. S C E N A I.

La Scena rappresenta un Giardino con un bellissimo Palazzo in distanza nel mezzo del quale si vede la Fontana del vero Amore.

Amadigi solo.

*Io Ramingo men' vado
 Per valli, e per foreste afflitto e solo,
 Ne so doue mi volga incerto il piede.
 Mà; quiui appunto Io scorgo
 D'Amor l'antro incantato
 L'acque del' quale i dubi amanti accerta:
 Voglio in esse Specchiarmi,
 Per veder s'il mio ben fida è in amarmi.
 Sussurrate, onde vezzose
 Limpidette consolate
 Questo misero mio Cor;
 E tu nume d'ogni affetto
 Compatisci questo petto,
 Ch' è ripieno di dolor.
 Sussurrate, &c.*

[Riguarda nella Fontana.

*Numi che veggio? Oriana
 Accarezza il riuale, e mè disprezza!
 Cruda, perfida, ingrata;
 Mai più di donna ascolterò li pianti.
 Ma già m' opprime il core,
 Della sua crudeltà l'atro dolore.
 Io manco, io mo—*

[Cade suenuto sopra un Sasso.

S C E N A I I.

Melissa, e Detto.

Mel.
*Suene Amadigi dal' suo duolo oppresso:
 Si risuegli dal' sonno.*
 [Fà i suoi Scongiuri.

22

Mel.
 Now shall my Fury, Wrath and fiercest Rage
 Destroy these Walls, to thee so dear:
 Go to some other to bemoan thy Ills.
 At all thy Grief thy Rival shall rejoice,
 And his Content shall wound and gnaw thy Heart.
*She says she rejoices and laughs at his Sorrows; and
 that his [U]nkindness to her has taught her to
 torment a Heart.*

[Exit.

S C E N E I X.

Amadis alone.

Hold, hold, (Oh Gods!)
 Hold cruel Furies of th' Infernal Lake,
 Born to torment two faithful Hearts;
 Listen this once unto my Tears;
 Restore me back my only Treasure.
 For thus; my Pains are much too great to bear.
*He begs cruel Fate to restore him his Dear, or
 deprive him of Life, because he cannot live and
 suffer so much.*

21
 C3

A C T I I. S C E N E I.

The Scene represents a Garden with a Magnificent Palace at a Distance; in the midst of it is the Fountain of True Love.

Amadis alone.

Thus wand'ring, I afflicted go
 Through Vales and Forrests all alone;
 Nor do I know how to direct my Steps.
 But here this Instant I perceive
 The fam'd enchanted Fountain of Love,
 Whose Waters faithful Lovers undeceive:
 In it I'll view my self, to see
 Whether my Dear is faithful in her Love to me.
*He invokes the pleasant Streams to comfort his
 miserable Heart, as also the God of Love to pity
 his tormented Mind.*
 [He stands viewing himself in the fountain.

Ye Gods what do I see? Oriana
 Courting my Rival, and despising me!
 False, cruel and ungrateful Maid;
 I'll never more believe a Woman's Tears.
 But now my Heart is quite opprest
 With Sorrow which her Cruelty hath caus'd.
 I faint, I die—

[He falls in a Swoon upon a Rock.

S C E N E I I.

Melissa and Ditto.

Mel.
*Amadis faints and falls opprest with Grief,
 I'll quickly rouse him from his Sleep;
 Fly Furies, fly without Delay,*

23
 C4

*Furie accorrete, e quiui
Oriana apportate
E premio all' loro amore
Sia lo sdegno, e rigor, odio, e dolore.*

[Parte.

SCENA III.

Oriana ed Amadigi.

Ori.

*Cieli, che' sarà mai?
Ecco il mio ben', mà! Oh' Dio!
Estinto è l'idol mio!*

[Si auuicina ad' Amadigi.

*Amadigi; sole degl' occhi miei
Chi dai sensi ti priua? oh' ciel' non odi!
Spietatissima sorte:
Ah' che Melissa hà dato à lui la Morte,
E per Maggior tormento
Vuole che estinto io miri il mio Contento.*

*S' estinto è l' Idol' mio
Morire io voglio ancor;
Che Viuer non poss' Io
Con tanti affanni al' cor'.*

S' estinto, &c.

*Mà qual' scampo al mio affanno?
Si prenda il proprio ferro
Dell' estinto Consorte;*

[Và per prendere la spada di Amadigi.

Ed' Vnisca due Cori vna sol' Morte.

[Amadigi si risente.

Amad.

Chi mi sueglia dal' sonno?

Ori.

Amadigi mio ben? tù viui e Spiri?

Amad.

Chi sei? che chiedi?

Ori.

Non conosci Oriana?

24

Amad. (Si Leua)

Oriana!

[U]n infida, che per altri m' abborre?

Ori.

Infida tù mi chiami?

Amad.

Si; perfida, e crudele.

Ori.

Che feci mai?

Amad.

Và, chiedilo a tè Stessa e lo saprai.

Ori.

*Dunque quando credea
Che tù ingrato mi amassi,
Tù così mi disprezzi?*

Amad.

*Hò magnanimo il core
E amar non sò chi altrui promise Amore.*

*T' amai quant' il mio Cor
Già seppe amarti;
Or' che tù cangi amor
Io ti disprezzo;
Se cangio il mio desir,
Di mè deb' non Lagnarti;
L' offese a non soffrir,
E il petto auvezze.
T' amai, &c.*

[She makes her Charms.

And hither *Oriana* bring,
And of their Love, th' only Reward that be
Sorrow and Rigour, Hatred and Disdain.

[Exit.

SCENE III.

Oriana and Amadis.

Ori.

O Heav'ns, what more am I to suffer?
I see my Love, but oh ye Gods!
The Idol of my Heart is dead.

[She draws near to Amadis.

O *Amadis*, thou Brightness of my Eyes,
Who hath deprived thee of Sense? Oh Heav'ns!
He does not hear! O cruel Fate:
Ah, 'tis *Melissa* has given him his Death;
And still my Torments to augment
She makes me Witness of my Joy's Decease.

*She says if her Lover is dead, that she will die also,
and is sure the great Sorrow of her Heart will
deprive her of Life.*

But what can give Remission to my Grief?
I'll take the Sword
Of my departed Spouse—

[She goes to take Amadis's Sword.

And make Death unite two loving Hearts.

[Amadis recovers his Senses.

Amad.

Who is't that thus disturbs my Sleep?

Ori.

Dear *Amadis*, and dost thou live and breath?

Amad.

And who are you? What do you want?

Ori.

Don't you your *Oriana* know?

Amad.

Oriana!

25

[Rises.

A faithless Maid, who hates me for another's sake?

Ori.

Faithless! is that the Name you give me?

Amad.

Yes; faithless, false, and cruel Maid.

Ori.

What have I ever done?

Amad.

Ask but your self, and then you soon will know.

Ori.

Then I perceive that when I once believ'd
That you (ungrateful) bore me Love,
You even then despis'd me thus.

Amad.

My Heart's too great to cherish Love.
For her whose Love is promis'd to another.

*He says he has lov'd her as much as 'twas possible
for a Heart to love; but since she has chang'd her
Affection, he slights her; and that he ought not to
complain, because he was never us'd to put up an
Offence.—*

Ori.
*Chi mai creduto hauria
Ch' Amadigi il mio ben' fosse crudele?*

Amad.
*E chi creduto hauria
Che Oriana ver' mè fosse infedele?*

Ori.
*Infida tù mi chiami,
Quand io t' adoro? ingrato;*

Amad.
Sò che per' altri, è il seno tuo piagato.

Oria.
*Ti pentirai crudel'
D' hauermi offesa vn' di
Perfido, ingrato.
S' io ti seguì fedel
Saprò fuggirti ancor
Crudo Spietato.
Ti pentirai, &c.*

[Parte Oriana.

26

S C E N A I V.

Amadigi, e poi Melissa.

Amad.
*Dunque colei, da cui
Speravo ogni conforto al'graue affanno
Cosi mi sprezza, e fugge?
E nel medesimo istante
Che fede mi giurò, di fè mi manca?
Ed io viuo, e non moro?
Faccia pur' quest' acciaro
Ciò che non puote il duolo.
[Vuol' uccidersi, mà vien' trattenuto da
Melissa, che Soprag'iunge.*

Mel.
Fermati, e viui.

Amad.
*Cruda Melissa; Lascia
Ch'io dia fine al mio duol' con la mia morte.*

Mel.
Puoi tue pene finir' senza morire.

Amad.
*Benche à mè sia crudele
Quella per cui sospiro
A Lei sempre qual' fui, sarò fedele.
Ne altro io da tè bramo,
Che mi Lasci Morir', già ch'io non t'amo.*

Mel.
*Io più soffrir' nol posso.
Non sperar con la morte
Dar' fine alle tue pene;
Che prima ti conuien' alma spietata
Prouar quanto far' può donna sdegnata.
Diuenga in questo Loco
Ogni placido aspetto, orrore, e foco.
[La Scena si cangia in un antro orribile—
E voi de miei furori.*

28

*Orridi esecutori
Accorrete à punir, chi mi disprezza.
[Dei Mostri Sortono dal' seno della terra,
s'odono tuoni nell' aria—*

Amad.
*L'anima, è troppo auvezza
Alle pene, a gl' affanni;
E se credi con' questo
D' amollire il mio cor', folle t'inganni.*

Ori.
Who once cou'd ever have believ'd
That my Dear *Amadis* shou'd cruel prove?

Amad.
And who cou'd ever have believ'd
That *Oriana* wou'd prove false to me?

Ori.
How can you call me false
When I adore you? O Ingrate.

Amad.
I know your Heart is wounded by another.

*Oriana calls him false and cruel, and says he shall yet
repent the having offended her; and that if
hitherto she hath follow'd him, she'll now fly from
him.*

[Exit Oriana.

27

S C E N E I V.

Amadis and afterwards Melissa.

Amad.
Does even she (from whom
I hop'd all Comfort in my greatest Grief)
Thus slight me, thus avoid my Sight?
And in that Moment in which she
Had promis'd Faith to me, break all her Vows?
And do I live, and don't I dye?
Let then this pointed Steel perform
That which my Sorrows ne'er cou'd do.
[He offers to kill himself, but is hinder'd by Melissa,
who comes suddenly to him.

Mel.
Hold, hold your Hand, and live.

Amad.
Cruel *Melissa* hold me not,
Let me by Death give End unto my Grief.

Mel.
Your Pains may end, and yet you need not die.

Amad.
Although she cruel is to me,
For whom I breath such Storms of Sighs,
Yet as I ever faithful was, I'll so remain.
Nor do I greater Boon of you request,
Than (since I cannot love you) that you'll let me dye.

Mel.
This is too much for me to bear.
Hope not by Death
To end your Pains,
For e'er you end, 'tis just (you cruel Soul)
You taste how much offended Love can do.
Let all the pleasant Aspects that appear
Within this Place be Horror.
[The Scene changes into a horrible Cave.

And you my furious Fiends,
Horrid Executioners of my Wrath,
Hasten to punish him, who thus does slight me.
[Monsters ascend from the Bowels of the Earth; and
Thunder is heard in the Air.

29

Amad.
My Life has been too much inur'd
To Torments, Sufferings and Pains,
And if you think, with help of these
To mollifie my Heart, vain Woman, you're deceived.

Mel.
Cessate, omai cessate
Che più graui tormenti, a lui preparo.
Circondatelo ò furie
 [Le Furie lo circondano.
Vedrà nelle mie soglie
Ciò che nel' fonte ei vide:
Vuò ch' il suo duolo, al mio divenga eguale
E colei che l'adora, ami il riuale.

(à due)
Crudel tù non farai
Ch' il tuo rigor già mai,
Perturbi la costanza;

Amad. a 2 *Ho' petto* Da soffrire
 Mel. *Si hai petto*
Ogn' aspro, e rio Martire,

Amad. a 2 *Non temo il tuo* rigor
 Mel. *Torro col' mio*

Amad. a 2 *Ne tua possanza*
 Mel. *La tua speranza.*
Crudel, &c.

[Partono.

[Exeunt Ambo.

SCENE V.

Palazzo di Melissa.
 Dardano solo.

30 Dard.
D' vn' suenturato amante
Prouo tutte le pene in questo petto.
Ama Oriana Amadigi, e me disprezza:
Mi promette Melissa
Conforto al mio tormento,
Mà tardi Veggio oh' Dio,
Ch' è vano ogni potere, al' duolo mio:
Pena tiranna
Io sento al core,
Ne spero mai
Trouar pietà;
Amor m'affanna
E il mio dolore
In tanti guai
Pace non hà.
Pena tiranna, &c.

[Mentre vuol partire vien ritenuto da Melissa.

SCENA VI.

Melissa, e detto.

Mel.
Arresta ò Prence.
Quivi frà breui istanti
Vedrai quella che adori
Mite a gl' affanni tuoi,
Ne più qual' già solea aspra, e crudele.

Dard.
Com ciò sia?

Mel.
Con Incantati giri
Cangiai tue forme; e à i Lumi d' Oriana
Non più di Tracia il Prence,
Mà, Amadigi parrai;
E inuisibili a lui ambi sarete.

Dard.
E à che giouar ciò deue?

Mel.
 Cease then, O cease;
 For him far greater Torments I prepare.
 Surround him Furies ev'ry way:
 [The Furies surround him.
 He soon shall see within these bounds
 That, which he in the Fountain saw:
 I'll make his Grief full equal unto mine,
 And she whom he adores, shall love his Rival.

They both sing a Duo: She threatens, and he seems void of Fear.

SCENE V.

The Palace of Melissa.
 Dardanus alone.

31 Dard.
 In this my Breast too sensibly I feel,
 Of an unhappy Lover, all the Pains.
Oriana adores this *Amadis*, and me she slights:
Melissa indeed doth promise me
 To comfort my tormented Mind,
 But now too late I see, Oh Gods,
 That all her Pow'r can ne'er redress my Grief.
He says, he feels a Tyrannous Pain at his
Heart, and never expects to find Pity,
Quiet or Relief.
 [As he is departing, he is detain'd by Melissa.

SCENE VI.

Melissa and Dardanus.

Mel.
 Stay Prince,
 For here you instantly shall see
 The Lady you adore
 Made mild and pliant by your Grief,
 And now no more (as formerly) severe.

Dard.
 But how can it be brought to pass?

Mel.
 By my enchanting Lines and Circles
 I've chang'd your Form; and unto *Oriana's* Eyes,
 No more the Prince of *Thrace*,
 But *Amadis*, you shall appear.
 And both of you shall be invisible to him.

Dard.
 Of what Advantage will this prove?

Mel.
Che t'amerà colei, che tanto adori.

Dard.
Mà sott' altro sembiante.

Mel.
*Ancor che per inganno,
Piace l'essere amato, à un' core amante.
Se tù brami di godere
Lascia pur' à mè il pensiero
Ch' Io contento ti farò;
Non haurai più tanti affanni
Ed' il fine de tuoi danni
Io con pace mirerò;
Se tù brami, &c.*

32

[Parte.

SCENA VII.

Dardano solo.

*Mà se questo non basta
A mitigar la pena mia crudele,
Altra strada si tenti.
Sarà di questo ferro,
Scopo, chi è la caggion' d'ogni mia doglia
E i Lacci del suo amor, lo sdegno scioglia.*

SCENA VIII.

Oriana, e detto, da essa creduto Amadigi.

Ori.
*Amadigi mio ben', deh' quando mai
Finirai di dar pene al' core amante?
Deh! dimmi, in che t'offesi?*

Dard. (a parte.)
*(In che t'offesi!
Da mè ciò non si seppe;
L'arte assista l'inganno, ò son' scoperto.)*

Ori.
Contami la caggion dell'ira tua;

Dard.
*Bella; i trascorsi dell' labro
Non giungono nel cor di chi ben' Ama.*

Ori.
*Se t'offesi perdona;
Fù inuolontaria colpa,
Se fù colpa la mia.*

Dard.
*Il rammentarmi dei passati errori,
Arrossir fà le gote,
Più di ciò non si parli.*

Ori.
*Cesse Melissa; e si compiace anch' essa,
Del reciproco affetto.*

Dard.
Dunque mio ben', sei mia?

Ori.
Ostacol' più non trouo à i nostri ardori.

34

Dard.
*Or' sian' dunque beati, i nostri amori.
Tù mia speranza,
Tù mio conforto,
Sei di quest'alma,
L' amato ben';*

Mel.
That she shall love you, whom you so adore.

Dard.
But in the Likeness of another.

Mel.
Though by Deceit it be perform'd,
Yet still a Lover's pleas'd in being lov'd again.
*She bids him, if he aims at Joy, to leave the
Management of all to her; and she will
make him content; that he shall have no
more Trouble of Mind, but that all shall
end in Peace.*

[Exit.

SCENE VII.

Dardanus alone.

But yet if this be not enough
To mitigate my cruel Pain,
I'll try another way:
He that occasions all my Grief
Shall be the Butt, at which this Steel shall aim,
My Wrath shall soon unloose his strongest ties of
Love.

SCENE VIII.

Oriana, and the aforesaid, who by her is suppos'd
to be Amadis.

Ori.
My dearest *Amadis*; Ah when will you
Finish the Anguish of my loving Heart?
Oh! tell me in what I have offended you!

Dard.
In what I have offended you!
I never thought of such a thing,
Let Art assist Deceit, or I'm discover'd.

[Aside.

Ori.
Tell me the Reason of your Anger.

Dard.
Fairest, the sudden Slips of Speech
Ne'er reach the Heart of him that loves.

Ori.
If I've offended, pardon me;
'T was an involuntary Crime,
If Crime at all mine can be call'd.

Dard.
The bare Remembrance of my former Faults
Into Vermillion turn my Cheeks;
And on this Subject, let's discourse no more.

Ori.
Melissa is quiet, and seems now well pleas'd
At our reciprocal Amours.

Dard.
And are you then, my Dearest, mine?

Ori.
I see no farther hindrance to our Flames.

Dard.
Then happy is our Love become at last.
*He calls her the Hope and Comfort of His
Soul, and that his Constancy is arriv'd at
the desired Port, and has obtain'd the
Victory of her Heart.*

33
D

35
D2

*La mia costanza
E giunta in porto
Ed' hò la palma
Del' tuo bel' sen!
Dolce, &c.*

[Finita l'aria Amadigi attraversa la Scena senza veder Dardano, da cui e però veduto, e lo segue adirato.

Dard.
Mà qui il rival? si vendichi l'offesa.

[Parte.

Ori.
*Così mi Lascia, e parte?
Sento strepito d'armi; e che sarà?
[Si sente rumore di armi.*

SCENA IX.

Melissa che sorte furiosa, e detta.

Mel.
Cieli; numi! Soccorso; astri crudeli.

Ori.
Che t'affligge ò Melissa?

Mel.
*Ascota; quel che poc' anzi
Amadigi pareva di Tracia, è il Prence;
Che veduto Amadigi
Corse per tor la vita al' suo rivale.*

Ori.
Numi; che ascolto!

Mel.
*Egli Amadigi assale
Il dì cui braccio inuitto
D'un colpo ch' il difende
Hà il suo rival' trafitto:
Mira colà; di Tracia il Prence estinto.*

Ori.
Or tu forse m'inganni;

Mel.
*Più Ingannar non ti voglio.
Troppo sian' veri
Quelli che a voi preparo aspri tormenti.*

Ori.
Barbara, e che ti feci?

36 Mel.
M'involasti un amante.

Ori.
Colpa mia già non fù!

Mel.
Sia tuo l'affanno.

Ori.
Ti puniranno i Numi;

Mel.
Trema per me Cocito.

Ori.
Il' ciel' gl' empi condanna.

Mel.
Ma essequisce l'inferno.

Ori.
Gioue per te s'adira.

Mel.
Se non cessi d'amarlo.

[La Minaccia.

[At the End of this Air, Amadis crosses the Stage, without seeing Dardanus, tho' Dardanus perceives him and follows him in a Passion.

Dard.
My Rival here? I'll now revenge th' Offence!
[Exit.

Ori.
Does he depart, and leave me thus?
Clashing of Swords I hear; what can this be?
[Clashing of Swords is heard.

SCENE IX.

Melissa who comes in a Fury, and Oriana.

Mel.
Heav'ns! Gods! some Succour send. O cruel Stars.

Ori.
O *Melissa*, what afflicts you?

Mel.
Listen to what I say: He who just now
Appear'd like *Amadis*, is Prince of *Thrace*;
Who seeing *Amadis* approach
Ran to deprive his Rival of his Life.

Ori.
Ye Gods, what do I hear!

Mel.
He first assaulted *Amadis*,
Whose valiant and unvanquish'd Arm
With one bold Stroke preserv'd himself
And pierc'd his Rival through:
See there, the now deceased *Thracian* Prince.

Ori.
Perhaps in this you still deceive me.

Mel.
I never will deceive you more;
Too true the Torments shall appear,
And those most sharp, which I prepare for you.

Ori.
O barb'rous Wretch, what have I done to you?

Mel.
You stole my Lover from me.

Ori.
That was no Fault of mine,

Mel.
But yet the Torment shall be yours.

Ori.
The Gods will punish you.

Mel.
I can make th'Abyss to tremble.

Ori.
Just Heav'n condemns the Wicked.

Mel.
But it is Hell that executes.

Ori.
And *Jove* himself with you will angry be.

Mel.
And if you don't forbear to love him—

[She threatens her.

Ori.
L'amerò sin' che ho vita.

Mel.
Morrai, se non v' assenti,

Ori.
*Ascolta—
Perfida incantatrice, empia Megera
Tesifone d'Inferno, Arpia del' mondo;
Tù ben' veder potrai
Guizzar nell'aria i pesci;
Gl' augei volar nell'onde;
Farsi gelido il fuoco,
Brugiar il gelo, ed' appianarsi i monti,
E alle nubi salir, le valli, e gl'antri;
Mà far' già non potrai
Ch' il feruido desio
Mai si stanchi d'amar l'Idolo mio.*

Mel.
Son sorda a i detti tuoi.
[Vuol partire ma Oriana la ritiene.]

Ori.
*Affannami,
Tormentami,
E' vano il tuo rigor;
Si vago, è l'Idol mio
Che di cangiar desio,
Non ha potere il cor.
Affanni, &c.*

[Parte.]

38

SCENA X.

Melissa sola.

*Mi deride l'amante,
La riuale mi sprezza;
Ed' io lo soffro ò stelle?
Nò; Non sarà già mai
Ch' Io perda il mio vigor frà pene, e guai.
Desterò dall' empia Dite
Ogni furia, a farui guerra
Crudi, perfidi si, si;
Ombre tetre, omai sortite
Dall' auello che vi serra
A' dar pene,
A colui che mi scherni.
Desterò, &c.*



40

ATTO III. SCENA I.

Palazzo di Melissa.

Oriana condotta da Demoni.

*Doè mi guida il fato mio tiranno!
Qui Melissa mi vuol? qui mi condanna
A soffrir' pene, e affanni?
E che mai feci ò sorte?
Perche adoro Amadigi,*

Ori.
I'll always love him whilst I live.

Mel.
You'll surely die, if do not yield.

Ori.
Hear me
Perfidious Sorceress, impious *Megera*
Hell's *Tesiphon*, and Harpye of the World;
I full well know you can with Ease
Make Fishes swim and slide in th' Air,
All winged Birds to flye amidst the Waves;
Congeal the Fire and make it freeze,
Cause Ice to burn, and Mountains level make,
And raise up to the Clouds both Vales and Caves:
But you can never bring to pass
That th' ardent Longings of my Soul
Do ever cease to love the Idol of my Heart.

Mel.
I am quite deaf to what you say.
[*She is going off, but is detain'd by Oriana.*]

Ori.
*She says, though Melissa afflicts and torments
her, yet all her Rigour is in vain, and that
her Dearest is so lovely, that her Heart
can never alter its Affection.*
[Exit Oriana.]

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D4

SCENE X.

Melissa alone.

My Lover now derides me,
And by my Rival I'm despis'd;
And do I suffer this, O Stars?
No, no, it ne'er shall be, that I
My Courage lose, opprest by Grief and Woe.
*She says she'll raise every Fury to make War
against Amadis and Oriana, whom she
calls cruel and perfidious, and commands
the blackest Ghosts to ascend from their
Dungeons to torment those who slight her.*



41

ACT III. SCENE I.

The Palace of Melissa

Oriana brought in by Devils.

Where am I hurry'd by my cruel Fate!
Is't here *Melissa* waits me? Is't here she
condemns me
To suffer Sorrow, Pain and Grief?
What is't, O Fate, that I've committed?

*Deggio dunque hauer Morte?
Si, si, neri Ministri
D'una furia d' Averno,
D' una infida Megera
Conducetemi pur, doue v'addita,
Che per caggion' si cara
Troppo sia dolce à mè perder la vita.*

*Dolce vita del mio petto
Io per tè Morrò beata;
E più puro haurò L'affetto
Di quest' alma suenturata.
Dolce, &c.*

[Parte.

SCENA I I.

Il Teatro rappresenta un Antro destinato a gl'
Incanti di Melissa.

Melissa sola.

Mel.
*Sento, ne sò che sia
Agitato il pensier, e mesto il core;
E ingombra l'alma mia pena, e timore;
Forse perche preparo
All' ingrato Amadigi acerba morte?
Mà che ci posso far, se più l'adoro
Quanto più m'abborrisce!
Egli a ciò mi costringe.
Amadigi qui venga,
E seco Oriana caggion del' mio tormento
Ch' oppressa dall' rigor' già l'alma lo sento.
Vanne Lungi dal' mio petto
Vano amor, ch' Io vuò vendetta;
Non darò mai più ricetta,
A un' amabile saetta.
Vanne, &c.*

42

Because I *Amadis* adore,
Must I therefore be put to Death?
Yes, yes, ye gloomy Ministers
Of that fierce Fury of th' avernal Lake,
Of that most faithless vile *Megera*,
Carry me now where she commands ye;
For, for so dear a Cause as this,
'Twill be a Pleasure to lay down my Life.
*She says she shall be happy in dying for him
who is the Life of her Heart; and that such
a Death will heighten her Affection.*

[Exit.

SCENE I I.

*The Stage represents a Cave appointed for the
Enchantments of Melissa.*

Melissa alone.

Mel.
I feel (but don't the Reason know)
My Thoughts disturb'd, my Heart grown sad,
And ev'n my Soul opprest with Grief and Fear,
Is it perhaps because I now prepare
For ingrate *Amadis* a cruel Death?
But yet how can I help it, when the more
He hates me; just so much the more I love him!
Thus he constrains me to proceed.
Let *Amadis* be hither brought,
And with him *Oriana* who causes all my Pains,
For now I feel my Soul opprest by Rigour.
*She bids vain Love be gone from her Breast,
because she will harbour nothing but
Revenge, and will never more give
Admittance to any amorous Dart.*

43

SCENA I I I.

I Demoni Conducono Amadigi, ed' Oriana incatenati
e detta.

Ori.
*Se t'offese Oriana
Ella sol' si punisca.*

Amad.
*Se ti sprezza Amadigi
Egli sol' merta pena.*

Mel.
E pene, e morte haurai, da tè principio.
[Và per ferire Amadigi.

Ori.
Numi, aita, soccorso.

Mel.
*Ma; che nuoua pietade
Mi passeggia nel' petto?
Perfido traditore
La tua morte vorrei, mà il cor nol' vuole.*

Amad.
*Ah! che non gioua a mè la tua pietade,
Mentre ch' io temo oh' Dio
Per Oriana il mio ben', per l'Idol mio.*

Mel.
*Ed' ancor tù m' inriti!
T' ucciderò nel' cor di lei spietato.*
[Và per' uccidere Oriana.

44

Amad.

SCENE I I I.

*The Devils bring in Amadis and Oriana, both in
Chains, and the abovesaid.*

Ori.
If *Oriana* hath offended you
Let only her be punished.

Amad.
If *Amadis* hath slighted you
He only ought to suffer pain.

Mel.
Both pain and death you'll have; but I begin with
you.

[*She is going to wound Amadis.*

Ori.
O Heav'ns, aid and succour us.

Mel.
But what new Pity now invades
And takes Possession of my Breast?
Unfaithful Traytor,
I'd be thy Death, but that my Heart wont give me
leave.

Amad.
Ah, but your Pity gives me no Relief,
So long as I'm in fear, Oh Gods!
For my dear Idol, *Oriana's* sake.

Mel.
And do you still my Passion irritate?
O cruel Man, I'll stab thee in her Heart.
[*She offers to stab Oriana.*

Amad.

45

Ah' ferma!

Ori.

Nò Melissa

Salua il mio ben', ed' io contenta moro.

Mel.

Mà, no; sia troppo breue

Questa pena à un ingrato;

Darò con' mille morti

A lei pene, a tè affanni, e a mè conforto.

Amad. ed Ori. à 2

Cangia al' fine il tuo rigore

Senti oh' Dio di noi pietà;

Deh' ti muoua il mio dolore,

Troppo usasti crudeltà.

Cangia, &c.

Mel.

Nò, nò; ho già risolto.

Ombra del suo riuale

Prencipe sfortunato,

In Virtù de miei detti

Sorti dal' Regno Oscuro

E qui meco t'unisci a far vendetta

Del' mio amor, del tuo amor, del' nostro oltraggio.

SCENA IV.

Ombra del' Prencipe di Tracia, e detti.

Omb.

Han' penetrato i detti tuoi l'Inferno.

E i numi; nemici all' ingiustitia

Proteggon contro tè due fidi amanti;

E per' maggior mia pena

Voglion ch' io ti rammenti,

Ch' è giunta pur la fin' dei lor' tormenti.

[Sparisce l'ombra.]

SCENA V.

Amadigi, Melissa, ed Oriana.

Mel.

Cieli ingiusti, e inclementi

Dunque a voi soli sia

La vendetta concessa?

Ori.

A che mai si risolve?

Amad.

Io temo ancora.

Mel.

Mà che!

Muoia la mia riuale.

[Vuol' uccidere Oriana, mà si sente ritenere.]

Chi il piè m' arresta, ò stelle?

Ah' che voi proteggete infidi numi

Una copia felice;

Io sola suenturata

Cielo, e Inferno mi aborre:

Morir si deè; si muoia.

[Si ferisce con un' stile.]

Addio crudo Amadigi

Spira la tua nemica, anzi l'amante;

Godi del' mio morir barbaro ingrato.

Già il piè vacilla, e il Lume;

Ed' un freddo mortal già mi sorprende

Felice è la mia morte

S'un tuo sospir compiangi la mia sorte.

Ah, hold your Hand!

Ori.

No, no, *Melissa,*

Spare but my Dear, and I'll contented die.

Mel.

But, no that Agony would be

Too short for an ungrateful Man;

I, with a thousand Deaths will give

Pain to her, Grief to you, and Comfort to my self.

Amad. and Ori. sing a Duo. *Intreating Melissa to abate her Rigour, and take Compassion on them, and be mov'd at their Sufferings, having already us'd too much Cruelty.*

Mel.

No, no, I am resolv'd.

O you his Rival's Ghost,

Unhappy Prince,

In Vertue of these Words,

From the dark Kingdom, now come forth,

And here unite with me, that we may both

Revenge my Love, your Love, and both our

Wrongs.

SCENE IV.

The Ghost of the Prince of Thrace, and the aforesaid.

Ghost.

Thy Words have penetrated Hell.

And all the Gods (averse to what's unjust)

Protect, in spite of thee, these faithful Lovers;

And, for my greater Punishment,

Command that I should let thee know,

That all their Torments now are near their End.

[The Ghost disappears.]

SCENE V.

Amadis, Melissa and Oriana.

Mel.

O Heav'ns inclement and unjust,

And is the Pow'r then to revenge

Granted to none but you alone?

Ori.

What more can she resolve to do?

Amad.

I'm still afraid.

Mel.

But what!

Now let my Rival die.

[She offers to kill Oriana, but finds her self detained.]

What is't detains my Feet? Oh Stars!

Ah wicked Gods, 'tis you protect

This too too happy Pair,

I only am Unfortunate,

Both Heav'n and Hell abhor me:

I ought to die, and die I will.

[She wounds her self with a Ponyard.]

O cruel *Amadis* adieu,

Your Enemy (or rather Lover) dies.

Barb'rous, Ingrate, rejoice now at my Death;

My Feet do tremble and so does my Sight,

And mortal Cold my Members all doth seize:

Yet still my Death would happy be

If one kind Sigh of yours would but bemoan my

*Io già sento l'anima in sen'
Che da me partendo và—.*
[Cade sopra un sasso e muore.]

Ori.
Che Orrore.

Amad.
Infelice Melissa.

Ori.
Mà che ascolto!

Amad.
Che sento!
Qual' chiarore improvviso abbaglia i Lumi?

48 Ori.
Or' si che ci protegge il Cielo, e i Numi.
[L'antro si cangia in un bellissimo Palazzo, e dopo
breue ed' allegra sinfonia discende un carro
coperto da Nubi, nel quale si vede L'Incantatore
Orgando Zio d'Oriana.]

SCENA VI.

Orgando, e detti.

Org.
*Son' finiti i tormenti, omai si goda;
Il' Ciel che vi protegge
Vuol' che cessin' gl' Incanti;
E con' dolci sponsali
S'Uniscan' con le destre i cori amanti.*

Amad.
Cara la man' ti stringo.

Ori.
Più dolce è inaspettato un gran' contento.

Amad.
*Or' ti ringratio Amor del mio tormento.
Cara mia sposa adesso
Ogni nube spari d'atro dolore,
S'Orgando, e il Dio d'amore
Con più soavi incanti
Unisce i due più fidi, e casti amanti.*

*Sento la gioia
Ch' in sen' mi brilla
E già scintilla
Nel' ciel la stella
Del' Dio d'Amor;
Sarò beato
Con' tè mia bella,
E amico il fato
Già mi promette
Contento al' Cor.*

Sento la gioia, &c.

[Orgando disceso dal suo carro.]

50 Ori.
*Godete omai felici
O fortunati sposi;
E qual già preparai
Danze campestri, e Magica Armonia
Qui del vostro goder prelude sia.*

C O R O

*Godete o Cori amanti
Che non v'è più dolor;
Cangiato ha' i vostri pianti
In riso il Dio d'Amor.*

A 2 Amadigi ed' Oriana.

Fate.
I feel my Soul within my Breast
Forcing its way, just ready to depart.
[She falls down and dies.]

Ori.
What Horror!

Amad.
Unhappy Melissa.

Ori.
But what is this I hear!

Amad.
What is it I perceive,
What sudden Light is this, that dazzles thus my
Eyes?

Ori.
Now I'm convinc'd that Heav'n and Gods protect
us.
*[The Cave changes into a beautiful Palace; and
after a short, but pleasant Symphony, a Chariot
descends covered with Clouds, in which appears
the Enchanter Orgando, [U]ncle to Oriana.]*

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E

SCENE VI.

Orgando and the abovesaid.

Org.
Your Torment's ended, now you shall rejoice;
The Pious Heav'ns which protect you,
Command that all Enchantments cease;
And with sweet Matrimonial Rites
Let your Right Hands unite two loving Hearts.

Amad.
My dearest, thus I press thy Hand.

Ori.
Joy unexpected always is most sweet.

Amad.
Now Love, ev'n for my Pains, I give the Thanks.
This present Instant, dearest Spouse,
All Clouds of cruel Grief are vanisht quite,
For, kind *Orgando* and the God of Love
With an Enchantment much more sweet,
Two chaste and faithful Lovers now unites.
*He says that Joy sparkles in his Breast, as
Cupid's Star does in the Heav'ns; and that
he shall be happy with Oriana, because
Friendly Fate promises him his Heart's
Content.*

[*Orgando descended from the Chariot, says.*]

Org.
Rejoice at last and happy be,
O lucky Bridegroom and your Bride,
To celebrate your Nuptials I've prepar'd
A Rural Dance, and Magick Harmony,
To serve for Prelude to your future Joys.

51

C H O R U S .

Rejoice O loving Hearts
For no more Grief remains,
The God of Love hath chang'd
Your Weeping into Smiles.

A Duo sung by Amadis and Oriana.

*Or si m'alletti
Speranza del' mio sen';
Non piu' Velen'
Mà sol' diletti
Io prouo in questo Cor.*

C O R O .

*Godete ò Cori amanti
Che non v'è più dolor;
Cangiato ha i vostri pianti
In riso il Dio d'Amor.*

Ballo di Pastori, e Pastorelle, e Finisce l'Opera.

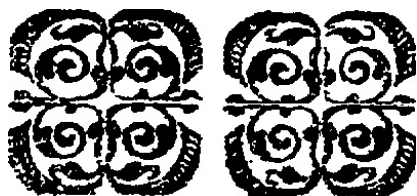
Yes now I am pleas'd,
Dear Hope of my Heart.
Enchantments are vanquish'd
All tends to Delight
To please our Hearts.

C H O R U S .

Rejoice O loving Hearts
For no more Grief remains,
The God of Love hath chang'd
Your Weeping into Smiles.

A Dance of Shepherds and Shepherdesses.

End of the O P E R A .



Italic U and V:

In general, the italic font used an unambiguous *U* and an unambiguous *V*.
On three occasions, marked [U] in the text, an anomalous form *U* was used.

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