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1987

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University of Washington

THE SCHOOL OF MUSIC
in association with
THE SCHOOL OF DRAMA

presents as its seventh program of the 1987-88 season:

its 199th opera production

LA CLEMENZA DI TITO

(1791)

(sung in Italian)

Music by Wolfgang Amadeus Mozart

Libretto by Caterino Mazzola

~~(based on a text by Pietro Metastasio)~~

Conductor.....	Robert Feist
	Joseph Pollard White, November 15*
Stage Director.....	Vincent Liotta
Scene Designer.....	Bill Forrester
Costume Designer.....	Paul Louey
Lighting Designer.....	Michael Immerwahr

Meany Theater
November 12, 13 and 14, 1987, 8:00 PM
November 15, 1987, 3:00 PM

*In partial fulfillment of the requirements for the D.M.A. degree in Instrumental Conducting.

CAST

TITO, Emperor of Rome, A.D. 79-81

Pil-Sung Kim, November 12, 14
Michael Dodaro, November 13, 15

VITELLIA, Daughter of the Emperor Vitellius

Kathleen Sassnet, November 12, 14
Leslie Rambaldi, November 13, 15

SESTO, A friend of Titus

Constance Koschman, November 12, 14
Ann Wopat, November 13, 15

SERVILIA, Sister of Sesto

Adriana Giarola, November 12, 14
Jennifer Jett, November 13, 15

ANNIO, A friend of Sesto

Caroline Jamieson, November 12, 14
Cynthia Ann Oeck, November 13, 15

PUBLIUS, Commander of the Praetorian Guard

Mol Ulrich

PROGRAM NOTE

None of Mozart's operas has suffered a decline in critical esteem so precipitous as *La Clemenza di Tito*; and none of his operas has been welcomed back into the current repertory with more enthusiasm. For three decades after *La Clemenza di Tito* was first performed in 1791, a few months before its composer's death, it was among Mozart's best-known and best-liked operas. F. X. Niemetschek, in the first full-length biography of Mozart (1798), could write: "From an aesthetic point of view, and as a beautiful work of art, *La Clemenza di Tito* can be considered Mozart's most perfect work." Opera-goers could see performances of *La Clemenza di Tito* in many parts of Europe during the early nineteenth century; it was the first of Mozart's operas to be performed in London, in 1806, and it enjoyed a prominent place in the repertory for the next two decades. For opera-lovers of the early nineteenth century Sesto, Vitellia and Tito were as familiar as Tamino, Carmen, and Wotan are to us today.

Tastes change; and by 1830 *La Clemenza di Tito* was beginning to slip from public and critical favor. *Don Giovanni* and *The Magic Flute* fascinated the romantic imagination in a way that *La Clemenza di Tito* could not. Musicians, critics and audiences gradually lost touch with *La Clemenza di Tito*.

Once an opera leaves the repertory it is hard to bring it back. Operatic criticism tends to guard against the return of works into the repertorial fold; the assumption seems to be that if a work is not performed, there must be some good reason for its absence. Yet *La Clemenza di Tito* has triumphed against such attitudes.

Productions in the 1960s and 1970s, including a particularly fine and influential one in London, have won a new public for *La Clemenza di Tito*, and critics and scholars have been quick to revise their earlier views on the opera. We can now admire the elegance and pathos of Metastasio's libretto, with its exquisitely wrought portrayals of emotional turmoil, its delicate irony, its lyrical soliloquies. We can once again appreciate the full splendor of Mozart's music, in all its variety: the majestic grandeur of the overture, the warmth and intimacy of the love duet "*Ah perdona*," the destructive violence and gloomy foreboding of the first-act finale, and the virtuoso brilliance of Vitellia's famous rondò near the end of the opera, "*Non più di fiori*" (to cite but a few of the opera's highlights).

Few today would agree with Niemetschek that *La Clemenza di Tito* is Mozart's most perfect work. It was written in great haste;

Mozart had neither the time nor the peace of mind, during that last summer, to work out completely all the problems presented by Metastasio's drama. *Idomeneo* (1781) remains the supreme masterpiece among Mozart's serious operas. But many will agree that Mozart's last opera is a work full of beauty and passion, full of musical richness and dramatic power. We can hope to enjoy many more productions of *La Clemenza di Tito*, now that it enjoys a solid and, by the looks of it, a permanent place in the operatic repertory.

SYNOPSIS

The action of the opera takes place in Rome, in A.D. 80.

11269

ACT I, SCENE 1, Vitellia's palace

The Emperor Titus is engaged to marry. Vitellia, daughter of the late Emperor Vitellius, incites Sextus to assassinate the emperor Titus, for she is enraged at not having been chosen by Titus as his empress. Even though Sextus is a friend of Titus, he is willing to carry out Vitellia's commands since he is deeply in love with her.

DUET

SESTO

Come ti piace, imponi, imponi,
regola i moti miei:
il mio destin tu sei;
farò tutto per te.

VITELLIA

Prima che il sol tramonti
estinto vo' l'indegno;
sai ch'egli usurpa un regno
che in sorte il ciel mi diè.

SESTO

Gia il tuo furor
m'accendo.

VITELLIA

Ebben, che più s'attendo?

SESTO

Un dolce sguardo almeno
sia premio alla mia fè!

VITELLIA & SESTO

Fan mille affetti insieme
battaglia in me spietata.
Un alma lacerata più della
mia non v'è.

SEXTUS

Command me as you will,
order my every move.
You are my destiny,
I will do anything for you.

VITELLIA

Before the sun sets
I want the wretch dead.
You know he usurps a kingdom
that heaven allotted to me.

SEXTUS

Your fury already
sets me aflame.

VITELLIA

Well, why are you waiting?

SEXTUS

Let one sweet look, at least,
be the reward for my devotion!

VITELLIA & SEXTUS

A thousand emotions wage
war together within me.
There is no soul more tormented
than mine.

Sextus' friend Annius enters to announce that Titus will not, after all, marry Berenice. Vitellia hastily instructs Sextus to defer carrying out her orders, since this means that she may yet be chosen by Titus. When Sextus accuses her of not returning his love, Vitellia angrily retorts that she is weary of his doubts.

ARIA

VITELLIA
Deh se piacer mi vuoi, lascia
i sospetti tuoi;
non mi stancar
con questo molesto dubitar.
Chi ciecamente crede,
impegna a serbar fede;
chi sempre inganni aspetta,
alletta ad ingannar.

VITELLIA
Ah, if you wish to please me,
cast aside your suspicions;
do not weary me
with these irksome doubts.
He who blindly believes
obliges one to keep faith;
he who always expects to be
betrayed invites betrayal.

She leaves, and Annius asks Sextus for the hand of his sister, Servilia, in marriage. Sextus assures his friend that he will seek the Emperor's consent to this.

DUETTINO

ANNIO & SESTO
Deh prendi un dolce amplesso,
amico mio fedel,
e ognor per me lo stesso
ti serbi amico il ciel.

ANNIUS & SEXTUS
Ah, let me embrace you dearly,
my faithful friend,
and may heaven ever keep
your friendship constant for me.

SCENE 2, The Roman Forum

The assembled populace sings the praises of Titus as he enters from the Capitol.

CORO

Serbate, o Dei custodi,
della Romana sorte,
in Tito il guisto,
il forte, l'onor di nostra età.

O gods who guard
the fate of Rome,
preserve in Titus the just,
the strong, the glory of our age.

Dismissing the assembled group, Titus speaks with Sextus and Annius and announces that he has decided to marry Servilia immediately. Noting Sextus' obvious embarrassment, Annius hastily speaks up in favor of the marriage. Titus sings of the happiness it gives him to benefit the oppressed and elevate his friends.

ARIA

TITO
Del più sublime soglio
l'unico frutto è questo:
tutto è tormento il resto,
e tutto è servitù.

TITUS
This is the sole fruit
of the most splendid of thrones:
all the rest is torment,
all else is servitude.

Che avrei, se ancor perdessi

What should I have, were I

le sole ore felici,

also
to lose the only happiness I
have

Ch'ho nel giovar gli óppessi
nel sollevare gli amici;
nel dispensar tesori
al merto, e alla virtù?

in helping those in distress,
in raising up my friends,
in awarding riches
to merit and to valour?

SCENE 3, A garden

Servilia enters, and Annius informs her that she is to be the next Empress. They sing of their unhappy love.

DUETTO

ANNIO
Ah, persona al primo affetto,
questo accento sconigliato;
colpa fù del labbro
usato a così chiamarti ognor.

ANNIUS
Ah, forgive, my former love,
that thoughtless word;
it was the fault of lips
accustomed always to call you
so.

SERVILIA
Ah, tu fosti il primo oggetto,
che' stiror fedel amai,
e tu l'ultimo sarai
ch'abbia nido in questo cor.

SERVILIA
Ah, you were the first person
whom I truly loved till now;
and you will be the last
to be sheltered in my heart.

ANNIO
Car! accenti del mio bonel

ANNIUS
Dear words of my beloved!

SERVILIA
Oh mia dolce, cara speme!

SERVILIA
O my sweet, dear hope!

SERVILIA & ANNIO
Più che ascolto sensí tuoi,
in me cresce più l'ardor.
Quando un'alma, e all' altra unita,

SERVILIA & ANNIUS
The more I hear your words,
the greater my passion grows.
When one soul unites with
another,

qual piacer, un cor risente!
Ah, si tronchi dalla vita
tutto quel che non è amor.

What joy a heart feels!
Ah, eliminate from life
all that is not love!

SCENE 4, Titus' palace **11270**

Publius, Commander of the Praetorian Guard, warns Titus that there is a conspiracy against him. Servilia enters and tells Titus that she is in

love with Annius, to which he replies that he welcomes her frankness and will not come between her and the man she loves.

ARIA

TITO

Ah, se fosse intorno al trono
ogni cor così sincero!
Non tormento un vasto impero,
ma saria felicità.
Non dovrebbero i regnanti tollerar
sí grave affanno,
per distinguer dall'inganno
l'insidiata verità.

TITUS

Ah, if about a throne
every heart were so sincere;
a vast empire would be
not a torment but bliss.
Rulers should not have
to suffer
such deep anxiety
to distinguish hidden truth
from deception.

SCENE 5, Vitellia's palace

Vitellia enters and, now under the impression that she has been passed over in favor of Servilia, renews her command to Sextus to kill Titus and set the Capitol aflame. Sextus hastens off to carry out her commands.

ARIA

SESTO

Parto, parto, ma tu ben mio,
meo ritorna in pace,
sarò qual più ti piace,
quel che vorrai farò.
Guardami, e tutto obbligo,
e a vendicarti io volo.
A questo sguardo solo
da me si penserà.
Ah qual poter, o Dei! donnaste
alla beltà!

SEXTUS

I go, but, my dearest,
make peace again with me.
I will be what you want most
do whatever you wish.

Look at me, and I will forget all
and fly to avenge you;
I will think only
of that glance at me.
Ah, you gods, what power
you have given beauty!

As soon as he has left, Publius and Annius enter to inform Vitellia that Titus has now decided that she shall be his consort. Vitellia is horrified and attempts to call Sextus back, but she is too late.

TRIO

VITELLIA

Vengo! Aspettate! Sesto! Ahimè!
Sesto! è partito?
O sdegno mio funesto, o insano
mio furor!

VITELLIA

I am coming... Wait!... Sextus!...
Alas!... Sextus!... Has he gone!
Oh my fatal indignation!
Oh my insane fury!

Che angustia, che tormento!
Io gelo, o Dio! d'orror.

ANNIO & PUBLIO

O come un gran contento,
come confonde un cor.

What anguish, what torment!
Oh god, I freeze with horror!

ANNIUS & PUBLIUS

Oh how great happiness
can confuse a heart!

SCENE 6, Overlooking the Capitol

Sextus has passed on instructions to his fellow conspirators and the Capitol has been set ablaze. But he is in anguish at having agreed to carry out a plot against his friend the Emperor. As the cries of the populace can be heard in the distance, Servilia, Annius, Publius, and Vitellia arrive on the scene to see what has occurred. Sextus is about to announce that Titus has been stabbed to death, and Vitellia is just in time to stop him from confessing that it was he who committed the murder. As the cries from the populace are heard in the distance, all mourn the tragedy that has befallen Rome.

RECITATIVE

SESTO

Oh Dei, che smania è questa,
che tumulto ho nel cor!
Palpito, agghiaccio,
m'incantinnò, m'arrestò,
ogn'aura, ogn'ombra
mi fa tremare.
Io non credca, che fosse sì difficile
impresa esser malvagio.
Ma compirla convien.
Almen si vada con valor a perir.
Valore? E come
puo averne un traditor?
Ah, non ho core, Vitellia,
a secondar gli sdegni tuoi:
morrei prima del colpo
in faccia a lui.
S'impedisca ma come,
arde già il campidoglio!
Un gran tumulto io sento
d'armi e d'armati!
ahi tardo è il pentimento!

SEXTUS

Oh heavens, what frenzy this
is
what torment within my heart!
— I quake, freeze
set out, draw back;
every breath, every shadow,
alarms me.
I never thought it so hard
to undertake villainy.
But I must fulfill my task.
At least let me go to my death
with courage.
Courage? And how
can a traitor show that?
Ah, Vitellia, I have no heart
to further your wrath.
I would die
before striking him this blow.
It must be stopped... but how?
The Capitol is already ablaze.
I hear a great din
of arms and soldiers:
alas, repentance is too late.

QUINTET WITH CHORUS

SESTO

Deh conservate, oh Dei!
a Roma il suo splendor,
o almeno i giorni miei
coi suoi troncate ancor.

ANNIO

Amico, dove vai?

SESTO

Io vado, lo saprai, O Dio,
lo saprai per mio rossor.

ANNIO

Io Sesto non intendo;
ma qui Servilia viene.

SERVILIA

Ah, che tumulto orrendo!

ANNIO

Fuggi di quà, mio bene!

SERVILIA

Si teme che l'incendio
non sia dal caso nato,
ma con peggior disegno
ad arte suscitato.

PUBLIO

V'è in Roma una congiura,
per Tito ahime spavento
di questo tradimento
chi mai sarà l'autor?

SERVILIA, ANNIO, PUBLIO

Le grida, ahimè!
ch'io sento mi fan gelar d'orror.

VITELLIA

Chi per pietade, oh Dio!
m'addita, dovè Sesto?
In odio a me son io,
ed ho di me terror.

SERVILIA, ANNIO, PUBLIO

Di questo tradimento chi mai
sarà l'autor?

SEXTUS

Oh ye gods, preserve
the glory of Rome,
or, at least, also
cut short my days with his.

ANNIUS

Friend, where are you going?

SEXTUS

I am going...Oh heavens,
you will know by my shame.

ANNIUS

I do not understand Sextus...
But here comes Servilia.

SERVILIA

Ah, what a dreadful uproar!

ANNIUS

Fly from here, my dearest.

SERVILIA

It is feared that the fire
may not have started by
chance,
but was purposely raised
with evil intent.

PUBLIUS

There is a conspiracy in Rome;
alas, I fear for Titus:
who could be the author
of this treachery?

The cries I hear, alas...

...make me freeze with horror.

VITELLIA

Oh heaven! For pity's sake,
who can tell me where Sextus
is?

(I hate myself, and am in terror
of myself.)

Who could be the cause
of this betrayal?

VITELLIA, SERVILIA, ANNIUS, PUBLIUS

Le grida, ahimè! ch'io sento
mi fan gelar d'orror.

SESTO

Ah, dove mai m'ascondo?
Aprite, o Terra, inghiottimi!
E nel tuo sen profondo
rinserra un traditor.

VITELLIA

Sesto!

SESTO

Da me che vuoi?

VITELLIA

Quai sguardi vibri intorno?

SESTO

Ma fa terror il giorno.

VITELLIA

Tito?

SESTO

La nobil alma
versè dal sen trafitto!

SERVILIA, ANNIO, PUBLIO

Qual destra rea macchiarsi
potè d'un tal delitto?

SESTO

Fu l'uom più scellerato,
l'orror della natura fu... fu...

VITELLIA

Taci, forsennato
deh non ti palesar.

VITELLIA, SERVILIA, ANNIO, PUBLIO, SESTO

Ah, dunque l'astro
è spento
di pace apportator.

TUTTI e CORO

O nero tradimento,
giorno di dolor.

The cries I hear, alas
make me freeze with horror.

SEXTUS

Ah where can I hide?
Earth, open up and swallow me,
and enclose a traitor
in your deep bosom.

VITELLIA

Sextus!

SEXTUS

What do you want of me?

VITELLIA

Why do you look around so
wildly?

SEXTUS

The daylight terrifies me.

VITELLIA

Titus?

SEXTUS

His pierced breast yielded up
his noble soul.

What wicked hand has stained
itself with such a crime?

SEXTUS

It was the most villainous
of men,
the horror of nature, it was...

VITELLIA

Be silent, madman;
do not give yourself away.

Ah, then extinguished is
the star,
the bearer of peace.

ALL and CHORUS

Oh black betrayal!
Oh day of sorrow!

ACT II, SCENE 1, The Imperial Gardens **11271**

Sextus, having been told by Annius that Titus is not dead, confesses his treachery to Annius, who advises him to make a clean breast of it to Titus.

ARIA

ANNIO
Torna di Tito a lato,
torna, e l'error
passato con replicate emenda
prove di fedeltà.

L'acerbo tuo dolore
è segno manifesto
che di virtù nel core
l'immagine ti sta.

ANNIUS
Return to Titus's side;
return, and make amends
for past error
with repeated proofs
of loyalty.
Your bitter grief
is an obvious sign
that the image of virtue
remains in your heart.

But Vitellia enters and asks him to flee from Rome to protect his life and her honor. Publius enters and announces that the man stabbed was not Titus but, in error, was Lentulus who has survived to accuse Sextus. He arrests Sextus and takes him before the Senate.

TERZETTO

SESTO
Se a volto mai ti senti lieve aura
che s'aggiri,
gli estremi miei sospiri
quell'alito sarà.

VITELLIA
(Per me vien tratto a morte;
ah dove mai m'ascondo?
Fra poco noto al mondo
il fallo mio sarà.)

PUBLIO
Vieni.

SESTO
Ti seguo.
Addio.

VITELLIA
Senti! mi perso, o Dio!
Che crudeltà!

SEXTUS
If ever you feel a light breeze
playing on your face,
that breath will be
my dying sighs.

VITELLIA
(Through me he is being taken
to his death;
ah, wherever can I hide?—
Very soon my crime will
be known to the world.)

PUBLIUS
Come...

SEXTUS
I follow you...
Farewell.

VITELLIA
Listen...I am lost...Oh god!
How cruel!

SESTO
Rammenta chi t'adora
in questo stato ancora.
mercede al mio dolore
sia almen la tua pietà.

VITELLIA
(Mi laceran il core
rimorso, orror, spavento!
Quel che nell'alma io sento
di duol morir mi fa.)

PUBLIO
(L'acerbo amaro pianto
che da suoi lumi
piove, l'anima mi commove,
ma vana è la pietà.)

SEXTUS
Remember the one who loves
you still,
even in this plight
Let your pity at least
be solace for my pain.

VITELLIA
(Remorse, horror and fear
rend my heart!
What I feel in my soul
will make me die of grief.)

PUBLIUS
(The stinging, bitter tears
pour from her eyes
move my soul,
but pity is useless!)

SCENE 2, The Roman Forum

The populace renders thanks to the gods for the preservation of Titus' life.

CORO

CORO
Ah, grazie si rendano
al sommo fattor,
che in Tito del trono
salvò lo splendor.

TITO
Ah no, sventurato
non sono cotanto,
se in Roma il mio fato
si trova compianto,
se voti per Tito
si formano ancor.

CORO
Ah, grazie ecc.

Titus sends Publius to discover the Senate's verdict. He himself is still convinced of his friend Sextus' innocence. Publius points out that not everyone is as kind as Titus.

CHORUS
Ah, let us give thanks
to the supreme Creator,
who in Titus preserved
the glory of the throne.

TITUS
Ah no, I am not so unfortunate
if my lot finds sympathy in
Rome,
if prayers are still
offered up for Titus.

CHORUS
Ah, let us give thanks, etc.

ARIA

PUBLIO,
Tardi s'avvede
d'un tradimento
chi mai di fede
manca non sà;
un cor verace,
pieno d'onore,
non è portento
se ogn'altro core
crede incapace
d'infedeltà.

When Publius returns, it is to confirm Sextus' guilt. Annius arrives and pleads on his friend's behalf.

PUBLIUS
He is late
to notice betrayal
who has never known
what it is to be disloyal.
It is no wonder
if a true heart,
full of honor,
believes all other
hearts incapable
of disloyalty.

ARIA

ANNIO
Tu fosti tradito,
ei degno è di morte,
ma il core di Tito
pur lascia sperar.
Deh! prendi consiglio,
Signor, dal tuo core,
il nostro dolore
ti degna mirar.

Titus cannot bring himself to sign the death sentence before first speaking to Sextus, whom he orders to be brought before him.

TERZETTO

SESTO
(Quello sì Tito è il volto?
Ah, dove o stelle è andata
la sua dolcezza usata
or ei mi fa tremar.)

TITO
(Eterni Dei! di Sesto dunque
il sembiante è questo?
o come può un delitto
un volto trasformar.)

PUBLIO
(Mille diversi affetti
in Tito guerra fanno;
s'ei prova un tale affanno,

SEXTUS
(Is that the face of Titus?
Ah, you stars, where has
his usual mildness gone?
Now he makes me tremble!)

TITUS
(Eternal gods! Are these then
the features of Sextus?
Oh, how a crime
can transform a face!)

PUBLIUS
(A thousand conflicting
emotions
are at war within Titus.

lo seguita ad amar.)

TITO
Avvicinati!
SESTO
(O voce che
piombami sul core!)

TITO
Non odi?
SESTO
(Di sudore mi sento,
o Dio! bagnar.)

TITO & PUBLIO
(Palpita il traditore,
ne gli occhi ardisce alzar.)

SESTO
(Non può chi more
non può di più penar.)

Titus tries to find a way to save Sextus, but Sextus cannot offer any explanation without incriminating Vitellia. As he is led off to die in the arena, Sextus asks Titus to remember, for a moment, their former friendship.

ARIA

SESTO
Deh, per questo istante solo
ti ricorda il primo amor,
che morir mi fa di duolo,
il tuo sdegno, il tuo rigor.
Di pietade indegno, è vero,
sol spirar io deggio orror.
Pur saresti men severo,
se vedesti questo cor.
Disperato vado a morte,
ma il morir non mi spaventa.
Il pensiero mi tormenta
che fui teco un traditor!
(Tanto affanno soffre un core,
nè si more di dolor.)

SEXTUS
Ah, for this single moment
remember our former love,
for your anger, your severity,
make me die of grief.
Unworthy of pity, it is true,
I ought only to inspire horror.
Yet you would be less harsh
if you could read my heart.
In despair, I go to death
but dying does not affright me.
The thought that I was
a traitor to you tortures me!
(A heart can suffer such
anguish
and yet not die of sorrow!)

11272

Left alone, Titus decides that, for the sake of his own conscience, he will forgive Sextus.

ARIA

TITO
Se all'impero,
amici Dei!
necessario è un cor severo,
o togliete a me l'impero
o a me date un altro cor.
Se la fè de regni miei
coll'amor non assicuro,
d'una fede non mi curo
che sia frutto del timor.

TITUS
If a hard heart
is necessary to a ruler,
o benevolent gods,
either take the empire from me
or give me another heart.
If I cannot assure the loyalty
of my realms by love,
I care not for a loyalty
that is born of fear.

SCENE 3, Vitellia's palace

Publius encounters Vitellia who questions him on Sextus' conversation with the Emperor. She learns that she has not been betrayed. Servilia and Annus enter and ask Vitellia to intercede with Titus on behalf of Sextus.

ARIA

SERVILIA
S'altro che lagrime
~~per lui non tenti,~~
tutto il tuo piangere
non gioverà.
A quest'inutile
pietà che senti,
o quanto e simile la crudeltà.

SERVILIA
If you do nothing for him
~~but shed tears,~~
all your weeping
will be of no avail.
Oh, how like
cruelty is this useless
pity that you feel.

Left alone, Vitellia realizes that she cannot allow herself to become Empress and see Sextus, who loves her, put to death for a crime to which she had incited him.

RECITATIVE

VITELLIA
Ecco il punto, O Vitellia,
d'esaminar la tua costanza.
Avrai valor, che basti

VITELLIA
Now is the moment, o Vitellia,
to test your firmness:
will you have sufficient
courage
to look upon your faithful
Sextus lifeless?
Sextus, who loves you more
than his own life,
who for your sake
committed a crime,

a rimarar esangue
il tuo Sesto fedel?
Sesto che t'ama
più della vita sua?.....
Che per tua colpa
divenne reo?

Che t'ubbidì, crudele?
che ingiusta t'adoro?
Che in faccia a morte
sí gran fede ti serba?
E tu frattanto, non ignota a te
stessa,
andrai tranquilla al talamo
d'Augusto?
Ah! mi vedrei sempre
Sesto d'intorno.
E l'aure e i sassi
temerei che loquaci
mi scoprissero a Tito.
A piedi suoi vadasi il tutto a
palesar.
Si scemi il delitto di Sesto,
se scusar non si può,
col fallo mio.
D'impero e d'imenei speranze
addio.

who obeyed you, cruel one,
and adored you, unjust as you
are,
who in the face of death
remains so true to you?
While you, aware of this,
calmly go
to Caesar's bridal bed?
Ah, I should always see
Sextus near me
and fear the breezes
and the stones might speak
and betray me to Titus.
Let me go and confess all at
his feet.
Let Sextus's crime,
if it cannot be forgiven,
be lessened through my guilt.
Ah farewell, hopes of dominion
and marriage!

RONDO

Non più di fiori
vaghe catene, discenda,
imene ad intrecciar.
Stretta fra barbare
aspre ritorte
voggo la morto
ver me avanzar.
Infelice! qual orrore!
Ah! di me che si dirà?
Chi vedesse il mio dolore
pur avria di me pietà.

No more shall Hymen descend
to weave fair garlands of
flowers.
Bound in harsh,
cruel chains
I see death
advance towards me.
O wretched me! How horrible!
Ah, what will be said of me?
Yet he who could see my
distress
would have pity on me.

SCENE 4, A great amphitheatre

CORO

Che del ciel, che degli Dei,
tu il pensier, l'amor tu sei,
grand'Eroe, nel giro angusto
si mostrò di questo dì.

Ma, cagion di meraviglia non è già,

CHORUS

That you are the care, the
darling
of heaven and of the gods,
great hero, has been shown
in the brief course of this day.
But there is no cause for wonder

felice Augusto,
che gli Dei
chi lor somiglia, custodiscano così.

fortunate Augustus,
that the gods thus watch over
one so like them.

Sextus is brought before Titus. Vitellia now enters and confesses her part in the crime. Astonished at the number of people who appear to have wanted to betray him, the magnanimous Emperor nevertheless refuses to take refuge in cruelty.

RECITATIVE

TITO
Ma, che giorno è mai questo?
Al punto stesso
che assolve un reo
ne scopro un altro.
E quando troverò,
giusti Numi,
un'anima fedel?
Congiuran gli astri cred'io, per
obbligarmi, a mio dispetto,
a diventar crudel.
No: non avranno
questo trionfo.
A sostener la gara,
gia s'impegno la mia virtù.
Vediamo, se più costante
sia l'altrui perfidia,
o la clemenza mia.
Ola! Sesto si sciolga,
abbian di nuovo
Lentulo e suoi seguaci
e vita e libertà.
Sia noto a Roma,
ch'io son lo stesso, e
ch'io tutto sò
tutti assolvo,
e tutto obbligo.

TITUS
But what a day this is!
At the very moment that I
absolve one wrongdoer,
I discover another?
When, just gods, shall I find
a loyal soul?
I believe the stars conspire
to oblige me, despite myself,
to turn cruel.
No: they shall not have this
satisfaction.
My strength is already pledged
to continue the contest.
Let us see whether
others' perfidy
or my clemency
will be more enduring.
Release Sextus:
Lentulus and his followers
shall again enjoy life and
liberty.
Be it known in Rome
that I am the same,
that I know all,
forgive everyone
and forget it all.

He pardons everyone, and the opera ends with the entire populace praising the clemency of their Emperor.

SESTO
Tu, è ver, m'assolvi Augusto:
Ma non m'assolve il core,
che piangerà l'errore,
finchè memoria avrà.

TITO
Il vero pentimento
di cui tu sei capace
val più d'una verace costante
fedeltà.

VITELLIA, SERVILIA & ANNIO
O generoso, o grande!
e chi mai giunse a tanto?
Mi trae dagli occhi
il pianto l'eccelsa sua bontà!

TUTTI (eccetto Tito)
Eterni Dei, vegliate
sui sacri giorni suoi,
a Roma in lui serbate
la sua felicità.

TITO
Troncate, eterni Dei,
i giorni miei
quel dì che il ben di Roma,
mia cura non sarà.

SEXTUS
You forgive me, Caesar, it is
true
but my heart, that will lament
its error as long as memory
lasts,
does not forgive me.

TITUS
The true repentance
of which you are capable
is worth more than a truly
constant fidelity.

Oh generous and noble soul!
Who ever attained such
heights?
His supreme goodness
draws tears from my eyes.

ALL (except Titus)
Eternal gods, watch
over his sacred days:
preserve in him
Rome's happiness.

TITUS
Cut short, eternal gods,
cut short my days
on that day when the good of
Rome
ceases to be my care.

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 Irene Senedak, Patricia Star

*Clarinet obbligato ("*Parto, parto,*" Aria of Sesto, Act I)

**Basset horn obbligato ("*Non piu di fiori,*" Aria of Vitellia, Act II)

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