A PERFORMING EDITION OF THE OPERA

LA LOTTA D'ERCOLE CON ACHELLO

BY AGOSTINO STEFFANI

(1654–1728)

BY

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To my family, Prof. Carmen Helena Tellez, Elisabeth Wright and Stanley Ritchie
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Abstract

The opera La Lotta d'Ercole con Acheloo was composed in the summer of 1689, which was the first year that the Italian composer Agostino Steffani (b.1654–d.1728) worked as Kapellmeister at the court of Hannover. Written for four soloists and orchestra, the one-act opera, labeled as a "divertimento drammatico", stands out for its short duration and its chamber settings in comparison to the three- to five-act opera serias of the end of the seventeenth century.

Four manuscript sources, found in four different libraries in Germany and England, preserve the piece. No separate libretto of the work seems to exist but the one remaining together with the music manuscript R.M.23.h.15 in the British Library. There are no modern editions of the complete opera. A facsimile edition published by the Garland Edition and modern transcriptions of a few movements of the opera in the volume 12 of the Denkmäler der Tonkunst in Bayern are the only recent scores of this piece. A recording supervised by Yves Krier with L'Ensemble Baroque d'Ouest (1992) presents the work in almost its full length, only shortened by minor recitative cuts, but no performing edition or parts accompany the recording.

The piece represents the style of opera composed at the court of Hanover, which was distinguished by its strong French and Italian influence in the seventeenth century. The scenes are short, consisting of arias, recitatives, duets, and French ballets framing the action. Written for four countertenors - two altos and two sopranos, La Lotta rests solely in the alto and soprano range, which seems to bring a highly unusual result to its overall tessitura.
The first part of this study encloses the preface of the edition, which will present the historical context in which the opera was composed, the analysis of the music and drama, and considerations on editorial issues. Part II consists of the modern edition of La Lotta based on the four main manuscripts available for this opera.
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ABBREVIATIONS

Manuscript Sources:
L15 = GB-Lbl, The British Library, Shelf No.: R.M.23.h.15
L14 = GB-Lbl, The British Library, Shelf No.: R.M.23.h.14
Be = D-B, Staatsbibliothek zu Berlin Preusischer Kulturbesitz, Musikabteilung,
    Shelf No.: Mus.ms. 21200
Mu = D-Mbs: Bayerische Staatsbibliothek, Musikabteilung, Shelf No.: Mus.ms. 1052

Characters Names:
Deianira = De., Alcides = Al., Acheloo = Ac., Eneo = En.

Instruments:
I. Agostino Steffani (1654–1728), an Italian Composer in Germany

"As to his person, he was less than the ordinary size of men, of a tender constitution of body, which he had not a little impaired by intense study and application. His deportment is said to have been grave, but tempered with a sweetness and affability, that rendered his conversation very engaging; he was perfectly skilled in all the external forms of politic behavior, and which is somewhat unusual, continued to practice and observe them at the age of fourscore."¹

To define the importance of such a pluralistic personality such as Agostino Steffani is a challenging task. Although his name is quite obscure nowadays, his music influenced composers such as Telemann, Keiser, Schürmann, and in particular, Handel, his successor at the court of Hannover. In Handel's biography,² Chrysander dedicated a full chapter on Steffani, in particular on the excellence of his duets³ and the relationship between the music of the two composers.⁴ The influence of Steffani on Handel is also presented in the Garland fac-simile edition⁵ of La Lotta d'Hercole con Acheloo, where one can find a detailed comparison of Handel's borrowings from this opera.

³ For more information on Steffani's duets, see: Agostino Steffani, Twelve Chamber Duets, edited by Colin Timms (Madison: A-R Editions, Inc., 1987). The style of his duets, as Colin Timms would call "cantata" duets, is based on the Italian cantata of the seventeenth century mixed with French style—common French dance meters and dotted rhythms—and the contemporary Italian trio sonatas with its consistent contrapuntal treatment of the voices—real and tonal answers, double counterpoint, and stretto.
⁴ Chrysander, 373. "Händel's kleine Gruppe enthält sicherlich die letzten Duette, die treu auf Steffani's Grundlagen erbaut sind." [Handel's small group contains surely the last duets, which were loyally constructed to Steffani's basic style.]
⁵ Joyce L. Johnson and Howard E. Smither, La Lotta D'Hercole Con Acheloo, Handel sources, vol. 9, preface by Howard E. Smither, facsimile edition (New York: Garland
Steffani’s personality, like the style of his music, cannot be described as completely Italian or German. Although he was born in Castelfranco, near Padua, he spent most of his life in Germany. About the age of thirteen, the Elector Ferdinand Maria of Bavaria brought him to Munich, where he would remain for twenty-one years before moving to Hannover. After that, his contact with Italian culture was mostly maintained by his association with the Italian maestro di cappella Ercole Bernabei, with whom he studied during two years in Rome, sponsored by the Munich court. Later, when Bernabei was appointed the Kapellmeister at the court of Munich, Steffani followed him back, becoming his assistant. Toward the end of his life, Steffani spent a short period in Italy (1722–1725) and came back to Hannover, dying a few years later, on German soil.

In Munich, he started working as a singer and later as composer. His voice was highly appreciated by the elector. Five operas, motets, cantatas, chamber duets, Turniermusik, and a serenata amount to his Bavarian output.

During the summer of 1688, he was invited by Ernst August, the Duke of Hannover to be the Kapellmeister of the city. However, he would barely serve as a sacred

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composer. The period he spent in Hannover would, instead, represent his most prolific years as an opera composer, in which he created seven three-act operas and two one-act divertimentos.

However his talent with diplomacy overshadowed his importance as a composer. During the War of Spanish Succession, one of his missions at the Hanoverian court was to persuade the Elector Maximillian to support the Emperor instead of Louis XIV. Another instance of his diplomatic activities was his unsuccessful mission of arranging the marriage between the Princess Sophie Charlotte and the Elector Maximillian II Emmanuel during his period in Munich.

In Düsserldorf, he became known as a churchman that. Since 1680, Steffani had been recognized as a priest, and three years later as Abbot of Lepsingen. When he arrived in Düsserldorf in 1703, he would first be appointed as the president of the Spiritual Council for the Palatinate and the Duchies of Julich and, four years later, as the Bishop of Spiga. In 1709, he received the title of apostolic vicar of northern Germany, which made him responsible for all the catholic communities in Prussia, Brunswick, and Palatinate. It suffices to say that he composed only the opera Tassilone and a few duets during his whole period in Düsserldorf.

On the same year he became a vicar, he moved back to Hannover where he stayed until the end of his life.

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9 One year before his death, Steffani was elected the president of the Academy of Vokal Music in London. Around this period, he sent some of his revisions and a few new
Apart from Germany and Italy, it is worth mentioning that, between the years of 1678–9, Steffani was sent by the elector of Bavaria to study in Paris, where he probably saw the performance of Lully's *Bellerophon* and a reprise of *Alceste*. Given the strong French influence in his music, these years must be significantly accounted in the composer's life.

Agostino Steffani was a highly recognized composer, particularly for his distinguished duets. His name often appears in correspondences of great personalities of the period such as Leibniz, the princess Sophie Charlotte and in the writings of Johann Mattheson, being especially praised in his treatise *Der vollkommene Capellmeister* (1739).
II. Opera in Hannover in the End of the Seventeenth-century

1. Historical and Geographical Considerations

After the Thirty Years War (1618–48), the land of Brunswick (Braunschweig) was split in Brunswick-Wofenbüttel and Brunswick-Lüneburg. In 1635, the elected duke of Brunswick-Lüneburg, Georg, additionally acquired the land of Kalenberg-Göttigen with Hanover. In order to provide for his four sons, he divided his possessions in Lüneburg-Grubenhagen with Celle, and Calenberg-Göttingen with Hanover.10

In 1676, Ernst August, the eldest of Georg’s sons, became the duke of Hannover, after the death of two of his older brothers. His primary goal was the elevation of the city to an electorate, the ninth of the country. In order to achieve it, the duke would have to reunify the duchy and establish the principle of primogeniture. His intentions were announced to the emperor Leopold I in 1689, but difficulties were created, since Hanover was protestant. The emperor accepted the reunification of the duchy and conceded it as an electorate, in exchange for military help against the Turks. Agostino Steffani, as a diplomat, played an important role in these negotiations, promising that Ernst August would guarantee freedom of worship to the Catholics and construct a Catholic church and school, in order to secure the electorate.11

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Ernst August was married to the elector's sister, Sophie von der Pfalz, with whom he had seven children, among them, the princess Sophie Charlotte of Brandenburg and Georg Ludwig, the king of England. Three years after his marriage, in 1662, Ernst August became the protestant prince-bishop of Osnabrück, a position that allowed him to sponsor Steffani's operas in Hannover.

2. Italian Composers in Hanover

According to Reinhard Strohm, the first influx of Italians into central European musical institutions happened with the counter-reformation about 1570, onwards. The court chapels of Munich and Graz, for instance, had been filled with Italian musicians and other courtiers to lead the re-catholicization of local cultures.

Italian musicians were engaged specially for marital links between European dynasties, being invited by Italian princess who married in the North courts. In the later seventeenth century, Italians were engaged in German courts as poets and language advisers, to provide literary texts for operas and other vocal music.

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12 Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 38–39. Sophie von der Pfalz was supposed to marry his brother Georg Wilhelm, who changed his mind and convinced Ernst to take his place. Thus, Georg made an agreement with his brother that he would not get married to ensure the principle of primogeniture and keep Hannover unified. However, in 1666, Georg fathered Sophie Dorothea, having to legalize the marriage with her French mother in 1675. As he broke the agreement, he renounced his rights of succession to the duchy and offered his daughter to marry Ernst August's eldest son. In this manner, Brunswick-Lüneburg would remain united with Calenberg-Hannover after his death.

13 Marles, 30.

Italian knowledge was a sign of good taste and erudition for the princes. It was also common to a German court to provide itself with foreign expertise by sending a young composer to study abroad, as the court of Munich did with Steffani, sending him to Rome and Paris. Other young German musicians, such as Fux, Schutz, Quantz, and Pisendel, are also examples of this practice. Composers also traveled to Italy as agents, as did Handel, in his trips intended to hire Italian singers and players to perform his music. Furthermore, travelling opera troupes, especially from Venice, brought Italian culture to the German cities.

Hannover was a distinctively international court, oscillating between Italian and French culture, especially concerning dramatic arts. Steffani was not the first Italian musician to work there. After Heinrich Schutz, who served as Kapellmeister at Hannover during the beginning of the Hofkapelle regimen of Georg (from 1639 to 1641), mostly Italians seemed to have filled the position:

- Antonio Sartorio: 1666–1675
- Matteo Lotti: 1667–1673?
- Vincenzo de Grandis: 1675–1680
- Jean Baptiste Farinelli: 1680 on (with interruptions)

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16 Brockpähler, 216.

3. French Influences

The Hanoverian court events were strongly dominated by French influence. Germans were not simply captivated by French taste, French was the polite language of the courtiers, as one can see from letters of the philosopher Gottfried Wilhelm Leibniz, who was responsible for the Hanoverian library, or letters from princess Sophie Charlotte to Steffani.

The princess was an extremely cultivated woman. In 1684, she married Friedrich III, who had just become the elector of Brandenburg, and later, in the year of 1701, was named Friedrich I, becoming the King of Prussia. Their wedding was commemorated in the summer residence of the court, at Herrenhausen, with a series of French events.

Other facts confirm the importance of the French culture in Hanover. According to

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Vorkamp,\textsuperscript{21} from almost a hundred years (1668 to 1758), a permanent French theater troupe was active in Hannover and Celle. In their repertoire were \textit{tragédies, comedies, comédies ballets, comédies/tragédies en musique},\textsuperscript{22} probably performed at the "kleine Schloßtheater."\textsuperscript{23}

Some evidences show that French taste also played an important role in the Hanoverian musical scene. In 1663, the harpsichordist and organist Henry Du Mont, who was active in Paris since 1638, was hired as Kapellmeister of the royal chapel of Ludwig XIV.\textsuperscript{24} During the time of Ernst August, most instrumentalists were apparently French and performances of Lully's operas were quite regular.\textsuperscript{25} Candace Marles mentions that the Hofkapelle owned scores of seventeen Lully operas as well as aria collections\textsuperscript{26} and the operas \textit{Thesée}, \textit{Psyché} and \textit{Proserpine} were performed in the neighboring court of Wolfenbüttel–Brunswick between 1685 and 1687.\textsuperscript{27}

As concertmaster and director of instrumental music, Ernst August engaged Jean Baptist Farinelly, who remained in Hannover until 1691 under the title "Maître des Concerts." It is likely that he had a close relationship with Lully, from whose style

\textsuperscript{21} Gerhard Vorkamp, "Das französische Hoftheater in Hannover (1668–1758)," \textit{Niedersachsisches Jahrbuch für Landesgeschichte}, 29 (1957): 121–85, cited in Wallbrecht, 173. Wallbrecht believes that this troupe could only be a \textit{commedia dell'arte} troupe.

\textsuperscript{22} Ibid., 123–122; Brockpähler, 221–223.

\textsuperscript{23} Fischer, 10. Georg Fischer believed that operas and French comedies were performed in the "klein Schlosstheater" until the building of the opera house in Hanover.

\textsuperscript{24} Ibid., 65–66.

\textsuperscript{25} Ibid., 25–27.

\textsuperscript{26} Marles, 16. Also in Brockpähler, 221.

\textsuperscript{27} Herbert Schneider, \textit{Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully} (Tutzing: Hans Schneider, 1981): 246, 310, and 332, cited in Marles, 16.
permeated his own compositions.\textsuperscript{28} Farinelly was in charge of providing music for ballets, which were very appreciated and danced by the nobility.\textsuperscript{29} From 1690s on, the dance master Desnoyers was responsible for not only small comedies but also great works such as Molière's \textit{Malade imaginaire}.\textsuperscript{30}

In addition, it is likely that a great exchange of musicians was established between the court of Hannover and the court of Celle, where Ernst August's brother Georg Wilhem lived with his French wife Eleonore Desmier d'Olbreuze. At that time, Philipp de La Vigne was the Kapellmeister of the \textit{Hofkapelle} at Celle, which featured seven oboists among its sixteenth members.\textsuperscript{31}

\section*{4. Opera Productions}

During the time of Steffani, Hanoverian operas were created to show extravagance,\textsuperscript{32} in other words, to impress the court and their guests. Several features would contribute to this purpose: machineries, elaborated music, ballet, several stage sets, virtuoso singers, and \textit{coups de théâtre}—such as the rescue of Henry the Lion from a storm tossed boat, in Steffani's \textit{Enrico Leoni}.

Since the court theater of Hanover was demolished in 1854, no stage sets survived

\textsuperscript{28} Sievers, \textit{Die Musik in Hannover}, 56; Wallbrecht, 175.
\textsuperscript{29} Fischer, 23.
\textsuperscript{30} For more information on ballets at the court of Hannover, see: Wallbrecht, 196.
\textsuperscript{31} Sievers, \textit{Die Musik in Hannover}, 30. Timms, \textit{Polymath of the Baroque: Agostino Steffani and his Music}, 193. The oboe was developed in France during the time of Lully and became known in Germany during the 1680s.
\textsuperscript{32} Timms, \textit{Polymath of the Baroque: Agostino Steffani and his Music}, 180. Ten to eleven sets might be found in Steffani's operas. Also in Marles, 13–14.
from Steffani's operas to illustrate this fact, but most of the librettos of his operas give full description of settings and machinery.

Initially, the idea of establishing an opera theater in Hanover meant to emulate the opera standard given in Venice, with the purpose of cutting trip costs to this city by the duke and his family. However, Venetian models were only superficially adopted in Hannover. In German and Italian courts, opera productions depended on ruling interests and financial support, while operas in Venice were performed in commercial theaters that sponsored their own costs. For this reason, the opera aesthetics in both cities would differ from each other, in particular concerning the choice of subject matter. Hanoverian operas were basically intended to strengthen the image of the court, consequently, their themes had to be mostly connected to political matters and contemporary situations.

Apparently, the first operas performed in Hanover were *Orontea* and *Alceste* in 1678 and 1679, during the reign of Ernst August's brother, Johan Friedrich. In the court of Wolfenbüttel, musical drama developed some time earlier. German Singspiel was performed until around 1686, when the first Italian operas started to appear. For the court

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33 Marles, 22.
34 For more information about Venetian themes, see Ellen Rosand, *Opera in Seventeenth-Century Venice: the Creation of a Genre*. (University of California, 1991). Until about 1640s and the 1650s, Venetian opera subjects were connected with the Roman subjects, meant to portray the myth of Venice. As an instructive medium, patriotic themes appeared in the prologues during the 1660s, until the prologue was banned in the 1670s. "All of the manifestations of venezianità – the evocations of the Serenissima, the actual appearance of images of Venice on the stage, the personifications of her virtues, the references to her grandeur and history in prologues and epilogues, and even the quick local allusions in the dialogue – rendered opera a very venetian art indeed." (p. 153). However, the commercial essence of Venetian theaters and the need to please the sponsors had always dictated the librettists' choices.
35 Wallbrecht, 177; Brockpähler, 217. L'Orontea, opera by Pietro Antonio Cesti with text of Giacinto Andrea Cigonini (premiered in Venice in 1649), was given in 1678 and it is considered to be the first witnessed opera performance in Hannover.
36 Marles, 34.
of Hanover, the construction of its court theater in 1689 might have represented, in this sense, a response to its concurrence with the courts of Wolfenbüttel–Brunswick.\textsuperscript{37}

Singers were exchanged among German courts, especially coming from Brunswick–Lünenburg and from Italy, whose exorbitant salaries could be as high as Leibniz's.

Unfortunately, apart from the list of singers found in the libretto of Steffani's \textit{Baccanali} (Summer of 1695),\textsuperscript{38} no other Italian opera sources of the 1680's and 1690's provided names of performers. In addition, no record of salaries associated to these performers exists, because opera expenses were paid by Ernst August's income as Bishop of Osnabrück.\textsuperscript{39}

The only remaining source of information is a single page in a group of documents concerning French Comedy from 1681 to 1740, found in the Niedersächsische Hauptstaatsarchiv. This page\textsuperscript{40} gives the most complete information about opera performances in Hanover from 1649 to 1707. The taste of the court laid mostly in operas by Francesco Cavalli, Marc Antonio Cesti, Giovanni Legrenzi, and Marc Antonio Sartorio.

\begin{tabular}{|c|c|c|}
\hline
Bass & Atlante & Ruggiero \\
Soprano & Bacco & Granara \\
Soprano & Driade (daughter of Fauno) & Hamburghese \\
Soprano & Celia (nymph) & Dianina \\
Soprano & Clori (nymph) & Landini \\
Soprano & Aminta & Nicoletto \\
Alto & Tirsi & Ferdinand \\
Soprano & Fileno & Nicolino \\
Soprano & Ergasto & Clementino \\
\hline
\end{tabular}


\textsuperscript{38} Wallbrecht, 192; Marles, 63.

\textsuperscript{39} Marles, 30–34.

\textsuperscript{40} "Wie anno 1689 die italienischen Opern noch in Hannover gespielet wurden, waren
personnel in the year of 1689, listing the name of seven male singers, Nicol. Pani, Severo Francioni, Ant. Cottini, Nicolini, Augustino Granara, Nicolini Grationini, Mutio Maria Tallaoni, and one female singer: Victoria. As half of the cast of Steffani's operas was intended for male sopranos, it is not surprising that only one female soprano appears in the list.\footnote{Vavoulis, 6. Since Sartorio's period as Kapellmeister in Hanover (1666–75), male musicians seem to have dominated the scenery. Only one woman, a soprano called Anne Sophie Bonne, appears in the court account books during Sartorio's residence in Hanover.} According to Timms and Marles,\footnote{Timms, \textit{Polymath of the Baroque: Agostino Steffani and his Music}, 55; Marles, 31–59.} the names might refer to the following singers:

a. Nicola Paris – a celebrated soprano from Naples

b. Severo Frangioni – an alto who sang in the choir of St. Mark in Venice

c. Antonio Cottini – perhaps the bass Cottini from Mantua, who belonged to the choir of the \textit{Schloßkapelle} in Hanover

d. Tallaoni – the tenor "Mutio", who also belonged to the choir of the \textit{Schloßkapelle} in Hanover

e. Nicolini Gratianini – a bass, who also belonged to the choir of the \textit{Schloßkapelle}

f. Another Nicolini – Marles believes Nicolini might be Nicola Remolino who was released from the Hanoverian court the year of 1698, after the duke's death. There are no records concerning his tessitura.
g. Augustino Granara – probably "Joan August Granara", an alto engaged in Munich in 1683. (When he sang Bacco in Steffani's Baccanali, he sang a limited soprano role.)

h. The only female singer, Victoria, is also listed by her first name only. She might have been the famous Victoria Tarquini.

Other singers who might have been in Hanover in 1689 were the tenor Antonio Borosini and the soprano "Signora Cettareli."

The period of operatic glory in Hanover was brief. The court theater was inaugurated in 1689\textsuperscript{43} and the last opera performance, which was Luigi Mancia's La costanza nelle selve, was given in the summer of 1697. With the death of Ernst August in 1698, the opera house was closed. His son Georg Ludwig didn't have neither the same interest for music nor the same financial conditions to keep with the expenses of opera productions, remembering that these were formerly paid with Ernst August's income as the bishop of Osnabrück. Consequently, French comedy and German plays took over the Hanoverian cultural scene.

\textsuperscript{43} Marles, 27–29. Beginning in 1690 until 1695/6, two operas (a new one and the one performed in the previous year) were performed every carnival in Hanover. There is a possibility that one interruption might have happened in 1694, because, exceptionally, no documents concerning opera performances during that year exists. However, a letter from Duchess Sophie confirms the performance of two operas in 1694.
III. *La Lotta d'Hercole con Acheloo*

1. Historical Background: a Summer Concert in 1689

The year of 1689 represented a great mark in the cultural life of Hannover. It was in January of that year that the first Hanoverian opera theater was inaugurated, featuring the three-act opera *Henrico Leone* by Agostino Steffani, especially composed for the occasion.

The creation of an opera theater in Hannover represented not only a way of saving on expensive trips to Venice, which were imperative to the duke during Carnival season, but also a political manifestation of power, being important for his electorship campaign. For this reason, *Henrico Leoni* was created over the historical theme of Henry, the Lion (1129–95), duke of Saxony and Bavaria.

The libretto by Ortensio Mauro received historical support by Leibniz, who was in charge of research trips with the goal of finding documents related to the history of Hanover, in particular, to the House of Guelph. The first performance took place on the five-hundredth anniversary of the siege of Bardowick, one of Henry the Lions' famous military victories.

*Henrico Leoni* was Steffani's first opera composed for Hanover. The composer had taken a leave from his services at the Bavarian court only a few months before the performance to establish himself in the city of Hanover. Lack of professional

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45 Marles, 12.
perspectives might have been the reason why he quit, as the son of Ercole Barnabei succeeded his father as Kapellmeister in the same year.\textsuperscript{46} Another reason seemed to have been an offense made to his brother by Count von Sanfré, as he says in a letter to Count Fede.\textsuperscript{47}

He had become acquainted with the Duke Ernst August and his wife Sophie of Hanover in 1682, during a visit to their court, supposedly associated to the negotiations concerning the possible marriage of Max Emanuel to their daughter, Sophie Charlotte. Besides having made a good impression, Steffani had formed friendships with the librettist Ortensio Mauro, Gottfried Wilhelm Leibniz, and others. Thus, in the summer of 1688, the composer entered the service of the court of Hannover, where he would act mainly as composer of secular music and diplomat.

As the subtitle "divertimento drammatico per il theatro d'Hannover" appears on the front page of three of the score manuscript sources, it is assumed that La Lotta d'Hercole con Acheloo, composed to be premiered during the summer of the year of the inauguration of the court theater, was also performed in this place, at the Leinesschloss.\textsuperscript{48} However, as believes Fischer,\textsuperscript{49} it seems very unlikely that an opera in such small scale

\begin{flushright}
\textsuperscript{46} Timms, Polymath of the Baroque: Agostino Steffani and his Music, 35.
\textsuperscript{47} Ibid., 36. "I left that court [Munich] in bad grace because of an offence (‘aggravio’) committed upon my only brother by Count von Sanfré, who owed all his fortune to me alone.” ‘Steffani’s Autobiography (1706)’, lines 25–27, cited in Timms, p. 318: “Partii da quella corte di mala grazia per un aggravio fatto ad un mio unico fratello dal Conte di Sanfré, che doveva à me solo tutte le sue fortune.”
would be conceived for such a large venue—around 1300 seats (see Appendix 7, fig. 1).

Hugo Riemann suggests that this opera might not have been conceived and performed in the court theater but in the garden theater of Herrenhausen, where the court used to spend the summer (see Appendix 7, fig. 2). Since in the title page of the manuscripts, besides the venue, it is specified the period of the year in which the work was presented—"nell'Estate del 1689"—Riemann's hypothesis must be highly considered.

Another alternative venue is the "kleine Schloss" theater of Herrenhausen (see Appendix 7, fig. 3), where French comedies were performed, but Fischer believes that the latter was too small for opera performances.

Contrary to Riemann's assumption, Timms affirms that the garden theater would not be available at the time of the performance, because its construction started with the opening of the opera house and the "cultivation of such a theatre, to designs by Westermann and Martin Charbonnier inevitably took a few years." Based on this statement and on the consideration that *La Lotta* is a chamber production, the "kleine

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50 Hugo Riemann, ix.

51 Brockpähler, 219. According to Brockpähler, this theater was build since 1689/90 on the model of the Teatro Olimpico in Vicenza. Apparently, this is the oldest hedge theater in Germany and it has still been used for several occasions. Fischer, 11: "Obschon bereits 1681 im Garten zu Herrenhausen mit seinen Cascaden und Springswässern ein Ballet aufgeführt ist, so wurde das Gartentheater in Herrenhausen mit seinen aus Hainbuchenhecken gebildeten Coulissen doch erst vom Mai 1689 bis Juli 1690 mit einem Kostenaufwand von 1594 Thlr. erbaut." [Although already in 1681 a ballet was performed in the the garden of Herrenhausen with its cascades and waterfountains, the garden theater in Herrenhausen with walls of hornbeam hedges was only built from May 1689 to July 1690 with an expenditure of 1594 Thalers.]

52 Fischer, 10.

Schloss" theater used for French comedies is left to be the most convincing venue for the performance of this opera. However, it seems that this venue was not connected with any other genres but French comedies, which, according to Sievers, were barely intermingled with music. In 1693, after giving a description of the grand Hanoverian theater, Countess Maria Aurora Königsmarck, in a letter to Queen Ulrike Eleonore von Schweden, referred to the small theater by saying: "French plays happen in another part of the castle, in a completely different Theater."\(^{54}\)

If for reasons of dimension, the theater of Hanover might have been inappropriate for the settings of La Lotta, one might also assume that the opera *Alcide*, appearing in Johann Mattheson’s list of operas,\(^ {55}\) which was performed in 1686 at the large *Gänsemarktoper* in Hamburg, might not have been La Lotta, as believes Wallbright.\(^ {56}\) Considering that the *Gänsemarktoper* (1690–1738) was supposed to be the German version of the Venetian opera model\(^ {57}\) and that the highest and last attempt of creating a German baroque opera took place there,\(^ {58}\) it is surprising that a small-scale work such as La Lotta was given a German translation to be performed on that stage. As Philip Keppler remarked, “*La Lotta d’Hercole* and *Baccanalli* are minor, one-act works and both

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\(^{55}\) Johann Mattheson, *Der Musikalische Patriot* (Hamburg, 1728): 182.

\(^{56}\) Wallbrecht, 183; Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 57.


musically dull. La Lotta is dubbed a “divertimento drammatico,” and even Chrysander noted its stylistic inferiority to the only other Hannover opera he knew.59

Although La Lotta d’Hercole con Acheloo and the opera Alcides, which is an alternative name for Hercules, deals with the same mythological character, they were probably two different works. In his list of operas performed in Hannover in 1689, Fischer60 includes these two titles, in addition to Henrico Leoni, as operas composed by Steffani. Sievers61 writes the same list, probably based on Fischer's. Unfortunately, these sources give no clue of the origin of this information. Chrysander writes further, attesting that the text of Alcides, found in Richey’s Hamburg collection of opera texts, concerns, in fact, a rework of a piece called Alceste not La Lotta.62 From the same point of view, Colin Timms63 confirms that the Alcides given in Hamburg and listed in Mattheson’s was not La Lotta. The copies of the libretto show that this Alcides was, in fact, an anonymous revision of Johann Wolfgang Franck’s 5-act Singspiel Alceste of 1680 and not the one-act opera.

It is important to notice that the libretto of the Alcide, as it is shown in Mattheson’s “Verzeichnis,” was written by Ortensio Mauro. However, if La Lotta is not

59 Keppler, 348.
60 Fischer, 16.
61 Sievers, Die Musik in Hannover, 53.
62 Chrysander, 320. "Der siegende Alcides. 1694? Unter diesem Namen wurde 1696 in Hamburg ein Singspiel aufgeführt, das nach Richey's Angabe von Ortensio und Steffani gemacht ist. Den Text fand ich nur in Richey's Sammlung hamb. Opern texte (in der Bibl. zu Weimar, Band III, Nr. 72). Er ist eine Erneuerung der oben als Nr. 2 aufgezählten Alceste und wird jetzt von Steffani neun gesetzt sein." [Der siegende Alcides 1694? A Singspiel under this name was performed in 1696 in Hamburg, which was made out according to Richey's specification from Ortensio and Steffani. I found the text only in Richey's collection of Hamburg opera texts (in the Library in Weimar, Band III, n. 72). It is a renewal of the n. 2 above, enumerated as Alceste, and now newly set by Steffani.]
63 Timms, Polymath of the Baroque: Agostino Steffani and his Music, 56.
the same *Alcide* performed in Hamburg, the question of authorship of the libretto of the former is still open. Although Ortensio Mauro collaborated with Steffani with the creation of all Steffani’s Hanoverian operas, there is no direct evidence confirming Mauro’s authorship of the libretto of La Lotta. Not one of the music manuscript sources or the printed libretto contain the name of writer.

If the purpose of the performance was not to fit the schedule of the theater of Hanover, it is possible that this opera might have been written to impress an important guest, the English diplomat William Dutton Colt, who was based in the Guelph court in the summer of 1689. After the birth of the son of Princess Anna and the Duke of Gloucester in the 4th of August of that year, the succession of the English throne was at stake. Although Ernst August's wife, Sophie von Pfalz, was the daughter of a Stuart mother, their son Georg Ludwig, who should also be a candidate to the English throne, had not made a good impression to the court, during a visit to London in 1680–81.

Apart from it, Ernst August's soon-to-be conversion to Catholicism, which would be necessary in order to win the electorate, represented a great concern to Hanover, as protestant alliances spread in Europe through the expedition of Prince Wilhelm III from England. In this regard, Ernst August might have tried to impress the English guest with the purpose of guaranteeing the succession to his son Georg and creating a strong bond to England. Unfortunately, his attempts didn't result in a positive impact. His connection to England would be finally achieved only a few years later, with the Great Alliance.

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2. "Divertimento Drammatico"

According to Colin Timms' catalogue of Steffani's operas, the composer's sixteenth operas seem to have been quite consistently classified. Steffani called his three-act operas "drama per musica", or simply "drama", and his operas in five acts, "tragedia", after the French model of tragédie lyrique. Yet, he had to find alternative names to define his two one-act operas, as they fit no standard category. In this sense, La lotta d'Hercole con Acheloo includes the subtitle "divertimento drammatico per il Teatro d'Hanovera" but apparently Baccanali presents no subtitle in the source manuscripts.

In fact, until the nineteenth century, the terminology to describe a dramatic musical work was not completely established. "Dramma per musica," which became the favorite term after the beginning of the commercial opera in Venice in 1637 and was in current use after the reform of Metastasio and Zeno, would co-exist with terms such as "festa teatrale" or "azione teatrale" given for the dynastic operas performed in Vienna. Only in the middle of the seventeenth-century, Venetian librettists began to designate their works dramma per musica. Before it, the subtitles as opera tragi-comica musicale,

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65 Timms, Polymath of the Baroque: Agostino Steffani and his Music, 329–334. From his three-act operas, five were written in Munich: Marco Aurelio, Solone (lost), Servio Tulio, Alarico il Batha, Niobe, regina di Tebe; and six were written in Hanover: Henrico Leone, La superbia d'Alessandro, Orlando Generoso, Le rivali concordi, La libertà contenta, I trionfi del fato; and one was written in Düsserldorf: Amor vien dal destino. Only two five-act operas were written in Düsserldorf: Arminio, Tassilone. In the catalogue, two additional operas appear as doubtful works: Briseide and Accademia per musica; and two more as spurious works: La costanza nelle selve, distinctly called a "favola pastorale" in three acts on a libretto by Mauro, and Il figlio delle selve, dramma in three acts, on a libretto by Carlo Sigismondo Capece.

66 Edward J. Dent, "The Nomenclature of Opera–I", in Music & Letters, Vol. 25, No. 3 (Jul., 1944): 137. For example, Cesti's two operas for Vienna in 1667, Il pomo d'oro and Le disgrazie d'amore are called respectively festa teatrale and dramma giocoso moral.
*opera scenica, favola in musica, attione in musica*, etc, could be also featured. This phenomenon appears to be not only related to the problem of classification of a corresponding literary genre posed to the librettist, or differences in terminology associated to the venues in which operas were composed, but also as a result of the continuous development of the dramatic genre itself.

What Steffani refers to by "divertimento drammatico" is not known, as the term "divertimento" was primarily used to describe circumstantial instrumental pieces. It is questionable that La Lotta, as a short opera, was meant for a performance at the court theater of Hanover, but it is clear that it represented more than a circumstantial piece. We know that Steffani used this term to designate a small dramatic genre; the question is if the word "divertimento" could be exchanged for any other generic term, such as "azione drammatica" or "festa teatrale", and how this definition refers to the essence of the piece and decisions on performance practice.

In the mid-seventeenth century, small dramatic genres co-existed with long operas. According to Lorenzo Bianconi, "The genre of pastoral opera or 'mini-opera', usually with few characters and little use of scenery or machines, re-emerges in the second half of the seventeenth century, apparently without reference, either in concept or in particular, to the *favole pastorali* at the beginning of the century." Bianconi gives further details of the performance of these works: "A number of the 'mini-operas' were designed to be performed in country villas—summer or autumn residences—and to

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67 Rosand, 34–36.
celebrate the virtues of rustic life and landed property."

One could try to compare La Lotta to early Italian dramatic genres such as the ballo, the pastoral, the mascherate, or the intermedio, but this piece seems not to share intrinsic characteristics with these genres. There are no spoken texts, the theme is not based on a pastoral story or a comic plot, there is a rather strong dramatic intrigue, and it was performed as a separated piece, instead of being placed between acts of a larger opera.70

Since the fight between Hercules and Acheloo receives an independent musical number in the score of La Lotta, an element that might have been included in the performance, was the pantomime, a heritage from the ballo.71 The Venetian balli, or theatrical dances, encompassed a wider variety of subjects and styles, expressed through a broad vocabulary of steps and movements, with particular emphasis on pantomime.72

Another possibility, given the strong French influences presented in this piece, is that Steffani was inspired by the word divertissement,73 which was used to describe a

72 Ibid., 87–88.
73 James R. Anthony and M. Elizabeth C. Bartlet, "Divertissement," in Grove Music Online. Oxford Music Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/07865 (accessed June 2, 2011). "In French opera of the 17th, 18th and 19th centuries two broad categories of divertissement may be distinguished. The first, which flourished particularly during the reign of Louis XIV, was a self-contained musical entertainment, usually in one act, in which ballet often played a prominent role. The second, and more important, was a collection of vocal solos, ensembles and dances that formed an integral part of a larger
work composed at first to be inserted between acts, where they were sometimes called *intermèdes*. In the seventeenth century, the word *divertissement* could be used to describe several genres: "A simple *pastorale* could be labeled a *divertissement*, and an entire week's or even month's entertainment of which the *pastorale* was but one modest part, could be labeled collectively a *divertissement*; a chamber cantata might be subtitled 'Divertissement'."  

According to Catherine Cessac in her monograph about Marc-Antoine Charpentier, a *divertissement* could refer to a short opera of mythological or allegorical inspiration:

"Au XVIIe siècle, le divertissement ne se réfère pas à un genre musical bien défini. On appelait alors "divertissement" aussi bien les intermèdes des comédies-ballet, certaines parties des tragédies lyriques (on en trouvera dans Médée) et plus tard, des opéras-ballets, que des fêtes données par le roi, tels les "Divertissements de Versailles" 1674. [...] Le divertissements pouvait être aussi un petit opéra autonome d'inspiration mythologique ou allégorique."  

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75 Catherine Cessac, *Marc-Antoine Charpentier* (Paris: Fayard, 1988): 145. [In the seventeenth century, the divertissement don't refer to a well-defined musical genre. It was called then "divertissement" the *intermèdes* from *comédies-ballet*, certain parts of *tragédies lyriques* (one can see it in Médée) and later, *opéras-ballets*, as well as the feasts given by the king, such as the "Divertissements de Versailles" 1674. [...] The divertissements could also be a little independent of mythological or allegorical inspiration.]; Anthony, *French Baroque Music from Beaupréau to Rameau*, 186. James Anthony also says that this genre could have been written on a Pastoral, mythological, and allegorical themes. Rebecca Harris-Warrick, "Recovering the Lullian Divertissement" in *Dance & Music in French Baroque Theatre: Sources & Interpretations*, Sarah MacCleave, ed., Institute of Advanced Musical Studies, paper presented at *Dance to Honour kings: Sources for Court & Theatrical Entertainments, 1680-1740*, (King's College London, August 1996): 56. According to Harris-Warrick, a divertissements could also appear inside the opera, involving vocal soloists (the minor characters), a chorus, a substantial group of dancers, and sometimes on-stage instrumentalists. The total numbers of performers on stage could reach 40 or 50. As it happens in Lully's *Bellerophon*, the divertissement is fully integrated in the opera; in
Another reference concerning the relation of the term *divertissement* to the opera genre is the emergence of the "petit opéra" between 1668 and 1723. Short operas were composed by great composers, such as Lully, Lalande, Desmarest, Charpentier, Colasse, Matho, Campra, and written by famous librettists such as Quinault and Racine. This genre differs from the grand opera by its proportions—lasting no longer than two acts—but it can contain the same vocal and instrumental forces of a larger opera. At that time, the term "petit opera" was rarely used, so these works were instead called *divertissements, églogue, épithalame, idylle, pastorale, prologue.*

*La Chasse du Cerf*, divertissement in seven scenes by Jean-Baptiste Morin, was performed in 1708, almost twenty years later than La Lotta, and it includes choruses and trumpets, conferring a grander sound result to it. Apart from their chronological disparity, it seems that, besides its short duration, this work shares with the latter the same idea of high-range solo voices utilization:

"... the execution is very easy, I've reduced everything to a simple Trio with a violin part to be doubled as much as one can. This is a group easy to assemble in any country; the Single Roles are composed in such manner that 'Dessus', Haute-Contre' or Haute-taille, which are the most common voices, can sing them."

Finally, one should consider that the French word *divertissement* was probably used in Germany to imply a small dramatic piece, which was not connected with the pompous productions of the French correspondent. For instance, in one of her letters to other words, it does not comprise a separate plot.

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Steffani, Sophie Charlotte tells the composer about her *divertissements* in one-act composed in collaboration with Bononcini.  

Steffani’s intentions regarding the term *divertimento* might have been unintentional but the fact that he named La Lotta a *divertimento* and omitted this definition on the score of *Baccanali*, at least gives us a clue that these works did not share the same artistic significance with his three- or five-act works. From this point of view, it seems unlikely that they were performed for the commemoration of a grand event, and even less that they were performed in a large theater but rather in a summer residence, as suggested by Bianconi.  

3. Dramatic Analysis

3.1. Libretto Authorship

Although there is no substantial evidence that the libretto of La Lotta was written by Ortensio Mauro, it is assumed that he was the librettist, with consideration to his partnership with Steffani in all his Hanoverian operas. Mauro was born in Verona in 1634.  

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78 Richard Doebner, ed., *Briefe der Königin Sophie Charlotte von Preußen und der Kurfürstin Sophie von Hannover and hannoversche Diplomaten*, Publicationen aus den Königen Preußischen Staatsarchiven, n. 79 (Leipzig: S. Hirzel, 1905): 78–79. (Letter from Sophie Charlotte to Abbé Agostino Steffani, Luxembourg, the 25th of July, 1702) "J’ai encore Bononcini ici et je voudrais que vous entendissiez nos deux petites bagatelles, car ce sont des divertissements d’un acte. Je crois que cela vous plairait, car il y a trois voix qui peuvent donner du plaisir." [I still have Bononcini here and I would like if you could hear our two little bagatelles, because these are divertissement in one act. I believe it will please you, because there are three voices, which can provide pleasure.]  

79 As an illustration, a series of *divertissements* known as the "grandes Nuits de Sceaux" were performed at the summer chateau at Sceaux acquired by Louis-August de Bourbon, the Duke of Maine, during the last years of Louis XIV’s reign. Anthony, *French Baroque Music from Beaujoyeulx to Rameau*, 183.
and educated at the University of Padua. Like Steffani, he was brought to Germany at an early age, not by the elector of Bavaria, but by the Bishop Ferdinand of Paderborn. Later, he became Italian secretary at the court of Duke Georg Wilhelm of Celle, being mentioned as early as in the year of 1663 in correspondences of Duchess Sophie. After his first Tonsure, in 1675, Mauro went to Hanover to serve at the court of Johann Friedrich. Between 1678 and 1683, he worked for the new bishop of Paderborn, Fernand von Fürstenberg, returning to Hanover after his death. In addition to his duties as Italian secretary and poet at the court, Mauro was occasionally employed as diplomat. He was highly regarded by his contemporaries, being fluent in Latin, French, German and Italian. Besides Steffani, Pietragrua and Handel apparently set his verses to music as well.

3.2. Synopsis

Wallbrecht, 176 and 180. Mauro's salary in Hannover, 800 Thalern per month (p. 180), was much higher than the initial salary of Steffani, 100 Thalern per month, but not as high as Handel's salary of 1000 Thalern (p. 176).

Leibniz to Landgraf Ernst von Hessen-Rheinfels [Hanover, January 10 (? ) 1691]. "On représentera icy deux Opera, sçavoir celui de l'année passée qui est Alessandro il Grande, et un autre nouveau intitulé Orlando Furioso. L'Abbe Hortensio Mauro excellent poète en Italien, François et Latin est l'auteur." [It will be performed here two operas, that one from the past year, which is Alessandro il Grande, and a new one, entitled Orlando Furioso. The abbot Hortensio Mauro, excellent poet of Italian, French and Latin texts, is the author.] Leibniz, Allgemeiner Briefwechsel, vol 6, 161-2, cited in Marles, 17.

The story happens in an old city called Calydon, where runs the river Achelous. Running away from a beast, the princess Deianira, daughter of the king of Calydon, is saved by Hercules, who falls in love with her. The river god Achelous, who is also in love with the princess, tells her father Eneo that he was her actual hero, demanding as recompense his marriage with Deianira. In the meantime, the princess tells her father that Hercules is the true one responsible for saving her life and the one she loves. To save her father from dishonor and help decide to whom she should be given to marriage, Deianira proposes a fight between the river-god and Hercules. The latter wins the fight and marries Deianira. Achelous, with shame, goes back to the sea.

3.3. Themes

According to Timms, most of Steffani's librettos are based on historical themes from classical or medieval sources, many used as allegories of the political and social concerns of the courts in which they were created. In this sense, one could say that the use of historical themes could be counted a heritage from Venetian practices, but the distinguishing use of German historical themes reflects the composer's strong connection to his working environment.

Here is Timms' list of Steffani's operas classified by theme:

- two based on ancient Roman history: Marco Aurelio and Servio Tulio
- three based on ancient Greek history: Solone, La superbia d'Alessandro, and La libertà contenta

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83 Timms, Polymath of the Baroque: Agostino Steffani and his Music, 180.
four based on German history: Alarico, Henrico Leone, Arminio, and Tassilone

five based on Greek and Roman legends: Niobe, La Lotta d’Hercole, Le rivali concordi, I trionfi del fato, and Amor vien dal destino

two based on Renaissance literary sources: Orlando generoso and Baccanali

Mythological Reference

As it is written in the libretto, La Lotta was based in Ovidio's Metamorphosis. However, in book IX of this source, Achelous' story appears under a different perspective. It is Achelous himself who narrates the episode of the fight. In his personal account, the dramatic problems experienced by Deianira, Eneo or Alcides, which are so intensified in the opera, are ignored.

Apart from the emotional background of the story, some events related to the narrative don't belong to Ovidio's text, as for example, the very opening scene of Deianira running away from the beast and being rescued by Hercules, which triggers the drama in Steffani's La Lotta. This event shows the moment when Hercules and the princess fall in love with each other. The credit for her rescue, which is used by Achelous to trick Eneo into giving his daughter for marriage, will be an important factor for the set up of the fight. However, this event is omitted in Ovid's, confirming the wide distance between the two texts. Here is how the drama starts in Ovid's.

84 Bianconi, "Production, Consumption and Political Function of Seventeenth-Century," 253. "The main plot source of the first operas is Ovid, and in particular the Metamorphoses. There may be various reasons for this: for Pirrotta it is because of the musical functions of certain themes, for Osthoff it is the idea of carnival disguise, for Sternfeld it is the search for a kind of humanistic festivity from Poliziano on."

9.8–9 "Tell me, have you ever heard of a girl named Deianira? She was very beautiful and once had many suitors vying for her, all hoping to win her. I was one of those suitors myself, and when with them to her father's house, I said to Oeneus, 'Son of Pantheon, choose me as your son-in-law.' Hercules said the same thing. The other suitor then yielded to the two of us."

Ovid's text emphasizes the moment of the fight, which starts from Achelous' insults to Hercules, as opposed to a contest proposed by Deianira. Achelous is defeated by Alcides, but not before transforming himself into a snake and into a bull as sources of trickery.

3.4. Settings and Dances

In spite of its short duration, three changes of settings are listed in the libretto:

Calydon and its surroundings, where runs the river Achelous (scene 1)

Entrance of Eneo's palace (scene 8)

Royal Garden with a ramification of the river Achelous (scene 17)

Three moments of French ballet, like little "divertissement" inside a "divertissement," serve to frame the drama in three parts, like acts.86 The first arrives at scene 6, before Hercules' monologue on the next scene; the second at scene 16, when Deianira commemorates the expected victory of Hercules; and the third comes at the end of the opera, representing the commemoration of Deianira and Hercules' wedding.


86 Laura Naudeix, *Dramaturgie de la Tragédie en Musique (1673–1764)*, (Paris: Honoré Champion Éditeur, 2004): 344. "On place en général un divertissement dans chaque acte, bien qu'on a beaucoup plus de critiques du divertissement "obligatoire" par acte que de louanges, comme le montre encore le jugement de Rousseau." [In general, a divertissement is placed in every act, even if there are more critics about "obligatory" divertissement per act than praises, as it is shown still in Rousseau's opinion.]
All three "divertissements" portray the commemoration of an event, as it happens in French operas of the period.\textsuperscript{87} As we see in scenes 6, 16 and 21 in the Table of Dramatic and Musical Numbers (Appendix 2), the ballets in La Lotta are the high point of the commemoration, but they are always introduced by an aria del ballo. In other words, although no choir participates in the commemorative scenes in La Lotta, as it happens in French divertissements,\textsuperscript{88} short arias and recitatives do take part of these dance scenes. Curiously, each one of these keeps a strict structure, opening with a recitative and an aria del ballo, then followed by ballets—two or more dances.

3.5. Dramatic Structure

The opera represents the conflicts of four characters:

<table>
<thead>
<tr>
<th>Character</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hercule (Alcides), god, the son of Zeus and Alcmena</td>
<td>Soprano</td>
</tr>
<tr>
<td>Deianira, princess of Calydon</td>
<td>Soprano</td>
</tr>
<tr>
<td>Achelous, river-god, son of Neptune</td>
<td>Alto</td>
</tr>
<tr>
<td>Eneo, king of Calydon, father of Deianira</td>
<td>Alto</td>
</tr>
</tbody>
</table>

\textsuperscript{87} Ibid., 352–377. Divertissements might represent a commemoration, a party, a sacred ceremony, an exposition of a marvelous world (a party of divinities instead of humans, for example), or pantomimes.

\textsuperscript{88} Ibid., 344. "La musique des divertissements est en fait écrite et pensée à partir de la danse et, par extension, on y fait participer des choeurs, qui peuvent déployer les fastes de l'écritures polyphonique. Ces différents éléments sont rassemblés en une forme cohérente, relativement close sur elle-même, dotée d'une structure assez stable." [The music of divertissements is, in fact, written and thought from the dances and, in extension, it is included choirs to participate, which can display splendorous polyphonic writings. These different elements are gathered in a coherent form, relatively closed in itself, charged with a highly stable structure.]
The libretto introduces the main conflict in the first two scenes. In the first, the couple Deianira and Hercules fall in love with each other, and in the following, Achelous appears, in demand for Deianira's love.

The change of settings, from a forest to the entrance of the palace, is placed between two monologues of great sentimental tension. Both are distinguished by its recitative style with contrasting passages of recitation, arioso, and coloraturas. No other scene presents this kind of writing. The first monologue, in scene 7, concerns the moment where Hercules, arriving at the end of a ball, assumes that Achelous commemorates his engagement with Deianira. The second happens right on the following scene, where Deianira laments the absence of Hercules. These two consecutive scenes represent the moment where the opera shifts from the focus on the action, given in the first scenes, to the exposition of the psychological aspect of the drama.

Only in scene 9, a parallel conflict is added, Eneo's decision. From this moment on, the drama starts to actively develop. After learning of the truth and of his daughter's love for Hercules, Eneo becomes distressed with his mistaken obligation with the river-god. Thus, the two scenes before scene 9, which are the two monologues described above, don't seem to belong neither to the exposition nor to the development; they stand apart, as a small tableau, stopping the drama.

With the third change of setting in scene 17, the denouement, that is, the preparation for the climax, starts to build up. Scenes 17, 18, and 19 concern the sentimental reaction of Deianira, Hercules, and Eneo towards the fight.

The climax of the opera is given in the penultimate scene, with the fight between the two gods. Still on the same scene, it follows the resolution of the drama, with the
victory of Hercules and the defeat of Achelous, who laments his fate with shame and departs into the river. The next scene is reserved to the commemoration of Deianira and Hercules' union, a typical Italian lieto fine.

Summarizing the structure of the drama, the changes of settings and the points of dances, working as little "interruptions", happen almost precisely together. Yet, it seems that what actually generates the dramatic shift are the ballets, which will finally gives the idea of a 3-act miniature opera, as it is shown in the Table of Dramatic Structure (Appendix 1).

3.6. Musical Analysis

La Lotta was written for only four singers\(^9\) plus, supposedly, ballet dancers (naiads and courtesans). The opera includes no choral number; duets are featured as the only vocal ensemble genre. The five duets in La Lotta, which are shown on the Table of Arias and Duets (Appendix 3), might appear in two forms:

- Aria with characters singing in alternation, as it is the case of the two duets of Deianira and Hercules, *Faretrato Dio bendato=O di Gnido*, and *Biondo Dio=Dio d'Amor*

- Polyphonic duets in open form, as for example, the duet of Deianira and Achelous, *Aita fortuna*.

\(^9\) In her thesis about *Le Rivali Concordi*, Smolec believes that women might have sung male roles in Steffani's operas. Elisabeth Helen Smolec, *Dramatic convention and Musical Style in Agostino's Le Rivali Concordi (1672)*, (Master, Musicology, The University of Alberta, 1983): 37. However, considering the predominance of male singers showed in the references presented in Marles' investigation, this argument seems rarely convincing. Marles, 31–59.
All four characters have almost the same number of arias. Deianira and Hercules, however, sing the numbers with more elaborated instrumental accompaniment, as well as the da capo arias. This indicates that the main conflict is centered on the impediment of the couple's love and not on Achelous's frustration, as it is given in Ovid's.

As we can see on the Table of Arias and Duets (Appendix 3), the arias follow five types of structural organization: tripartite arias (aria da capo, aria dal segno, short aba form), arias in alternation with instrumental ritornellos, aria del ballo or aabb, arias in open form, and ostinato arias.

In *Polymath of the Baroque*, Timms counts two ostinato arias in the opera, yet the only aria where the bass motive is repeated from the beginning to the end is the final aria of Achelous. It is reasonable to think that Steffani had reserved this particular moment for the use of ostinato bass technique not only because the repeating figure seems to represent the movement of the sea, to where Achelous is about to return, but also because it represents the most dramatic moment of this character, suitable for the setting of a lament.

Other arias are composed with *quasi-ostinato* bass, as Riemann refers to. These would be characterized by its beginning with a strict ostinato and, after a few measures, a quick deviation from the pattern. We find this procedure in Eneo's aria *Giusto Cielo*, scene 12, in Deianira and Hercules's two duets, on in scene 15, *Soavissime Catene*, and the other in scene 19, *Faretrato/O di Gnido*.

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91 Ibid., 186.
As an alternative, Timms classifies the arias according to its instrumental accompaniment treatment, as follows:\(^92\)

**Type a:** Arias in which one or more instruments plus continuo are employed throughout

**Type b:** Arias in which one or more instruments plus continuo are employed in one section only, usually the a section of a da capo aria

**Type c:** Arias in which one or more instruments plus continuo (normally four-part orchestra) provide a ritornello, but the voice is accompanied by continuo only

**Type d:** Arias in dance meter in which instruments alternate with (and occasionally accompany) the voice

In ballet scenes—so to say, scenes 6, 16, and 21—the arias preceding the dances share the same musical material with the first dance, as if the later were a closing ritornello to its vocal counterpart. Thus, this kind of aria might be classified as type c, according to Timms.

In total, the opera contains seventeen arias and five duets. The character of Deianira seems to be in prominence, counting five arias, mostly with elaborate accompaniment (type a, b, c). Hercules and Achelous were given four arias each, where two are accompanied by simple basso continuo. Eneo has also four arias, where only one of them features accompaniment type a and the others are accompanied by basso continuo.

Finally, the distribution of duets also appears to successively rank the importance of the characters in the opera, as Deianira sings in four, Hercules in three, Acheloo in two and Eneo in a single one.

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\(^92\) Ibid., 349.
3.7. Analysis of Selected Pieces

The analysis of the following pieces is an attempt to illustrate in more details how Steffani set text to music. It is interesting to observe the manifestations of non-establish structures, evolving from a tripartite form and pointing to the formalized arias of Metastasio and Zeno. This might be a characteristic of the period between the climax of Venetian opera and the establishing of the *opera seria* of the following century.

Concerning the treatment of versification, it seems that the number of syllables in Ortensio Mauro's verses can vary from four to eleven, but a certain degree of uniformity seems to be preserved in every aria. Verses rarely end by *tronco* cadence, so to say, with an accent on the last syllable.

3.7.1. Aria da Capo: *Cara Dolce Speranza* (scene 3, p.133)

Deianira is courted by Achelous for the first time. Achelous' courtship represents a threat for the fulfillment of her love to Hercules. Therefore, this event will prompt her conflict.

Flute, violin, basso continuo

4/4, F, *settenari piani, quatternari piani, ottonari piano*

Verses:
1. Cara dolce speranza
2. Non ti partir dal sen:
3. Del timore
4. Ch’ho nel Core
5. Addolcisci il rio velen.
The imitative texture of the string accompaniment is presented only in part A. By contrast, only continuo instruments accompany part B.

*Faretratto Dio Bendato: a Duet or Two da Capo Arias?

Only three *da capo* arias and one *dal segno* are presented in the whole opera. Yet, an interesting case of da capo genre appears towards the end (scene 19, p. 198) with the love duet *Faretratto dio bendato*.

One could argue that these pieces are made as two da capo, as both contain the sign "D.C." at the end. However, both pieces share the same music, standing as a single piece instead of two arias.

Their accompaniment, limited to basso continuo instruments, is simplified by repeating and quasi-ostinato figures. Also, the individual feelings of the characters are decreased by the fact that both characters are side by side on the stage.

By looking at the Table of Dramatic and Musical Numbers (Appendix 2), it seems that Steffani, in fact, reserved da capo/dal segno arias to special emotional moments—the expression of Deianira's love for Hercules, Hercules's love for Deianira (scene 1), Deianira's fear towards Achelous' threat, and Deianira's apprehension in relation to the
result of the fight. From this point of view, it seems unlikely that the simplicity of these numbers would fit the aesthetics of Steffani's da capo arias.

3.7.2. Aria in Alternation with Instrumental Ritornellos: *Spera Goder* (scene 11, p.175)

Hidden in the scene, Hercules hears Achelous' complaint about the injustice of the gods, who deprive him of the love of Deianira. By that, Hercules begins to believe that Deianira might have sincere feelings for him. Thus, he sings joyfully to his hope.

Ritornellos in this type of aria contain no new music; they are simple instrumental repetitions of the vocal sections. It might be regarded as a strophic song that has instrumental sections of the same material providing color contrast.

2 flutes, strings, basso continuo

3/4, F, Menuet, *quinari piani, novenari piani*

Verses:
1. Spera goder
2. Amante Core
3. Non è più Amore
4. Per te sever.
5. Sgombra le nubi del sospetto
6. Speme serena del diletto
7. E del piacer
8. Dolce penar
9. Per un bel viso
10. Che il Paradiso
11. Poi sa donar.
12. Puote un momento di gioire
13. Secoli interi di martire
### Measures

|----------|-------|-------|-------|-------|-------|-------|-------|-------|

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<tr>
<th>Instrumental/Vocal Sections</th>
<th>Verse 1–4</th>
<th>Verse 5–7</th>
<th>Rit</th>
<th>Rit</th>
<th>Verse 8–11</th>
<th>Rit</th>
<th>Verse 12–14</th>
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<tr>
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<td>2 fl, bc.</td>
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<td>b : with repetition</td>
<td>a : with repetition</td>
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<td>V</td>
<td>I</td>
<td>I</td>
<td>V</td>
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Verses:
1. Cedo vinto, e mi nascondo
2. Nel mio letto in un baleno;
3. M’abbandono al proprio pondo,
4. Che mi porti al Padre in Seno
5. Là sepolto gemerò
6. Pianti eterni verserò;
7. Se perché duri sempre il mio martire
8. Mi diede il Fato il non poter morire

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<td>verses 3–4</td>
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<td>a5</td>
<td>a6</td>
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<td>I: F, d</td>
<td>i: d</td>
<td>I: C</td>
<td>I: F</td>
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3.7.4. Short Aria aba: *Figlia Cara* (scene 5, p.137)

This aria is placed at the beginning of the scene. It represents the first entrance of Eneo, who searches for Deianira in the forest. Extremely short, it serves rather to introduce the character of Eneo than to express his anguish in relation to his missing daughter.

One could also say that this piece might have been conceived as an arioso due to its shortness, its theatrical character, and absence of repetitions in the vocal line. Yet, the repetition of the first phrase at the end of the aria and the active line of the continuo bass provides the piece with homogeneity.

Instead of a consistent aria melody, it presents short melodic figures and declamatory repetitions of the theatrical text. In this way, the vocal line rhetorically sound like a recitativo, as it is shown in m. 5, when Eneo says "Cerco, grido", or in the m.12, when Eneo repeats the word "ove" (where), calling Deianir.
A reference to the opening phrase of this aria will appear later in scene 18 (p.194), where the opening text of Deianira is a paraphrase of the respective text of Eneo. As opposed to Eneo's aria, it is the expression of Deianira's anxiety towards the outcome of the fight that here comes forward:

Ex. 1. Eneo, scene 5 (p.137):

Ex. 2. Deianira, scene 18 (p.194):

Voice, basso continuo

3/2, Dm, ottonari piani

Verses:
1. Figlia cara ove t’ascondi?
2. Giro il Bosco, il Monte, il Piano,
3. Cerco, grido, piango in vano
4. Tu non m’odi, o non rispondi
### 3.7.5. Open Aria: *La Cerasta più Terribile* (scene 7, p.151)

This aria appears at the end of Hercules' monologue, right after he sees Achelous celebrating his future marriage with Deianira. Believing that he was deceived, Hercules expresses his rage contrasted with sadness in the last part.

Voice, strings, basso continuo

4/4, *ottonario piani, settenari piano, quaternari piano, endecassilabo piano*

**Verses:**
1. La Cerasta più terribile
2. Crudo Aletto in sen m’avventa,
3. Novo Mostro atroce orribile
4. Giuno infausta mi presenta
5. Sconvolgasi la terra
6. Cada il monte
7. Secchi il fonte
8. Fuoco, guerra
9. Da per tutto porterò!
10. Ma che pro? dura Sorte
11. Pria darà Deianira a me la morte
The aria is divided in three highly contrasting sections. The first section is characterized by a triadic melody over F major and by the expansion of two verbs, “m’avventa” and “presenta.” Section b is characterized by the change of time signature to 3/4 and concitato–like accompaniment figures. At last, in section c, another time signature appears in order to change the furious character of the previous part into a languid and tragic song, recalling gestures of a sarabande. In the orchestral accompaniment, Steffani uses French instructions—seul, tous—to indicate solo/tutti playing.

3.7.6. Duet: Già mi brilla (scene 5, p.140)

Achelous tells Eneo of his love for Deianira and asks for permission to marry her. Not knowing of Deianira’s love for Hercules, Eneo thrills and commemorate together with Achelous the future union of his daughter with the river-god.

2 Voices, basso continuo

4/4, 3/2, CM, ottonari piani, endecassilabo piano
Verses:

Acheloo
1. Già mi brilla il Cor nel petto
2. Per la Speme di goder;

Eneo
3. Io gioisco al tuo dilettto,
4. E risento il tuo piacer

Acheloo
5. Voi del Mar (a 2) eterni Dei
Eneo
6. Voi del Ciel (a 2) eterni Dei
Acheloo/Eneo
7. Secondate pietosi i voti miei.

Accompanied by basso continuo only, the duet is polyphonically set in two vocal sections plus an instrumental ritornello at the end. In the first section, each character sings its solo line successively. In the following section, besides the change of time signature, both characters sing together in imitative style to the almost exactly same text. The ritornello could be regarded as a detachable piece if it weren't for certain musical similarities shared with the second section of the duet, like time signature, tonality and opening three notes of the imitation. It sounds as if the duet continues into the ritornello.

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<td>verses 3–4</td>
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<td>c</td>
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<td></td>
<td>c'</td>
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<td>I: G</td>
<td></td>
<td>I: C</td>
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<td>3/2</td>
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IV. Editorial Issues

1. Sources

According to the Colin Timms\(^9^4\) in his referential work about Agostino Steffani, the so-called “divertimento drammatico” La Lotta d’Hercole con Acheloo is preserved in four complete manuscript sources. Two of them might be found in the British library, where the largest collection of Steffani’s works remains, and the other two in Germany: one in Berlin, at the Staatsbibliothek zu Berlin Preusischer Kulturbesitz, and the other in Munich, at the Bayerische Staatsbibliothek, Musikabteilung. A facsimile of the opera was published by the Garland Edition,\(^9^5\) containing manuscript R.M.23.h.15 and the libretto of the opera, and modern transcriptions of a few movements of the opera in the volume 12 of the *Denkmäler der Tonkunst in Bayern*\(^9^6\) are the only recent scores of this piece. Preparing a scholarly-made edition of La Lotta is essential for prompting performances of this work, for the reason that no one of these sources alone may be considered sufficiently consistent to fully recover Steffani’s main idea.

Quality and contextualization stand as the fundamental issues to validate the best source to use. This modern edition was primarily based on the manuscripts in the possession of the British Library, R.M.23.h.15 and R.M.24.h.14, since they survive as

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clearer versions of the score and are closely related to each other and to the libretto. The other two manuscripts served to support the information given in the London manuscripts as well as to complement. The reasons why the manuscripts in Germany were not chosen are, first, because they appear to be copied much later than the summer of 1689, when the opera was first performed, and they present deep discrepancies in relation to the libretto, as it will be discussed later. The Mus.ms. 21200 in Berlin presents several inconsistencies regarding the Italian text and, occasionally, considerable variations in melody and articulation. The manuscript Mus.ms.1052, in Bavaria, is a reliable source, being the only one containing basso continuo figures for the first part of the opera; nevertheless, it is closely related to the Berlin manuscript, what places this source also far from the date of premiere.

In order to simplify our reading, the shelf numbers of the manuscripts will be referred by short names, as it follows: London, RM 23 h 15 = L15, London, RM 23 h 14 = L14, Berlin, Mus.ms. 21200 = Be, and Munich, Mus.ms.1052 = Mu.

1.1. Provenance

According to the DTB, the Berlin source is part of the collection of Georg Poelchau’s manuscripts. The stamp on the title page “EX BIBLIOTHECA POELCHAVIAN” confirms this statement. Although Poelchau (1773–1836) was mainly known as a collector of the works of Bach, he held an enormous collection, which ranges from fifteenth century pieces and treatises to eighteenth century Italian operas. In his

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97 Ibid., ix.
referendum to Herr Hofrath Wilken, the royal chief librarian, he does confirm the possession of Steffani’s opera in his collection.  

Also belonging to a nineteenth century collection, the source Mu is recognized as part of the sources gathered by Anton Justus Thibaut (1772–1840), a Heidelberg law professor and amateur musician whose rich musical collection was mostly acquired by the Bayerisch Staatsbibliothek in Munich. In his catalog of works, La Lotta d’Hercole con Acheloo appears in entry 483 as "La Lotta d’Alcide con Acheloo by Abbate Stephani," together with his duets.

More precise clues bring the manuscripts in London closer to the date of the first performance. According to the preface in the Garland Edition, L15 was probably brought to England by Queen Caroline of Ansbach and the royal family in 1714. She and her husband, Georg August (Georg II), moved to Hanover in 1705, the year of Sophie Charlotte’s death. Another possibility would be that Steffani’s operas were brought...

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102 Agostino Steffani, Twelve Chamber Duets, edited by Colin Timms (Madison: A-R Editions, Inc., 1987): xi. In spite of the friendship between Steffani and Sophie Charlotte, it seems unlikely that his manuscripts have been given to Sophie Charlotte, to whom he
from Hanover to England after the ascension of Ernst August’s son, Georg Ludwig, as
King George I.  

1.2. Authorship Question

As no autograph of this opera is known, Steffani’s authorship of La Lotta remains not
completely ascertained. It is likely that Keppler, while writing his article "Agostino
Steffani's Hannover Operas and a Rediscovery Catalogue," might have had in hands only
the London manuscript sources of La Lotta, as he tries to support Steffani’s authorship on
the basis of two external sources. The first one is a catalogue without provenance, date
and total contents mentioned by Georg Fischer and Chrysander, which was apparently
found in the Hanover Landesbibliothek and later numbered as IV 414a. Based on the
information of the printed libretto, this document is an inventory of the musico-dramatico
events in Hannover from 1679 to 1697. The other source is Johann Mattheson’s list of
operas given in Hamburg between 1678 and 1728, included in his Der Musikalische
Patriot, of which lack of pertinence was already discussed in chapter III.1.

While no attribution is given anywhere in the two London sources, the copies in
Berlin and Munich show the composer’s name right on the title page, what makes
Steffani’s authorship of La Lotta almost unquestionable (see Appendix 5, page titles).

dedicated some of his duets. On the contrary, his opera sources would not be in London
today as her library passed to Princess Amalia, sister of Frederick the Great, and then to
Joachimsthal Hochschule.

Marles, 66; Keppler, 341.
Keppler, 349;
Ibid., 344; Chrysander, 309–77.
Mattheson, 182. Mattheson mentions “Alcide. Wie vorhergehende.” [Alcide, as the
previous] but it is uncertain whether “vorhergehende” refers to Steffani and Fiedler, the
German translator.
1.3. Copyists

The four manuscripts seem to have been written by four different copyists. Colin Timms suggests that, after the death of the Elector Ernst August, in 1698, Georg Ludwig, encouraged by his mother, took measures to ensure the preservation of the music performed during his father’s reign. Thus, he ordered a list of the operas performed in Hannover until that year and commissioned new copies of their scores. Timms says that this entire collection “bound in heavy leather binding that were clearly made to last” was copied by one single copyist, who he calls scribe B. The list of twelve operas, which are part of these volumes, includes L15.\textsuperscript{107}

Moreover, Timms affirms that four of these operas also survive in copies made by scribe A, one of them supposedly referring to L14. Whether a mistaken choice of illustration or an erroneous attribution in the caption, the example of scribe A, appearing on p. 175 of Timms’s article, seems to match rather manuscript L15 than L14, as we can see in the following examples:

Ex.3. The hand of scribe A\textsuperscript{108}


\textsuperscript{108} Ibid., 175.
In spite of this inconsistency, Timms proposes that L14 was copied earlier than L15,

“There would appear to have been little point in his making copies of these works if this uniform set had already existed, so it seems likely that scribe A's manuscripts are slightly earlier in date and that these and Steffani's autographs served as models for scribe B.” 109

109 Ibid., 182.
1.4. Analysis of the Sources

At least two originals were used for the preparation of the four copies. From the similarities given in the Critical Report (Appendix 5), one might assume that the two manuscripts in the British Library were copied from a source A and the ones in Germany from a manuscript B, or possibly, B and C.

1.4.1. Textual Discrepancies

To begin with the first page, the title of the work, La Lotta d’Hercole con Acheloo matches in three sources; only Mu lists “La Lotta d’Alcide con Acheloo.” Also on the title page, one may find that, apart for the difference of spelling of the word “Teatro/Theatro”, the title appearing in the two London sources are identical, not showing the name of the composer. In Be, the composer’s name is listed Agostino Steffani and in Mu, the name of the composer is shown Abbate Stephani.

Other textual discrepancies may be found throughout the sources, as for example, the heading “Symphonia” in Be, where the other lists “Ouverture,” but the textual similarities seem to play the most important role for tracing the manuscripts filiations. Except for small details, such as abbreviations, inclusion/omission of commas, Latinisms (et or e), the two sources in London can be fully paired based on headings and staging instructions. On the other hand, Be and Mu surprisingly match in several occasions, as for example, in the subtitle of scene II “Acheloo, che sorge dall’Alveo”, where the ones from London reads “Acheloo, che sorge dall suo letto”; or in Achelous’ staging instruction, scene XX, which in Be and Mu reads “Si getta nell’acqua”, while in L15 and L14, it reads “Si precipita nell’acqua”. At last, in scene XX, m. 24, where no tempo
indication is given in the London manuscripts, the French instruction “Fort, guay” is parallel in Be and Mu, which shows that, in spite of a few misspellings, the pairings are clear.

1.4.2. Trills

Another evidence that the German manuscripts might have been derived from the same source is the occurrence of trills; appearing mostly on the violin I part.110 Although the Berlin source contains two kinds of symbols to indicate a trill and the Munich only one, they match considerably in number and placement, as we see in the Critical Report:

Ex. 6. Be, scene VI: “tr” and “t” in the violin II part

As the design of these symbols varies throughout Be, they might be regarded as simple variations given by the scribal hand, with no connection to performance practice, or as two intentionally distinct symbols, intended to be given different interpretations. The “t”s do not represent a great problem for the editor, but the “tr”s may diverge considerably. In Neumann’s *Ornamentation in Baroque and Post-Baroque Music*,111 two approaches might refer to these symbols. The first concerns two kinds of trills used in the

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110 Also interesting, it is the unique appearance of a trill on the bass line, in scene 6, m. 97, which are listed in Mu and Be.
music of Bach, which are noted \( t \) or a \( t \) with an added stroke, a fragmentary \( r \):\(^{112}\)

The other possibility is that the scribe could have tried to match the designs of Georg Muffat’s *tremblement simple* (a simple trill) and *tremblement réfléchissant* (a trill with a mordent) showing in his *Florilegium Musicum* (1698), broadly known as a source on Lullian style.\(^{113}\)

As the orchestral treatment in La Lotta is clearly influenced by French orchestral practices, it seems possible that these ornaments were, indeed, based on the ones in the *Florilegium*.

### 1.4.3. Variation of Bar Numbers

Structurally, there are no strong differences among the sources. No numbers are cut or included. The only extension, which is given by the repetition of measures 61 and 62 in scene XXI, is found in the German pair.

Ritornellos might appear in different layouts, creating variations of measure numbers, as it is the case of the two occurrences of the ritornello in scene IV. Both appear fully written out in Mu, while only the first appearance of the ritornello is copied in L14 and Be; its repetition is expected from the instruction at the end of the scene. Particularly interesting are the discrepancies of presentation of this ritornello in L15: the first occurrence misses part of the bass line (m. 9–13) and the second appears complete. As there are no rests in the place of notes and the bass line is fully written on the next system, it seems likely that the copyist forgot to write the bass line down.

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\(^{112}\) Ibid., 315.

\(^{113}\) Kenneth Cooper and Julius Zsasko, “Georg Muffat’s Observations on the Lully Style of Performance,” *Musical Quaterly*, xliii (1967): 220–45. Muffat claims to have introduced this style in Germany around the same time the opera was created.
A different problem concerning ritornellos is related to *da capo* arias. Sometimes the aria ends with the last note of the vocal part—the end of the *a* section—overlapping with the beginning of the ritornello before the *b* section. In scene VII, m. 113 and 114, this appears to be a problem to the copyists of Be and Mu, who tried to fix the cadence by isolating the bar with the vocal cadence from the following ritornello. However, they forgot to adapt the bass note to the vocal cadence:

Ex. 7. Be and Mu, scene VII, m. 113 and 114

Besides substituting the copy of a ritornellos for an instruction, other instances indicate that the copyist of manuscripts L14 seemed to have intended to save paper space. In scene XI, where the minuet starts, the second lyric verse is copied below the basso continuo line of the first section. Following this, the 3-part instrumental ritornello contains an instruction that reads: “Here we take again the second verse, then the oboes play the minuet the second time and scene XII follows it.”¹¹⁴ These examples show that not only the copyist has squeezed the text of the second verse under the bass, but he had also suppressed the 4–part ritornello that should follow the second verse, appearing in L15.

¹¹⁴ “Icy on reprend le second couplet, apres les Haubois jouent la second fois le Menuet et il suit/Scena: xii: Eneo.”
1.4.4. Time Signature and Barring

A complicated editorial matter found in Steffani’s works concerns inconsistencies of time signature and barring. Steffani’s works are pervaded with double mensuration procedures; so to say, the doubling of the value of a determined time signature by alternative barrings. This procedure occurs in the case of triple mensuration, such as a 3/4 section barred in 6/4 (ex. scene 11, m. 34) or 3/2 barred in 6/2 (ex. scene 7 m. 99). The major problem for copyists and modern editors appears when, for example, inside a 6/4 section, a bar is barred in 3/4 or in 9/4 (ex. scene 7 m. 65), without alteration of time signature. The copyist of Be tried to adjust this passages by re-barring the piece from the particular bar until the end of the scene, creating new grouping and measure numbers.

The solution found by the copyist in Mu was to make use of two types of barrings: continuous barlines for the larger groupings and discontinuous barlines for the smaller ones, creating a flexible but ambiguous solution for the problem. Manuscripts L15 and 14 rarely differ from each other in this matter.

Furthermore, Steffani wrote unusual time signatures, such as 3/6 or C 3/2 in scene 18. According to Riemann, these signs, appearing always in the middle of a piece, serve as proportion signs. In this way, a section 3/6 following a 3/2 passage would indicate a “change from three half notes per measure at a tempo Adagio to six quarter notes per measure.” The same way, a 24/16 in common time means 24 sixteenth notes in time, equivalent to 6 triplets sixteenth notes per beat.

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115 Riemann, xxii.
116 Marles, 72.
1.4.5. French Texts

French texts permeate the score, as it is showed by dance headings, such as “Premier Air pour les Jardiniers et Jardinieres,” musical instructions, and Lullian terms such as “tous” and “seul” in place of the Italian tutti and solo. The use of the term “Hautbois” and the instructions “viste” [vite], appearing in scene VI, also suggests the use of French musicians for the performance of the opera.

1.4.6. Basso Continuo Figures

Basso continuo figures are consistently written in Mu, especially from the overture to scene VII. In the preface of the Garland edition, it is suggested that L15 was used as performing material, however, except for one or two instances, no basso continuo appears in it, likewise in L14 or Be. It seems that Mu might have been the only manuscript to be used by a performer.

Also intriguing is the omission of figures in some passages of intense basso continuo markings, like in the $b$ part, or fugato, of the overture. This suggests that the basso continuo player might have executed only the bass line or completely dropped his part, maybe alternating with another harmonic continuo instrument.

The incidence of continuo figures in Mu also explains the large amount of tied equal notes in the bass line of the manuscripts in London. Where the notes are not tied for

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118 For more information on French musicians at the court of Hannover, see Marles, 16; Timms, Polymath of the Baroque: Agostino Steffani and his Music, 46–47, 206; and Sievers, Die Musik in Hannover, 50.
lack of space, they should imply a change of harmony without moving the bass; in other words, each tied bass note should bear a different figure.

Ex. 8. L14, scene 1

Ex. 9. Mu, scene 1

1.4.7. Text Underlay

Questions of text underlay are rare in the copies. One interesting case is in scene 11, m. 36. In the four sources, the “e”s of the words “core” and “amore” were unusually preserved in the originals, apparently for rhyming purposes. As the word “non” is placed in the beginning of this measure, the word “piu” must be elided with “a” of amore, creating an event of three vowels on the same note.

Ex. 10. L14, scene 11, m. 36\textsuperscript{119}

\textsuperscript{119} Notice that the text of the second verse is written under the bass line, indicating economy of space.
1.4.8. Three Editorial Puzzles

Extreme discrepancies among the scores concern three spots that challenge the modern editor. In scene 1 m. 23, there is one extra beat in Alcides' part in sources L15, L14, and Mu. Although this measure is well represented in Be, one should question its pertinence, because this source usually offers alone solutions that changes deeply the musical idea given in the other sources. Moreover, the second part of the measure shows a different rhythmic notation from L15 and Mu, surprisingly matching L14.

Ex. 11. L15, scene 1, m. 22–23

Ex. 12. Mu, scene 1, m. 22–23

Ex. 13. Be, scene 1, m. 22–23
In this modern edition, the solution offered for this passage was based on the text underlay showed in Mu in order to find where the voice and bass must align. As this scene is fully figured in Mu, it is likely that this source was successfully used as a performance material. Thus, the syllable “–pra” of the word “temprate” would have to fall after the leap, as it happened two measures before. Thus, the 32nd notes became triplets.\footnote{However, this procedure might be questionable because Steffani seems to have been extremely precise concerning the indication of triplets. In his opera Le Rivali Concordi, he changes time signature in the middle of the bar to indicate change of proportion, that is, from duplets to triplets, as it is shown in scene X of the first act. Joyce L. Johnson and Howard E. Smither, Le Rivali concordi, Italian Opera 1640–1770, vol. 9, preface by Howard E. Smither, facsimile edition (New York: Garland Publications, 1986): first act, 67.}

The most striking inconsistency in Be, however, appears in scene 16, where a completely different counterpoint texture briefly occurs. At this moment, given that the two manuscripts in Germany assume considerably different shapes, one might assume that a third original from where Be was copied might exist or that, perhaps, due to confusing re-barring adjustments, the copyist ended by altering the melodies as well, creating with it a new contrapuntal texture in bar 72 and 73.
At last, in scene 19, m.16, a case where the copyists of the London manuscripts miscounted the durations, forgot to draw a barline and to divide the notes properly:

Ex. 17. L14, scene 19, m.16

Ex. 18. Mu, scene 19, m. 16
2. Editorial Procedures

2.1. Italian Text

2.1.1. Philological Approach

The preparation of the score text was primarily based on the libretto source and the two manuscripts remaining in the British Library, which are closely related. References to the other sources were given, whenever strong inconsistencies occur.

Decisions concerning the treatment of philological issues were firstly based on the procedures adopted by Giovanna Gronda in her book *Il libretto d’opera*. According to her book, the preservation of the original spelling of the text allows the reader to understand the historic variations of the Italian language. Her basic procedures are listed below:

1. reduction of *j* and *i* or double *ii*

2. reduction of *et* and *&* to *e* before consonants and *ed* before vowels

3. reduction to *zi* when *ti* is more vocal

4. omission of the *i* after palatal consonants in *scie, cie, gie*

5. preservation of the *i* in *-iero, -ieri*

6. preservation of the separate spelling of preposition plus article (*de i, su i*...), of adverbs which compound a syntagm such as *in fine, in vano*, and of the expression *a dio* and *addio*

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2. Gronda’s book is a compilation of historical librettos ranging from Rinuccini’s *La Dafne* to twentieth century works as Sanguinetti’s *Passagio*. 
7. preservation of spelling oscillations of the same word throughout the centuries

8. modernization of capital letters, lowercase letters, accentuation—when it is necessary for the correction of words and diacritic symbols

10. conservation of most of the punctuation, reducing only the excess of punctuation, such as exclamation signs or dashes of the 19th libretti, and adding signs for logic and syntactic function.123

By contrast, Giuseppina La Face Bianconi on her paper *Filologia dei testi poetici nella musica vocale italiana*124 condemns the non-modernization of a musical text, arguing that this choice might cause misinterpretation “[...] proprio in virtù della precoce definizione dell’italiano letterario, risulta fuorviante e talvolta rovinoso mantenere una veste grafica obsoleta, che può indurre perfino al travisamento del senso.”

Considering the above positions, the editing of the Italian text in La Lotta should attempt to preserve the historical view of the text, with some phonetic particularities of the ancient Italian language, without ignoring the practicality required in a modern

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123 Fully applicable in the text edition of La Lotta are Gronda’s rules 1 (scene 1, *Incognito velen* [Incognito velen] scene 2, *Che udij?* [Che udi?]) and rule 6 (scene 1, *A la Divinità* [Alla Dicinità], scene 5, *Io da le zanne* [Io dalle zanne]). One instance of Latinism, concerning rule 3, is found in scene 19, *Patienza* [Pazienza]. Latinism relating to rule 2 rarely appears, but, differently from her decision, the edition of *La Lotta* keeps *et* and, the single appearance of & (before a vowel) was substituted for *et* to maintain the text consistency. Rules 8 and 9 are revised based on Claudio Mazzari, *Storia della lingua italiana. Il second Cinquecento e il Seicento* (Bologna: Il Mulino, 1993), Bruno Migliori, *Storia della Lingua italiana*, introduction by Ghino Ghinassi, Saggi Tascabili, 31 (Bompiani, 1994), and Alfredo Stussi, *Introduzione agli studi di filologia italiana* (Bologna: Il Mulino, 1994).

124 Giuseppina La face Bianconi, *Filologia dei testi poetici nella musica vocale italiana*, Acta Musicologica, vol. 66, Fasc. 1 (Jan. – Jun., 1994): 4. [...] due to the precocious definition of the literary Italian language, it is misguiding and sometimes mischievous to maintain an obsolete graphical treat, which can induce even distortion of the sense.]
performance. In other words, the decisions here taken were intended to show the historical background of the text without discarding its essence: a text written for the musical theater, where the public had no time to grasp many details of the poetry.

2.1.2. Editorial Principles of the Italian Text

In addition to Gronda and Bianconi’s references, other sources not directly related to philology of musical text were also employed, according to the relevance of their rules: Bruno Migliori’s *Storia della Lingua italiana*, Alfredo Stussi’s *Introduzione agli studi di filologia italiana*, Claudio Mazzari, *Storia della lingua italiana. Il second Cinquecento e il Seicento*.\(^{125}\)

Finally, the editorial procedures of the Italian text in La Lotta consist of:

1. reduction the *j* and *i* or double *ii*
2. reduction of *v* and *u*\(^{126}\)
3. preservation of *apocope* events\(^{127}\)
4. preservation of *ti* or *zi*\(^{128}\)

\(^{125}\) See note 123.
\(^{126}\) Mazzari, 205. The *u* was generally used in the middle of the word and *v* at the beginning.
\(^{127}\) In phonology, the *apocope* phenomenon is the loss of one or two sounds from the end of the word, usually unstressed “e”s or “o”s. For example, the absence of ‘o’ at the end of the words *splendon* and *men* in the libretto.
\(^{128}\) Migliori, 422. “Le varianti fonetiche che notiamo in alcune serie sono dovute in parte a oscillazioni antiche non eliminate nella codificazione dell’italiano letterario, in parte all’affioramento di peculiarità locali, in parte al vario modo tenuto nell’assimilare i latinismi.” [The phonetic variations that we have noticed in some series are explained in part by ancient oscillations that were not eliminated by the codification of the literary Italian, in part by the emergence of local peculiarities, in part by the various ways of assimilating the Latinisms.]
5. preservation of $h$

6. preservation of $et$ and substitution of $&$ for $et$, instead of the modern $ed^{129}$

7. preservation of the separate spelling of preposition plus article, such as $dé i$, $à la$, because these cases already undertake suppression of accentuation in the modern edition. Situations where joining or separation of words might imply ancient printing mistakes have modernized.

8. preservation of modern misspellings of double or single consonants, as for example, scene 5 “improvisa” and scene 6 “suol essiger”$^{130}$

9. preservation of capital letters of names and first words of verse lines, as well as capitalized words belonging to Tasso’s and Marino’s categories$^{131}$

10. conservation of apostrophe, as in scene 4, *Non v’ha piu che temer* or scene 6, *Il giubilo, e l’contento*$^{132}$

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129 See note 123.

130 Migliori, 423. “Nel consonantismo è forte l’oscillazione tra scempie e doppie; e il caso più difficile è quello in cui l’uso fiorentino, vivo o codificato sui classici, si scosta dall’uso latino, sia per aver scempiato sia per aver rafforzato.” [The oscillation between simple and double consonants is intense; and the most difficult case is that in which the Florentine use, dead or codified from the classical use, deviates from the Latin use, in the view of simplification or reinforcement.]

131 Mazzari, 209–10. In his autograph of Torrismondo, Tasso attributes the rule of capital letters to the words Alba, Aurora, Amor, Amante. “Quanto all’uso delle maiuscole, Marino, nel suo linguaggio poetico, le adopera largamente, secondo criteri allora correnti, che includevano non solo i nome propri, ma anche le personificazioni e i traslati (Amore, Fama, Fortuna, Natura, Morte, Occaso, etc.), i nomi di ‘podestà, dignità, gradi’[...], quali Cavalier, Monarca, Prelati, Nuntio, Re, Regina, i nomi di mesi e stagioni, i nomi mitologici, (Abisso, Averno, Inferno, Labirinto, Mondo), gli alberi (Hedera, Olmo, Vite), gli animali (Cerva, Colomba, etc.), e anche l’aggetivo in posizione appositiva (Didimo Grammatico).” [In his poetic language, Marino uses capital letters not only for proper names, but also for personifications and figurative sense (Amore, Fama, Fortuna, Natura, Morte, Occaso, etc.), names denoting ‘power, dignity, rank’ [...], such as Cavalier, Monarca, Prelati, Nuntio, Re, Regina, the names of months and stations, the mytholgycal names (Abisso, Averno, Inferno, Labirinto, Mondo), the flora (Hedera, Olmo, Vite), the faun (Cerva, Colomba, etc.), and also adjectives in appositive position (Didimo Grammatico).]
11. omission of obsolete accents, which are often found on prepositions and on the
verbal forms *ha* and *ho*, because they appear inconsistently in both versions: à and
á, hà and há, and hò and hó

12. conservation of punctuation, since the use of a determined sign was related to the
time of the declamation

13. expansion of abbreviations in the original text

14. preservation of ancient verbal forms

The preparation of the translation required the use of the third version of the *Vocabolario
della Crusca*, which appears in 1691, only two years after the first performance of *La
Lotta*. Its first version was published in 1612, entitled *Vocabolario della lingua toscana
degli Accademici della Crusca* before the adoption of its original title. Later, four further

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132 Stussi, 83. “Nell’italiano antico *il*, ridotto eventualmente a ‘l’, veniva usato di
preferenza dopo finale vocalica davanti a consonante semplice...” [In the ancient Italian
*il*, reduced eventually to ‘l’, was used preferably after vocalic ending, before a simple
consonant...]

133 Mazzari, 212–13. “Interessante indicazione sulla punteggiatura si trovano nella
grammatica pubblicata a metà del sec. XVI da Lodovico Dolce, il quale consiglia la coma
(la virgola) per le piccole pause [...] Mentre la coma è una piccola pausa, il punto coma,
cioè il punto e virgola, ha per Dolce il compito di ‘sospendere il senso’, con una pausa di
lettura brevissima [...] i due punti richiedono un pausa lunga nella lettura necessaria ad
esempio là dove si sviluppa una ‘contrarietà’ [...] i ‘due punti’ e il ‘punto e virgola’
potrebbero essere da noi sostituiti, se volessimo modernizzare il testo, con delle virgole.
Per gli scrittori e scriventi del secc. XVI–XVII, invece, la distinzione fra i tre tipi di pause brevi
(cioè la virgola, il punto e virgola, i due punti) era netta” [An interesting note about
punctuation is found in Ludovico Dolce’s grammar, published in the middle of the
sixteenth century, who applies the comma for short pauses [...] While the comma is a
short pause, the period and comma, that is, the semicolon, has for Dolce the task of
‘suspend the sense’, with a very short reading pause [...] the colon require a longer pause
in the reading, which is necessary to show where an adversity develops [...] [Mazzari] the
colon and semicolon could be substituted by a comma, if we wanted to modernize the
text. However, for the sixteenth- and seventeenth-century writers, a distinction among the
three types of short pause (so to speak, the comma, the semicolon, and the colon) was
clear.]

134 Stussi, 84; Migliori, 425–426.
versions were prepared by the academics with the purpose of preserving the Tuscan language throughout the times:\textsuperscript{135}

Second edition (1623)

Third edition (1691)

Fourth edition (1729-1738) and suppression of the Accademia (1783)

Reconstitution of the Accademia (1811) and fifth edition (1863-1923)\textsuperscript{136}

2.2. Editorial Procedure of the Musical Sources

The editorial procedures of the music list:

1) \textit{Clefs}. Modern treble G clef replaces both the soprano (Deianira and Hercules) and the alto clef (Achelous and Eneo) of the vocal parts. The top string or wind parts, which are given in French clef in the original source, have been modernized to G clef. No mention have been given to these changes in the Critical Report.

2) \textit{Key signature and accidentals}. All key signatures have been retained from the original. Natural signs have been added, in case where the composer has canceled a key signature only by omission of accidentals. Naturals have also been used to replace a flat or sharp, when appropriate. Flats or sharps have been added in parenthesis when they serve to correct mistakes or they function as cautionary accidentals. Accidentals in the modern edition are valid for the whole measure and not for single notes; in this manner, all redundant accidentals have been suppressed.

\textsuperscript{135} Migliori, 408.
3) **Time signatures and barrings.** The time signatures and original barrings have been retained, since they might be a source of information on grouping and proportion of Steffani’s works. Redundant barlines have been omitted without report. Cautionary time signatures have been provided inside brackets.

4) **Headings, staging instructions, tempo indications.** Every text given in the score, which do not appear in the libretto have been, when necessary, translated in the score. Abbreviations found in subtitles have been expanded. Editorial additions have been included in square brackets for further clarifications.

5) **Inscriptions and performance instructions.** Redundant designations, such as “a 2” or “segue” have been suppressed. Performance instructions, such “seul” and “tous”, have been retained without translation.

6) **Mensural notation.** White and black notes serving to show rhythmical changes, as it appears in the old colored notation system, have been accordingly modernized and reported in the critical notes.

7) **Slurs and beaming.** Slurs have been retained from the source and added with dotted slurs, when they appear to be missing. Beamings have been also preserved, even when they are given in non-standard figurations, since they might represent the original articulation used at Steffani’s time.

8) **Dotted notes.** Dotted notes have been replaced by tied notes, when they last beyond the barline. This procedure has not been reported.

9) **Ornamentation.** Only the few instances of trills found in L15 and L14 have been included in the edition. The trills (“t.” or “tr.”) appearing in Be and Mu have been carefully reported in Critical Report, in order to establish a strong connection between
these sources and perhaps as a performance source suggestion. One should remember that
the German sources might be anachronistic, as it was discussed in part IV, chapter 1.2.
10) *Basso continuo figures.* Instances of continuo figures are rare in L15, L14, and Be;
for this reason they have been reported in the critical notes. As basso continuo figures
appear abundantly in the first part of Mu, they have been copied in this edition and
marked with an "*" before each appearance. The remaining figures have been editorially
added without report.
11) *Repeats.* Repeat signs and *segno* s have been retained as much as possible. A modern
solution has been given when the *segno* or the first or second ending is situated in the
middle of a bar. In this case, an extra bar has been included at the end or next to the
repeat barline, as appropriate.
12) *Ties.* Ties have been omitted without report where they are used in the original to join
notes that are separated because of the lack of space in the staff. Missing ties have been
listed in the Critical Report. They have been editorially added with dotted lines.
13) *Split staves.* Short occurrences of split staves for vocal duets appear identically in the
four manuscripts. These bars have been joined in the modern edition with a note in the
Critical Report.
14) *Ritornellos.* Ritornellos are suppressed in L14 in exchange for an instruction, which
sometimes can be confusing to the performer. In this edition, ritornellos have been
presented, according to L15.
## APPENDIX

### Appendix 1. Table of Dramatic Structure

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Appendix 2. Table of Dramatic and Musical Numbers

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<tr>
<td><strong>1</strong> Deianira, Hercules</td>
<td>The princess Deianira enters on the stage, running away from a beast. Hercules arrives on the other side of the stage. He saves the princess and falls in love with her.</td>
<td>1. Recitative (D, H) 2. Aria da capo (H) 3. Recitative (D) 4. Aria dal segno (D) 5. Recitative (D, H)</td>
<td>Dm, C  Em, C</td>
<td>voice, bc. voice, strings, bc.</td>
</tr>
<tr>
<td><strong>2</strong> Achelous, Deianira, Hercules</td>
<td>The river-god Achelous emerges from his bed and joins them. He declares that he loves Deianira for a long time and that Hercules should not compete with a river-god, starting this way their first dispute. Hercules leaves after singing an aria of hope.</td>
<td>1. Recitative (A, D, H) 2. Aria aabb (H)</td>
<td>DM, 6/8</td>
<td>voice, bc.</td>
</tr>
<tr>
<td><strong>3</strong> Achelous, Deianira</td>
<td>Deianira does not accept his feelings for her, arguing that she could not get married without her father's consent.</td>
<td>1. Recitative (A, D) 2. Aria da capo (D)</td>
<td>FM, C</td>
<td>voice, vl, fl, bc.</td>
</tr>
<tr>
<td><strong>4</strong> Achelous</td>
<td>Achelous is uncertain of Deianira's feelings but he believes that the king Eneo cannot deny his daughter to a son of gods.</td>
<td>1. Recitative 2. Aria ritornello/ da capo</td>
<td>BbM, C</td>
<td>voice, strings, bc.</td>
</tr>
<tr>
<td><strong>5</strong> Eneo, Achelous</td>
<td>Eneo searched for Deianira in the forest and meet Achelous by chance. The river-god lies about his merit for rescuing Deianira and he obtains Eneo's consent for the marriage.</td>
<td>1. Aria aba (E) 2. Recitative (E, A) 3. Duet (E,A) + Ritornello</td>
<td>Dm, C+3/2 CM, C+3/2</td>
<td>voice, bc. voice, bc. + 2 vls, bc.</td>
</tr>
<tr>
<td></td>
<td>Achelous and the Naiades (dancers)</td>
<td>Achelous, with contentment about his marriage-to-be, calls the Naiades to celebrate it with dance.</td>
<td>1. Recitative</td>
<td>GM, 2/2</td>
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<td></td>
<td></td>
<td>2. Aria del ballo – aabb (A)</td>
<td>GM, 2/2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. Air pour les ninfes du fleuve (continuation of the aria above)</td>
<td>GM, 6/8</td>
</tr>
<tr>
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<td></td>
<td>4. Gigue</td>
<td>GM, 3/4</td>
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<td></td>
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<td>5. Sarabande</td>
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<td>6. (the gigue is retaken)</td>
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<tr>
<td></td>
<td>Hercules</td>
<td>Hercules arrives at the end of the ballet and assumes Achelous commemorates his engagement with Deianira. Furiously, he curses Deianira, Acheloo and Eneo.</td>
<td>1. Recitate (with arioso)</td>
<td>FM, C, 3/4, 3/1+1/2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Aria abc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Deianira</td>
<td>Deianira waits for Hercules' retour, complaining with Cupid about her destiny.</td>
<td>1. Recitative (with arioso)</td>
<td>Dm, 6/4, 3/6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Ritornello + aria ab (D)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Deianira Eneo</td>
<td>Eneo finally finds Deianira and tells her of Achelous' intentions. She says that Hercules also wants to marry her and that he was the one who actually saved her from the beast. Finally, she leaves to Eneo the final decision about who should be her future husband.</td>
<td>1. Recitative (D, E)</td>
<td>DM, C</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Aria (E)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Achelous, Deianira, and Hercules (hidden)</td>
<td>Achelous and Deianira calls Fortune to aide their anguish. Achelous try to talk to Deianira but she remains silent. Hercules, hidden, understands that Deianira does not like Achelous.</td>
<td>1. Duetto da capo (D, A)</td>
<td>DM, 3/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Recitativo (H, A, D)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Achelous Hercules</td>
<td>Achelous complains with the gods about Deianira's indifference in relation to</td>
<td>1. Aria (A)</td>
<td>CM, C</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Recitative (H, A)</td>
<td>FM, 3/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. Aria ritornello (H)</td>
<td></td>
</tr>
<tr>
<td>Scene</td>
<td>Description</td>
<td>1.</td>
<td>2.</td>
<td>3.</td>
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<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
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<tr>
<td>Having to decide between two gods to concede the hand of his daughter, Eneo prays to the god of gods to help him not to have one of them as an enemy.</td>
<td>Rit. = 2 obs., bc.; 2nd Rit = 4-part orchestra</td>
<td>Recitative</td>
<td>Aria aba</td>
<td></td>
</tr>
<tr>
<td>Achelous accuses Eneo of betraying him. Hercules enters the scene and they quarrel again, exchanging offenses about their descent (Achelous says that, although Hercules' father is Zeus, his mother is a mortal, Alcmena).</td>
<td>1. Recitative (A, E, H)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deianira announces that she will marry the one who wins the other in a combat.</td>
<td>1. Recitative (D, E, H, A)</td>
<td></td>
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</tr>
<tr>
<td>Deianira and Hercules declare love to each other.</td>
<td>1. Recitative (D, H) 2. Duetto da capo (D, H)</td>
<td>Em, C</td>
<td>voice, bc.</td>
<td></td>
</tr>
<tr>
<td>Deianira asks the courtesans to dance for celebrating the expected victory of Hercules.</td>
<td>1. Recitative (D) 2. Aria del ballo: aabb - a'a'b'b' (D) 3. Air pour les gens de cour (the music is the same of the previous aria) 4. Air pour les mêmes</td>
<td>GM, 2/2</td>
<td>voice, bc.</td>
<td>GM, 2/2</td>
</tr>
<tr>
<td>Eneo thanks the stars for his relief, after Deianira's announcement of the combat to settle the problem.</td>
<td>1. Recitative 2. Aria</td>
<td>CM, 3/1</td>
<td>voice, bc.</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Character(s)</td>
<td>Action/Event</td>
<td>Scene(s)</td>
<td>Instrumentation</td>
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<tr>
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<td>------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
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</tr>
</tbody>
</table>
| 18   | Deianira     | Deianira expects Hercules to win but, if he is defeated, she agrees to marry Achelous. | 1. Recitative (D, E)  
|      | Eneo         |                                                                              |                                                                        |                 |
| 19   | Hercules     | Deianira and Hercules express their mutual love.                             | 1. Recitative (H, D)  
2. Aria da capo (D)  
3. Recitative (H)  
4. Aria da capo/ duet (H, D) | Dm, 3/2  
Dm, 3/4 voice, bc. voice, bc. |
|      | Deianira     |                                                                              |                                                                        |                 |
| 20   | Eneo         | Eneo announces the beginning of the fight. They dispute. Achelous is defeated and returns to the sea. | 1. Recitative (D, A, E, H)  
2. La lotta (sinfonia)  
3. Recitative (H, D, E, A)  
4. Aria (A) | FM, 3/4  
FM, 3/2 4-part orchestra voice, bc. |
|      | Achelous     |                                                                              |                                                                        |                 |
|      | Hercules     |                                                                              |                                                                        |                 |
|      | Deianira     |                                                                              |                                                                        |                 |
| 21   | Eneo         | Eneo announces the marriage of Hercules and Deianira, calling the people to dance. | 1. Recitative (E, H,D)  
2. Aria aabb *Menuet* (D)  
3. *Menuet* (H) =*Menuet* (D)  
4. Air pour les jardiniers, et jardinières  
5. 2ème menuet  
6. Entrée  
7. (the menuets are retaken) | DM, 3/4  
DM, 3/4  
DM, 3/4  
DM, 3/4  
DM, 2/2 4-part orchestra 4-part orchestra voice, bc. voice, bc. |
### Appendix 3. Table of Arias and Duets

<table>
<thead>
<tr>
<th>Genre</th>
<th>Deianira</th>
<th>Hercules</th>
<th>Achelous</th>
<th>Eneo</th>
</tr>
</thead>
</table>
| Aria da capo              | Cara dolce speranza (3) type b  
Idol mio (18), type a      | Adorate luci belle (1), bc. only |
| Aria dal segno            | Se’il mio seno (1), type a       |                                  |
| Short aria                | Spera goder (11), type d         | Che si fa, vilipesa Deità (11), bc. only  
Figlia cara (5), bc. only  
Giusto cielo (12), bc. only |
| Aria ritornello           | Sento in sen (2), bc. only       | Ferma constanza (6), type c       |
| Aria aabb (aria di ballo) | Volate pur sinceri (16), type c  |                                  |
| Aria in open form         | Troppo è dura lontananza (8), type c  
La cerasta più terribile (7), type a |  
Ov è il filo d'Arianna (9), type a  
L’universo è un vasto mar (17), bc. only |
| Aria ostinato             | Cedo vinto (20), bc. only        |                                  |
| Duet                      | Aita fortuna (10), type b        | Soavissime catene (15), bc. only  
O di Gnido = Faretrato Dio bendato (19), bc. only  
Dio d’Amor = Biondo Dio (21), type c  
Aita fortuna (10), type b  
Già mi brilla il cor (5), bc. only  
Già mi brilla il cor (5), bc. only |

* In parenthesis, follows the scene number in which the respective aria appears.  
* Types a, b, c, or d refer to Timm's classification of instrumental accompaniment treatment.

Cases related to rules 1, 2, 3, and 11 are not reported.

Argomento:
sudetto = suddetto

1. 
fiera = decapitalized\textsuperscript{137} 
nel’ andar = nell’ andar 
Aita = aiuta 
Spaventata la Fiera si getta = in L15, L14: “Spaventa la fiera che si getta...”
bei lumi, Luci belle = beautiful light, which Petrach uses as a metaphor for "eyes"
chi ti dié vita = chi ti dia vita 
Et a la destra tua = ed a la destra tua

2. 
decreto, contento = decapitalized 
seguia = seguiva 
Havvi = avviare (start, litigate...) 
Stelle! = this appears only in the libretto\textsuperscript{138} 
domaro = domerò\textsuperscript{139} 
guardo = sguardo

3. 
genitori = decapitalized 
sovra pensiere = sopra pensieri 
dispor - disporre 
nol = non lo 
Adolcirò = addolcisci\textsuperscript{140} 
Giubila ò cor = cor\textsuperscript{141}

4. 
Puole = può

5. 
difendei = difesi

\textsuperscript{137} Although the word “fiera” fits in the animal category of Marino, the initial letter appears both capitalized and de-capitalized in the libretto, but de-capitalized in the scores.
\textsuperscript{138} See final notes.
\textsuperscript{139} Ibid.
\textsuperscript{140} The correction of this word is based on the later appearance of “addolcisci” in the libretto and its corrected appearance in the scores.
\textsuperscript{141} It appears de-capitalized in the libretto, but capitalized in the scores.
hoggi = oggi
tributerommi = tributeremo+mi
improvvisa = improvvisa
6.
suol = solo
essiger = esiger

7.
rivale = decapitalized
improviso = improvviso
solenniza = solennizza
letifero = letale
ben m’avvegio = m’avveggio\textsuperscript{142}
Clava = Hercules’ hammer
Aletto = Alecto (one of the three furies)

8.
hebbe = ebbe (avere)
havvi = 3rd person singular, subjunctive of avvere
n’avveggio\textsuperscript{143}
riveggia = 3\textsuperscript{rd} person singular of verb rivedere\textsuperscript{144}
trafiggesti = trafiggesti
d’ammi = darmi
diè la destra = dia la destra
riede = ancient form of imperative of redire; in Ariosto, ancient form of imperative of ridere

9.
riveggio\textsuperscript{145}
nol = non lo
viddi = vidi

10.
sovragiungere = sovra giungere
indisparte = in disparte
celarò = celerò\textsuperscript{146}
Aita = aiuta
i cari = it appears both cari and care in the L15
deggio = devvo\textsuperscript{147}

\textsuperscript{142} Ancient form of the conjugation of the 1\textsuperscript{st} person singular of the verb avvedersi.
\textsuperscript{143} Ibid.
\textsuperscript{144} Same case of “avveggiò” in scene 7.
\textsuperscript{145} Ibid.
\textsuperscript{146} Same case of “domarò” and “domerò” in scene 2.
\textsuperscript{147} Same case of “avveggio” in scene 7.
nieghi = neghi
pensarò = penserò\textsuperscript{148}

11.
in dispe. = in disparte
cerberi = Cerberus (it was written in small caps)
Mi diluvia su'l cor Giove i contenti = between brackets in the libretto
hora = ora

12.
Alcmena = Alcmene
onnipotente = reads “ominipotente” in the score

13.
rival, impero = decapitalized
La gelosia m’uccide = between brackets in the libretto
tolleranza = tolleranza
dirassi = 2\textsuperscript{nd} person singular, imperfect conjunctive
avanza = avanza

14.
d’uopo = all’uopo
& il periglio = et il pericolo

16.
cò i balli = con i (col = con il)
Dié = dia

17.
Furno = furono
Sisifo = Sisyphus
Scilla e Cariddi = Scylla and Charybdis
patienza = pazienza

18.
hevör = avrò
tenzone = tenzione
Clizia = Clizia

19.
faretrato = Cupid\textsuperscript{149}
Alcide’s recitative, right after his air Faretrato: "odi“ = lists “senti” in the score

\textsuperscript{148} Same case of “domarò” and “domerò” in scene 2.
\textsuperscript{149} See final notes.
20.
io ve'l presenta = io vi lo presento
Hora = ora
& un mortale = et un mortale
Gli occhi con cui mi bei = lists “Quei fulgenti occhi bei” in the score
cor = capitalized

21.
có i = con i

**Final Notes on the Italian Text Edition**

Some events are particularly worth mentioning. In scene 2, Deianira’s speech “Stelle”
appears only in the libretto; all the score manuscripts list “Cieli” instead. Also in scene 2,
Achelous’ speech “Io domaro” shows the appearance of a distinguished verbal form,
refuted by the literati.¹⁵⁰ This event might have represented a problem to the copyists, as
this passage appears slightly different in the sources: L15, “io d’amero” (or maybe, io
t’amero), L14 and Munich “io t’amero”, and Berlin “io domaro.” These distinct spellings
might imply that the copyist of the Berlin manuscript had followed the libretto without
questioning its grammatical accuracy, although in other instances, it seems clear that this
抄写者 was not so familiar with the Italian language. On the other hand, the copyists of
the other three sources, intending to fix the spelling of the text, ended up misinterpreting
Achelous’ speech, placing the phrase “I will love” in the middle of a quarrel of this

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¹⁵⁰ Migliori, 426. “Al futuro, accanto alle forme in -erò per la coniugazione appare
qualche esempio in -arò nei Senesi o nei Toscani [...] ma i grammatici li rifiutano
recisamente.” [In the future tense, next to the verbal ending –erò for the conjugation,
some examples ending in –arò appear in sources from Sienna or Tuscany [...] but the
literati severely refute it.]
character with Hercules. Although Deianira was in the scene, it seems very unlikely that the quarrel would be interrupted by Achelous’ love declaration to her.
### Appendix 5. Critical Report of the Musical Sources

<table>
<thead>
<tr>
<th>Manuscript Library and Shelf Number</th>
<th>General characteristics</th>
<th>Manuscript physical description (RISM)</th>
<th>Title page</th>
<th>Descriptive page</th>
<th>Overture</th>
</tr>
</thead>
<tbody>
<tr>
<td>GB-Lbl: The British Library, Shelf No.: R.M.23.h.15</td>
<td>Occasional appearance of inverted stems. French violin clef on the top staff. Few appearances of continuo figures. Almost no characters names abbreviations in this source, only a few exceptions: scene 2, M. 35, Deian: ad Alcide; scene 3, M. 33, Deia; scene 9, M. 1, Deian; scene 15, M. 8, Deian.; scene 18, M. 10, Deian.; scene 19, M. 1 and 20, Deian.;</td>
<td>1 score: 78f., 22,5 x 32 cm</td>
<td>La LOTTA d'HERCOLE/ CON/ ACHELOO/ Divertimento Drammatico, per il Teatro D'Hannovera/ Nell'Estate del 1689.</td>
<td>Descriptive page: lists the 4 characters, the 3 changes of scenario and the 3 ballets. For more details, see Text and Translation.</td>
<td>1. Subtitle: “Overture” 2. M. 13 until the end, 3/4 barred in 6/4 3. M. 15, vn. II,</td>
</tr>
</tbody>
</table>
| D-Mbs: Bayerische Staatsbibliothek, Musikabteilung, Shelf No.: Mus.ms. 1052 | Use of mostly inverted stems. French violin clef on the top staff. Frequent use of continuo figures. Abbreviation of characters names: Deia., Alc., Achel., Ene. | 1 score: 90 pages 26,5 x 31 cm, Occasional stains. | LA LOTTA d'ALCIDE con ACHELOO/ Drama/ per il Teatro d'Hannover/ l' anno 1689/ nell'Estate/ Musica del Signor/ Abbate Stephani. | No descriptive page. | 1. Subtitle: “as in L15 2. Bc. figures stops at the 2nd part of the overture. Exception: M. 23,
2. M. 4, staging instruction reads: “Spaventa la fiera, che si getta à precipizio nel fiume, e si perde”
3. M. 23, Al., extra beat
4. M. 37, bc., note 1: natural
5. M. 62, bc., note 2: sharp as bc. figure
6. M. 63, bc., note 1: sharp as bc. figure |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Subtitle, as in L15</td>
<td></td>
</tr>
</tbody>
</table>
1. M. 4, as in L15 |
2. M. 14, Al., notes 1–3 and notes 4–6: no slurs |
3. M. 21, Al., note 7, missing stem |
4. M. 23, Al., extra beat but the layout is different from L15 |
5. M. 37, as in L15 |
6. M. 62, as in L15 |
7. M. 63, as in L15 |
8. M. 4, as in L15 |
9. M. 14, Al., as in L14 |
10. M. 23, Al., no extra beats. Second half of the bar matches L14 |
11. M. 37, as in L15 |
16. M. 62, no bc. figure |
17. M. 63, no bc. figure |
18. M. 4, no staging instruction |
19. M. 13, Al., notes 2–4: no slur |
20. M. 14, Al., as in L14 |
21. M. 23, Al., as in L14 |
22. M. 37, as in L15 |

| Scena 2 | 1. Subtitle: “Acheloo, che sorge dal suo letto/ e li sudetti”
2. Bc. line: occurrence of tied identical |
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1. Subtitle, as in L15</td>
<td></td>
</tr>
</tbody>
</table>
1. M. 2, as in L15 |
2. M. 9, as in L15 |
3. M. 31, Ac., text reads “io t’amerò” |
4. M. 40, Al., note 1–5: no slur |
9. M. 4, as in L15 |
10. M. 14, Al., as in L14 |
11. M. 23, Al., as in L15 |
12. M. 37, as in L15 |
| 1. Subtitle: “Acheloo, che sorge dall’Alveo e detti” |
2. Bc.: tied notes are justified by the change of bc. figures |
3. Bc., note 2: sharp |
5. M. 8, vn. I, note 3: “t” |
6. M. 13 until the end, 3/4 barred in 6/4 by continuous barlines and in 3/4 by discontinuous barlines |
7. M. 15, as in L15 |
11. M. 4, as in L15 |
12. M. 14, Al., notes 1–3 and notes 4–6: no slurs |
13. M. 14, Al., as in L14 |
14. M. 23, Al., no extra beats. Second half of the bar matches L14 |
15. M. 37, as in L15 |
| Scene 3 | 1. Subtitle: “Acheleo, Deianira” |
| Scena 3 | 1. Subtitle: as in L15 |
| | 2. M. 3, as in L15 |
| | 3. M. 5, as in L15 |
| | 4. M. 7, bc, as L15, Al., as in L15 |
| | 5. M. 33, bc., note 2: C |
| | 6. M. 35, as in L15 |
| | 7. M. 36, Aria, as in L15 |
| | 8. M. 40, bc., notes 1–2: beamed, notes 3–4: beamed. This is the only beaming difference in the whole aria |
| | 9. M. 44, bc., note 6: G |
| | 10. M. 54 and 55, same figuration as in L15 |

| Scene 4 | 1. Subtitle: “Acheleo, Deianira” |
| Scena 4 | 1. Subtitle, as in L15 |
| | 2. Only one written ritornello with the complete bass line appears. The |
| | 3. M. 9–13, 1st |

---

1. Notes in the same measure
2. M. 2, bc, note 2: 8/5 as bc. figures
3. M. 9, Ac., note 1–5: natural
4. M. 31, Ac., text reads “io d’améré”
5. M. 40, Al., note 1–3: slur
6. M. 55, text “al fin” added later
7. Continuo figures written from the beginning
8. M. 9, as in L15 but bc. reads “7/4/2”
9. M. 31, Ac., text reads “io t’améré”
10. M. 40, Al. note 2–3: slur

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1. Subtitle: “Acheleo, Deianira” |
| Scena 3 | 1. Subtitle: as in L15 |
| | 2. M. 3, as in L15 |
| | 3. M. 5, as in L15 |
| | 4. M. 7, bc, as L15, Al., as in L15 |
| | 5. M. 33, bc., note 2: C |
| | 6. M. 35, as in L15 |
| | 7. M. 36, Aria, as in L15 |
| | 8. M. 40, bc., notes 1–2: beamed, notes 3–4: beamed. This is the only beaming difference in the whole aria |
| | 9. M. 44, bc., note 6: G |
| | 10. M. 54 and 55, same figuration as in L15 |

---

1. Subtitle: “Acheleo, Deianira” |
| Scena 4 | 1. Subtitle, as in L15 |
| | 2. Only one written ritornello with the complete bass line appears. The |
| | 3. M. 9–13, 1st |
| 4. Continuo figures written from the beginning
ritornello, bc., absence of bass line or rests until M. 12, indicating that the copyist forgot to write this line down.
1. M. 8, Ac., note 1 and 2: slur
2. M. 9, vn. I, notes 4–8: beamed
3. M. 10, vn. I, notes 4–8: beamed
4. M. 24–28, 2nd ritornello, bc., complete bass line
5. M. 24–28 of L15, is omitted, remaining only the instruction “Segue ritornello pag. 16 e poi”. Part “a” of the da capo aria is not re-copied.
6. M. 4, as in L15
7. M. 8, Ac., as in L15
8. M. 9, vn. I, as in L15
9. M. 10, vn. I, as in L15
10. M. 12, vn. II, note 8: “t”
11. M. 27, vn. II, note 8: “t”

Scene 5
1. Subtitle: “Eneo e detto.”
2. M. 1–15, 3/2, barred in 6/2
3. M. 7, 3/2, barred in 3/2
4. M. 15, barred in 9/2 (or it could also be seen as two measures, as this event falls between change of staff)
5. M. 29–31, note 1, bc.: missing notes
6. M. 38, missing character name “Acheloo”
7. M. 51 and M. 52, bc., notes 1–4 beamed together, in contrast to the same figure happening at M. 53 and 54
8. M. 56, 57, and 58, bc., notes 1–2: beamed, notes 3–4: beamed
9. M. 59, 3/2 barred in 6/2
10. M. 65, barred in 9/2 (or it might be intended to be 2 bars of 3/2 and 6/2)
11. M. 65, barred in 6/2, same procedure described above (n. 3)
12. M. 70, ritornello, indication of “seul” at the two upper parts
13. M. 73, vn. I, notes 1, 3, and 5, vn. II, beginning
| Scene 6 | 1. Subtitle: “Acheloo”  
2. M. 10, Ac., note 7 to M. 11, Ac., note 1: slur  
3. M. 12, reads “Aria del Ballo”  
5. M. 28, bc., note 3: D  
6. M. 29, reads “il tempo andante”. On the spot where the instrumental doubling (M. 53) instruction reads “Lentem”  
7. M. 35, missing “presto”  
8. M. 58, vla, note 1: C#  
9. M. 59, vn. II: B  
10. M. 60, vn. II, note 2, G  
11. M. 69, bc., note 1: C | 1. Subtitle, as in L15  
2. M. 10, as in L15  
3. M. 12, as in L15  
4. M. 15, as in L15  
5. M. 28, bc., note 3: D  
6. M. 35, end of the aria, missing staging instruction “si volta”  
7. M. 29, as in L15. On M. 53, the abbreviation is different: “Lentem”  
8. M. 35, as in L15  
9. M. 58, as in L15  
10. M. 59, vn. II: G  
11. M. 60, as in L15  
12. M. 69, as in L15 | 1. Subtitle, as in L15  
2. M. 10, Ac., no slur  
3. M. 12, reads “Grave”  
5. M. 15, Ac., note 3: score “nel”  
7. M. 24, missing “presto”  
8. M. 28, bc., note 3: E  
9. M. 29, reads “il tempo d’[...ente]”  
10. M. 35, as in L15  
11. M. 36, reads “Lentement”; missing “Premier Air pour les ninfes de la Riviere”  
14. M. 48, missing “presto”  
16. M. 58, vla, note 1: C  
17. M. 59, as in L14  
18. M. 60, omitted “Gigue”, vn. II, note 2: F#  
19. M. 69, vn I, note 3: “t.”, bc., note 1: C#  
22. M. 86, omitted “Sarabande”, reads “Air pour les me sines”  

| notes 3 and 5, “t.”  
14. M. 76, bc., note 4, written continuo figures “98/76”  
15. M. 77, vn. I, notes 3 and 5, vn. II, notes 1 and 3: “t.” | 1. Subtitle, as in L15  
2. M. 10, as in L15  
3. M. 12, reads “Aria”  
4. M. 13, Ac., as in Be  
5. M. 14, as in L15  
6. M. 15, as in L15  
7. M. 16, Ac., as in Be  
8. M. 28, bc., note 3: E  
9. M. 35, as in L15  
10. M. 36, reads “Lentement” as in Be  
11. M. 37, vn. I, as in Be  
13. M. 40, vn. I, as in Be  
14. M. 48, reads “viste”  
15. M. 45, vn. I, note 5: “t”  
16. M. 52, vn. II, as in Be  
17. M. 53, reads “le temps d’[...paravant]”  
18. M. 57, vn. I, note 3: “t”  
19. M. 58, vn. I, note 4: “t”, vla, note 1, as in L15  
20. M. 59, end of Premier Air, instruction reads “Si volta”, vn. II, M. 60, vn. II, note 2, as in L14  
21. M. 60, as in L15  
22. M. 69, vn. I, as in Be, bc., note 1, as in L15  
23. M. 75, vn. I, as in Be  
24. M. 82, vn. I, as in Be  
25. M. 86, vn. I, |
Scene 7

1. Subtitle: “Alcide, arriva sù ’l fine del Ballo”
3. M. 21–22, note 1, bc., missing sharp
4. M. 33, Al.: unusual beaming, avoiding tied notes (notes 1–4: beamed, notes 5–9: beamed); Al., note 10: #
5. M. 35, Al., note 1-2: not missing flat
6. M. 36, bc., missing flat
7. M. 41, bc., note 1: (−)
8. M. 66, vn. I, notes 6–9, wrong notes FFCC; over these notes is marked “bb dd”
9. M. 70, bc, the 2nd beat is like the 2nd beat of M. 71
10. M. 76, bc., note 5, too many stains, notes are unclear:
11. M. 99, time signature: 3, 1/2
13. M. 114, missing instruction “seul”
14. Between M. 102 and 103, two blank pages, without stopping the numeration
15. M. 108, vn. II: missing instruction “seul”

1. Subtitle, as in L15
2. M. 15–M. 20, as in L15; abbreviated “Prestissimo”
3. M. 33, Al., missing an 8th note; Al., note 10: (−)
4. M. 35, Al., note 1-2: not missing flat
5. M. 36, as in L15
6. M. 39, Al., missing slur
7. M. 41, as in L15
8. M. 44, as in the edition
9. M. 66, as in L14
10. M. 70, as in L15
11. M. 76, as in Be
M. 113, barred in 3/2

M. 109, vn. I, missing instruction “seul”

M. 110, vn. I and vn. II, missing “tous”

M. 113, it looks as if it is barred in 6/2, being this measure joined to the first half of M. 114. However, this solution does not work because the bass line does not leave the dominant when the vocal part cadences on F.

M. 114, bc., note 1: F

M. 115, bc., note 2, instruction “tous”

M. 116, vn. I and vn. II, note 3 and 5, “tr.”

M. 106, vn. I, note 1: “t”

M. 108, as in Be

M. 110, vn. I

M. 113, as in L15. As there is a page turn between M. 113 and 114, Al.’s first note of M. 114 is written with M. 113, so the string ritornello starts next page without it.

M. 116, vn. I and vn. II, note 3 and 5, “t.”

Subtitle: “Atrio del Palazzo d’Eneo/Deianira”

M. 14, De., extra time: 8th A, B, quarter G; bc.: missing line

M. 15, key signature (natural sign) placed before note 3

M. 46, time signature: C, 6/4

M. 73 and 75, Al., both sound identically, but in M.73, note 1 is a dotted half note tied to a quarter, instead of a whole note

M. 73, De., notes 3–5: missing slur

M. 91, time signature 3/6

M. 74, De., note 1: “t.”

M. 76, De., note 1: “t.”

M. 77, vn. I, note 1: “t”

M. 86, De., note 1 and 3: “t.”

M. 87, De., note 1: “t”

M. 91, time signature 3/6, instruction “Adagio”

M. 96, De., note 1: “tr”; note 4: “t”

M. 101, De., notes note 2: missing instructions “seul”

M. 106, vn. I, note 1: “t”

M. 108, as in Be

M. 110, vn. I and vn. II, note 2; not missing “tous”

M. 113, as in L15. As there is a page turn between M. 113 and 114, Al.’s first note of M. 114 is written with M. 113, so the string ritornello starts next page without it.

M. 116, vn. I and vn. II, note 3 and 5, “t.”

Subtitle, as in L15

M. 14, as in L15; bc.: written note Bb

M. 15, as in L15

M. 44, De., note 11: “tr”

M. 46, as in L15

M. 53, vn. I, notes 3 and 5: “t.”

M. 55, time signature, as in L15

M. 73 and 75, as in L15

M. 73, De., notes 3–4: slur

M. 74, De., note 1: “t.”

M. 76, De., note 1: “t.”

M. 77, vn. I, note 1: “t”

M. 86, as in Be

M. 91, as in Be

M. 96, De., note 1: “t”

M. 101, De., notes 1 and 2: “t”

M. 102, as in L15

Subtitle, as in L15

M. 14, as in Be

M. 15, as in L15

M. 44, De., note 11: “t”

M. 46, as in L15

M. 53, vn. I and vn. II, notes 3 and 5: “t.”

M. 55, as in L15

M. 73, as in L15

M. 74, as in Be

M. 76, as in Be

M. 77, vn. I, note 1: “t”

M. 86, as in Be

M. 91, as in Be

M. 96, De., note 1: “t”

M. 101, De., notes 1 and 2: “t”

M. 102, as in L15

Subtitle, as in L15

M. 14, De., note 1–2, 16th A,B, note 3, quarter G; bc., 8th Bb, quarter C

M. 15, as in L15

M. 44, De., note 11: “tr”

M. 46, as in L15

M. 53, vn. I, notes 3 and 5: “t.”

M. 55, time signature, as in L15

M. 73 and 75, as in L15

M. 74, De., note 1: “t.”

M. 76, De., note 1: “t.”

M. 77, vn. I, note 1: “t”

M. 86, as in Be

M. 91, as in Be

M. 96, De., note 1: “t”

M. 101, De., notes 1 and 2: “t”

M. 102, as in L15

Subtitle, as in L15

M. 14, De., note 1–2, 16th A,B, note 3, quarter G; bc., 8th Bb, quarter C

M. 15, as in L15

M. 44, De., note 11: “tr”

M. 46, as in L15

M. 53, vn. I and vn. II, notes 3 and 5: “t.”

M. 55, as in L15

M. 73, as in L15

M. 74, as in Be

M. 76, as in Be

M. 77, vn. I, note 1: “t”

M. 86, as in Be

M. 91, as in Be

M. 96, De., note 1: “t”

M. 101, De., notes 1 and 2: “t”

M. 102, as in L15

Subtitle, as in L15

M. 14, as in Be

M. 15, as in L15

M. 44, De., note 11: “t”

M. 46, as in L15

M. 53, vn. I and vn. II, notes 3 and 5: “t.”

M. 55, as in L15

M. 73, as in L15

M. 74, as in Be

M. 76, as in Be

M. 77, vn. I, note 1: “t”

M. 86, as in Be

M. 91, as in Be

M. 96, De., note 1: “t”

M. 101, De., notes 1 and 2: “t”

M. 102, as in L15
| Scene 9 | 1. Subtitle: “Eneo, e detta”  
2. M. 1 to M. 3, De. and En., written in separate staves  
3. M. 11, De., not missing flat in the key signature  
4. M. 12, change of key signature by omitting key signature  
5. M. 36, change of key signature in the middle of the bar | 1. Subtitle, as in L15  
2. M. 1 to M. 3, as in L15  
3. M. 11, De., not missing flat in the key signature  
4. M. 12, as in L15  
5. M. 36, as in L15  
6. M. 54 and M. 55, vn. I, vn. II: slurs matching the ones in L15 | 1. Subtitle, as in L15  
2. Rare occurrences of bc. figures  
3. M. 1 to M2., as in L15  
4. M. 11, as in L15  
5. M. 12, as in Be  
6. M. 17, as in Be  
7. M. 36, as in L15  
9. M. 54 and M55, as in L15  
| Scene 10 | 1. Subtitle: “Acheloo, Deianira et Alcide, che sovra giunge in disparte”  
2. Indication of instruments, “flutes”, at both top staves  
3. M. 1 to 38, 3/4 barred in 6/4  
4. M. 18, fl. II, notes 5–6 and 7–8, missing slurs  
5. M. 23, De., notes 7–8 and 9–10; missing slurs  
6. M. 24, De., notes 7–8 and 9–10; missing slurs  
7. M. 25, barred in 3/4; De., notes 2–3 and 4–5; missing slurs  
8. M. 27, Ac., notes 2–3, 4–5, 7–8, and 9–10; missing slurs  
9. M. 28, Ac., wrong spelling “care”  
10. M. 34, De., | 1. Subtitle, as in L15  
2. Instruments indication, as in L15  
3. M. 1 to 38, as in L15  
4. M. 18, as in L15  
5. M. 23, as in L15  
6. M. 24, as in L15  
7. M. 25, as in L15  
8. M. 27, as in L15  
9. M. 28, as in L15  
10. M. 34, as in L15  
11. M. 35, Ac., right spelling “cari”, notes 5–6, 7–8, as in L15  
12. M. 36, as in L15  
13. M. 50, as in L15  
14. m. 52, as in L15  
15. M. 54, as in L15 | 1. Subtitle, as in Be  
2. Rare occurrences of bc. figures  
3. Instruments indication, as in L15  
4. M. 1 to 38, 3/4 barred in 3/4, with discontinuous barlines, and in 6/4 (or sometimes 9/4) with continuous barlines  
6. M. 3, fl. II, note 8: “t”  
7. M. 9, fl. I, note 3–4 and 5–6: slurred  
8. M. 18, fl. II, note 5–6: slurred  
10. M. 23, De., notes 7–8 and 9–10: not missing slurs  
11. Irregularity of M. 24 is corrected by barring the first half of M. 22 in 3/4, and, from the 2nd half of the same measure on, in 6/4  
12. M. 24, De., notes 7–8 and 9–10: not missing slurs  
13. M. 25, barred in 3/4; De., notes 2–3 and 4–5; missing slurs  
14. M. 27, Ac., notes 2–3, 4–5, 7–8, and 9–10; missing slurs  
15. M. 28, Ac., wrong spelling “care”  
16. M. 34, De., |
notes 2–3, 4–5, 7–8, and 9–10: missing slurs

11. M. 35, Ac., wrong spelling “care”, notes 5–6 and 7–8: missing slurs

12. M. 36, Ac., notes 5–6, 7–8, De., notes 3–4 and 5–6: missing slurs

13. M. 50, bc., note 2, C flat to indicate C natural; Al., change of key signature

14. M. 52, Ac., note 3, F flat to indicate F natural

15. M. 54, Ac., change of key signature – use of flats to cancel sharps of the previous key signature

16. Notes: M. 24 and 25 are divided in 6/4 and 3/4 respectively. As this event falls at the turn of pages, this could have also been intended to be grouped as single 9/4 bar

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Scene 11

1. Subtitle: “Acheloo, Alcide, in disparte”

2. M. 25, bc., note 1, missing stem

3. M. 34 to the end, Menuet, 3/4 barred in 6/4

4. M. 36, Al., note 3, excess of letters in a single note

5. M. 37, Al., text (probably “seguir”) is scratched out to agree with “Sever” in the

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### libretto
6. M. 43, indication of instrument, “Haub.”, at both top staves
8. M. 69, vn. I, vn. II, and vla., note 3: missing fermata

### instrumental ritornello with the instruction: “Icy on reprend le second couplet, apres les Haubois jouent la second fois le Menuet et il suit/Scena: xii: Eneo”. Thus, no 4-part version of the instrumental ritornello is included in this source. Time signature, 3/4 barred in 6/4
5. M. 36, as in L15
6. M. 37, Al., text “Seguir”

### same happens with the 2nd verse: M. 63 is barred in 3/4. All the instrumental ritornellos are barred in 3/4.
5. M. 35, Al., note 4: “tr”
6. M. 37, Al., note 2: “t”
7. M. 41, barred in 3
8. M. 42, Al., note 2: “t”; missing staging instruction “si volta subito”
9. M. 43, no indication of instruments
15. M. 52, no heading
17. M. 56, vn. I, note 1: “tr”

### Scene 12

<table>
<thead>
<tr>
<th>1. Subtitle: “Eneo”</th>
<th>1. Subtitle, as in L15</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. M. 9, bc., a flat on A at the beginning of the bar, possibly to indicate that the 7th of the chord should be flat</td>
<td>2. M. 9, as in L15</td>
</tr>
<tr>
<td>3. M. 20–23, as in L15</td>
<td>3. M. 20–23, as in L15</td>
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<tr>
<td>4. M. 24–45, as in L15</td>
<td>4. M. 24–45, as in L15</td>
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<tr>
<td>5. M. 26, En., note 5, slurred to M. 27, note 1 and 2. Also, the syllable “mo” from the word “momento” seems to have been placed under M. 26 note 5, instead of note 4,</td>
<td>5. M. 26, En., note 5, slurred to M. 27, note 1 and 2. Also, the syllable “mo” from the word “momento” seems to have been placed under M. 26 note 5, instead of note 4,</td>
</tr>
<tr>
<td>6. M. 43, instruments are listed (from top to bottom): flute, flute, basson</td>
<td>6. M. 43, instruments are listed (from top to bottom): flute, flute, basson</td>
</tr>
<tr>
<td>9. M. 48, as in Be</td>
<td>9. M. 48, as in Be</td>
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<td>10. M. 49, as in Be</td>
<td>10. M. 49, as in Be</td>
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<tr>
<td>11. M. 51, as in Be</td>
<td>11. M. 51, as in Be</td>
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<tr>
<td>12. M. 52, heading, as in L15</td>
<td>12. M. 52, heading, as in L15</td>
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<tr>
<td>14. M. 59, as in Be</td>
<td>14. M. 59, as in Be</td>
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<tr>
<td>17. M. 65, as in Be</td>
<td>17. M. 65, as in Be</td>
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<tr>
<td>18. M. 66, as in Be</td>
<td>18. M. 66, as in Be</td>
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<tr>
<td>19. M. 67, as in Be</td>
<td>19. M. 67, as in Be</td>
</tr>
</tbody>
</table>

Rare occurrences of bc. figures until M. 29
3. M. 9, as in Be
4. M. 20 to the end, 3/2 barred in 3/2 with discontinuous barlines and in 6/2 with continuous barlines
2. M. 22, Ac., correction of the text “dirassi”, which was apparently written “dirasti”  
3. M. 24, change of key signature by omitting flat  
4. M. 25–26, Al., syllable “cel” is separated from the word ‘fiumicel”  
5. M. 36, Al., not missing character name | 1. Subtitle, as in L15  
2. M. 22, Ac., corrected text “dirassi”  
3. M. 24, as in L15  
4. M. 25–26, Al., no separation of the word “fiumicel”  
5. M. 36, as in L14. | 1. Subtitle, as in Be  
2. No occurrence of bc. figures  
3. M. 22, Ac., text reads “dirasti”  
4. M. 24, as in L15  
5. M. 25–26, as in Be  
6. M. 36, as in L14 |
| --- | --- | --- | --- |
| Scene 14 | 1. Subtitle: “Deianira, e detti”  
2. M. 1, starts on the second 8th note, suggesting atacca from the other scene  
3. M. 4, 2/4  
4. M. 5 and 6, Ac. and Al, split in two staffs  
5. M. 6, bc., note 2, missing sharp  
6. M. 18–20, De., note 3, missing text parentheses  
7. M. 21, Ac. and Al., divided in two staffs | 1. Subtitle, as in L15  
2. M. 1, as in L15; bc., missing notes 1 and 2  
3. M. 4, as in L15  
4. M. 5 and 6, as in L15  
5. M. 6, as in L15  
6. M. 18–20, as in L15  
7. M. 19, De., notes 4–6 and 7–8 : slurred and beamed, as in L15  
8. M. 21, as in L15 | 1. Subtitle, as in Be  
2. Rare occurrences of bc. figures  
3. M. 1, as in L15  
4. M. 4, as in L15  
5. M. 5 and 6, as in L15  
6. M. 6, as in Be  
7. M. 18–20, as in L15  
8. M. 19, as in Be  
9. M. 21, as in L15 |
2. M. 6, De., missing character name  
3. M. 33, De., note 5, “d’Amor” with capital letters  
4. M. 34, Al., note 2: “d’amor”  
5. M. 36, De., note 2, Al., note 2: “d’amor” | 1. Subtitle, as in L15  
2. M. 6, as in L15  
3. M. 15–36, bc., groups of 2 note beamed together  
Exceptions: M.15 and M. 30, groups of 4 notes beamed  
4. M. 33–36, every instance of “d’amor” with minuscule | 1. Subtitle, as in Be  
2. Rare occurrences of bc. figures  
3. M. 6, De., as in Be  
4. M. 15–36, only 4-note beaming  
5. M. 30, De. and Al., fermata on rest of beat 3  
6. M. 33, as in L15  
7. M. 34, Al., note 2: “d’Amor”  
8. M. 36, De., note |
### Scene 16

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Scene 17

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<tbody>
<tr>
<td>1.</td>
<td>Subtitle: “Giardino Reale con un ramo del fiume Acheloo/ Eneo”</td>
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<tr>
<td>2.</td>
<td>M. 13–49, 3/1 barred in 6/2; alternation between white and black notation</td>
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<tr>
<td>3.</td>
<td>M. 14, bc., notes 1 and 2: black</td>
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<tr>
<td>4.</td>
<td>M. 15, En., notes 1 and 2: black</td>
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<tr>
<td>5.</td>
<td>M. 18, barred in 3/2</td>
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<tr>
<td>6.</td>
<td>M. 19, En., note 1: black</td>
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<tr>
<td>7.</td>
<td>M. 20, En., notes 1 and 2, bc., notes 3 and 4: black</td>
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<tr>
<td>8.</td>
<td>M. 23, barred in 3/2; bc., notes 1–3: black</td>
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<tr>
<td>9.</td>
<td>M. 24 and 25, all black</td>
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<tr>
<td>10.</td>
<td>M. 26, bc., as in L15</td>
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<tr>
<td>11.</td>
<td>M. 28–29, as in L15</td>
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<td>12.</td>
<td>M. 30, as in L15</td>
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<td>13.</td>
<td>M. 34, as in L15</td>
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<tr>
<td>14.</td>
<td>M. 35 and 36, as in L15</td>
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<td>15.</td>
<td>M. 38, as in L15</td>
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<td>16.</td>
<td>M. 42, as in L15</td>
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<td>17.</td>
<td>M. 43, as in L15</td>
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<td>18.</td>
<td>M. 44, as in L15</td>
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<td>19.</td>
<td>M. 47, as in L15</td>
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<td>20.</td>
<td>M. 48, as in L15</td>
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<td>21.</td>
<td>M. 49, as in L15</td>
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C sharp

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<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Title “Scena XVIII”. Subtitle, as in L15</td>
</tr>
<tr>
<td>2.</td>
<td>M. 13–49, as in L15</td>
</tr>
<tr>
<td>3.</td>
<td>M. 14, as in L15</td>
</tr>
<tr>
<td>4.</td>
<td>M. 15, as in L15</td>
</tr>
<tr>
<td>5.</td>
<td>M. 18, as in L15</td>
</tr>
<tr>
<td>6.</td>
<td>M. 19, as in L15</td>
</tr>
<tr>
<td>7.</td>
<td>M. 20, as in L15</td>
</tr>
<tr>
<td>8.</td>
<td>M. 23, as in L15</td>
</tr>
<tr>
<td>9.</td>
<td>M. 24 and 25, as in L15</td>
</tr>
<tr>
<td>10.</td>
<td>M. 26, as in L15</td>
</tr>
<tr>
<td>11.</td>
<td>M. 28–29, as in L15</td>
</tr>
<tr>
<td>12.</td>
<td>M. 30, as in L15</td>
</tr>
<tr>
<td>13.</td>
<td>M. 34, as in L15</td>
</tr>
<tr>
<td>14.</td>
<td>M. 35 and 36, as in L15</td>
</tr>
<tr>
<td>15.</td>
<td>M. 38, as in L15</td>
</tr>
<tr>
<td>16.</td>
<td>M. 41, En., notes 1 and 2: black</td>
</tr>
<tr>
<td>17.</td>
<td>M. 41, En., notes 3–5: black; note 5 and M. 42, note 1: slur</td>
</tr>
<tr>
<td>18.</td>
<td>M. 42, as in L15</td>
</tr>
<tr>
<td>19.</td>
<td>M. 43, as in L15</td>
</tr>
<tr>
<td>20.</td>
<td>M. 44, as in L15</td>
</tr>
<tr>
<td>21.</td>
<td>M. 47, as in L15</td>
</tr>
<tr>
<td>22.</td>
<td>M. 47, as in L15</td>
</tr>
<tr>
<td>23.</td>
<td>M. 48, as in L15</td>
</tr>
<tr>
<td>24.</td>
<td>M. 49, as in L15; fermata</td>
</tr>
<tr>
<td>25.</td>
<td>M. 49, as in L15; fermata</td>
</tr>
</tbody>
</table>

Scene 18

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Subtitle: “Deianira et Detto”</td>
</tr>
<tr>
<td>2.</td>
<td>M. 9, De., notes</td>
</tr>
<tr>
<td>3.</td>
<td>M. 10 and 11, as in L15</td>
</tr>
</tbody>
</table>

Subtitle: “Deianira et Detto”}

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Subtitle: “Deianira et Detto”</td>
</tr>
<tr>
<td>2.</td>
<td>M. 9, as in L15</td>
</tr>
<tr>
<td>3.</td>
<td>M. 10 and 11, as in L15</td>
</tr>
</tbody>
</table>

Subtitle: “Deianira et Detto”}

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Subtitle: “Deianira et Detto”</td>
</tr>
<tr>
<td>2.</td>
<td>M. 9, not missing parentheses</td>
</tr>
<tr>
<td>3.</td>
<td>M. 10 and 11, as in L15</td>
</tr>
</tbody>
</table>

Subtitle: “Deianira et Detto”}

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Subtitle: “Deianira et Detto”</td>
</tr>
<tr>
<td>2.</td>
<td>No occurrences</td>
</tr>
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</table>

Subtitle: “Deianira et Detto”
<table>
<thead>
<tr>
<th>1–7, missing parentheses</th>
<th>L15</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. M. 10, De., notes 1–3, until M. 11, note 2, missing parentheses</td>
<td>4. M. 13, correct text</td>
</tr>
<tr>
<td>5. M. 14, as in L15</td>
<td>6. M. 22–27, as in L15</td>
</tr>
<tr>
<td>7. M. 28–49, as in L15</td>
<td>8. M. 36, vn., clear notes</td>
</tr>
<tr>
<td>13. M. 60, as in L15</td>
<td>14. M. 64, De., note 6: no trill, note 4, missing sharp; vn., note 6, missing sharp; vn., note 1, De., note 2: “tr.”</td>
</tr>
<tr>
<td>15. M. 65, as in L15</td>
<td>16. M. 65, as in L15</td>
</tr>
</tbody>
</table>

3. M. 10 and 11, not missing parentheses
4. M. 13, as in L14
5. M. 14, En., note 1: “pu”
6. M. 22–27, as in L15
8. M. 24, vn., note 2: “t.”
10. M. 25, as in L15
11. M. 26, as in Be
12. M. 27, as in Be
13. M. 28–49, as in L15
14. M. 36, as in Be
15. M. 37, as in Be
16. M. 44, as in Be
17. M. 48, as in be
18. M. 49, clear notes
20. M. 52, as in Be
21. M. 53, as in Be
22. M. 54, vn., notes 1–8: missing slur; De., as in Be
23. M. 55, as in Be
25. M. 58, as in Be
26. M. 60, as in Be
27. M. 61, as in Be
28. M. 63, as in Be
29. M. 64, De., note 6: no trill, note 4, missing sharp; vn., note 6, missing sharp; vn., note 1, De., note 2: “t.”
30. M. 65, as in L15
31. M. 66, vn., as in Be
### Scene 19

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Subtitle: “Alcide et Deianira”</td>
</tr>
<tr>
<td>2.</td>
<td>M. 6, missing character name “Deianira”</td>
</tr>
<tr>
<td>3.</td>
<td>M. 10, Al., “Sortirò”</td>
</tr>
<tr>
<td>4.</td>
<td>M. 11, Al., note 4, missing flat</td>
</tr>
<tr>
<td>5.</td>
<td>M. 16, De., notes 6 and 7 belong to the next measure</td>
</tr>
<tr>
<td>6.</td>
<td>M. 17, 2/4</td>
</tr>
<tr>
<td>8.</td>
<td>M. 35, De., double bar after note 1</td>
</tr>
<tr>
<td>9.</td>
<td>M. 38, bc., double bar after note 1</td>
</tr>
<tr>
<td>10.</td>
<td>M. 51, “Faretrato et da capo” (this does not work, as the word)</td>
</tr>
<tr>
<td>11.</td>
<td>M. 56, time signature mistakenly written 3/4</td>
</tr>
<tr>
<td>12.</td>
<td>M. 57, added Segno</td>
</tr>
<tr>
<td>13.</td>
<td>M. 71, Al., fermata and double bar after</td>
</tr>
<tr>
<td>28.</td>
<td>M. 64, De., note 6: no trill, note 4, not missing sharp; vn., note 6, missing sharp; vn., note 1, trill</td>
</tr>
<tr>
<td>29.</td>
<td>M. 65, vn., note 5: not missing sharp</td>
</tr>
<tr>
<td>31.</td>
<td>M. 66, vn., notes 7 and 8, De., note 7: “t.”</td>
</tr>
</tbody>
</table>

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<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Subtitle: “Alcide et Deianira”</td>
</tr>
<tr>
<td>2.</td>
<td>M. 4 to M. 7, missing text</td>
</tr>
<tr>
<td>3.</td>
<td>M. 6, as in L14</td>
</tr>
<tr>
<td>4.</td>
<td>M. 10, Al., “Sorbirò”</td>
</tr>
<tr>
<td>5.</td>
<td>M. 11, not missing flat</td>
</tr>
<tr>
<td>6.</td>
<td>M. 16, corrected number of beats</td>
</tr>
<tr>
<td>7.</td>
<td>M. 17, 4/4 correction</td>
</tr>
<tr>
<td>8.</td>
<td>M. 19, De.: fermata; bc.: missing fermata</td>
</tr>
<tr>
<td>9.</td>
<td>M. 20–21, M. 24–25, M. 51, as in L15</td>
</tr>
<tr>
<td>10.</td>
<td>M. 34, De., note 1: “t.”</td>
</tr>
<tr>
<td>11.</td>
<td>M. 35, as in L15</td>
</tr>
<tr>
<td>12.</td>
<td>M. 43, as in Be</td>
</tr>
<tr>
<td>13.</td>
<td>M. 56, as in Be</td>
</tr>
<tr>
<td>14.</td>
<td>M. 71, as in Be</td>
</tr>
<tr>
<td>15.</td>
<td>M. 74, as in L15</td>
</tr>
<tr>
<td>16.</td>
<td>M. 82, as in L15</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>2. M. 9, De., missing character name; missing opening parentheses</td>
<td>2. M. 1 to M. 11, Ac., note 6, one flat in the key signature</td>
</tr>
<tr>
<td>3. M. 10, De., note 9.; missing closing parentheses</td>
<td>3. M. 9, De., not missing character name; not missing opening parentheses</td>
</tr>
<tr>
<td>14. M. 107, as in L15; missing staging instruction “si voltii”,</td>
<td>14. M. 45, as in Be</td>
</tr>
<tr>
<td>15. M. 107, as in L15; missing staging instruction “si voltii”</td>
<td>15. M. 48–49, De., and En.: duet written on the same staff</td>
</tr>
<tr>
<td>17. M. 73, as in Be</td>
<td>17. M. 73, as in Be</td>
</tr>
<tr>
<td>18. M. 107, staging instruction reads “Si getta nell’acqua”; missing “si voltii”</td>
<td>18. M. 107, staging instruction reads “Si getta nell’acqua”; missing “si voltii”</td>
</tr>
</tbody>
</table>
Scene 21

<p>| 1. Subtitle: “Eneo, Alcide, Deianira” | 1. Subtitle, as in L15 |
| 2. M. 9, En., note 7: text reads “vassali” | 2. M. 9, as in L15 |
| 3. M. 11, En., note 2: text reads “coi” | 3. M. 11, as in L15 |
| 7. M. 42, vla., notes 3–4, 5–6: missing slurs | 7. M. 28, as in Be; Al., note 3: no “t” |
| 10. M. 59, vn. II, note 2, B | 10. M. 34 and 35, as in Be |
| 13. M. 45, not missing key signature | 13. M. 42, as in Be |
| 14. M. 48–49, De. and En.: duet split in two staves | 14. M. 44, vn. II, as in Be, vla., note 8: E or F#, bc., as in L15 |
| 15. M. 48–49, as in L15 | 15. M. 45, vn. I, |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>17. M. 53 and 54, different repeat layout: M. 53, copied twice, and M. 54, segno</td>
<td>16. M. 52, as in Be</td>
<td></td>
</tr>
<tr>
<td>18. M. 57, vn. II, note 3: B</td>
<td>17. M. 53 and 54, as in Be</td>
<td></td>
</tr>
</tbody>
</table>
### Appendice 6. Testo e Traduzione

| Argomento [Subject] | Deianira figlia di Eneo Re degli Etolii fu per la straordinaria bellezza desiderata in sposa da molti: I più forti competitori furono Acheloo fiume figlio dell’Oceano e di Teti, & Alcide: La lotta decise la contesa: vinto Acheloo si nascose nelle proprie acque, e lasciò ad Alcide il pacifico possesso di Deianira. Ovid. Metam. 9. | For her extraordinary beauty, Deianira, the daughter of Eneo, the king of the Aetolians, was by many desired as a wife. The strongest competitors were the river Achelous, the son of Oceanus and Tethys. The fight was to decide the argument. Defeated, Achelous hid himself in his own waters and left a peaceful possession of Deianira to Hercules. Ovidio, Metamorfosi, book 9 |

### SCENA 1

**Deianira**

Numi pietà; Gods, have mercy!

**Alcide**

Non paventar don’t be scared

**Deianira**

Aita, help me

**Alcide**

Nelle mani d’Alcide è la tua vita. in my hands is your life.

**Deianira**

Spaventata la fiera si getta a precipizio nel fiume, e si perde.

**Deianira**

E qual propizia sorte O di Giove immortal inclito figlio Opportuno ti guida a tormi a morte?

**Deianira**

(What pierces my heart, incognito poison which delights me!)

**Alcide**

Cruda, non parli? Cruel fair, don’t you speak?

---

**Deianira**

(Adorate Luci belle Deh temprate il mio martor; Splendon men di voi le stelle, Di voi Febo ha meno ardor. Adorate &c.)

**Deianira**

Adorated beautiful eyes, Oh, toughen my martyrdom. The stars shine less than you, Febe has less passion than you.

**Alcide**

Bella! pietosi i Numi Traggommi a consacrargli affetti miei A la Divinità de tuoi bei lumi.

**Alcide**

Fair, the merciful gods draw me to consecrate my feelings to the divinity of your beautiful eyes.
<table>
<thead>
<tr>
<th>Character</th>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deianira</td>
<td>(Oh Dio!) (Oh God!)</td>
<td>Deianira</td>
</tr>
<tr>
<td>Alcide</td>
<td>Forse il timore</td>
<td>Maybe fear has oppressed your senses and numbed your lips. Ah, maybe you mock the noble flame that I hide for you in my breast. In this manner, you ungratefully kill who gives you his life.</td>
</tr>
<tr>
<td>Deianira</td>
<td>Se il mio seno aprir potessi</td>
<td>If my breast could be opened to you, you would not say so. I would cry in order to know for what or for whom to cry.</td>
</tr>
<tr>
<td>Alcide</td>
<td>Se il mio &amp;c.</td>
<td></td>
</tr>
<tr>
<td>Deianira</td>
<td>Ti sia la sorte.</td>
<td>Fortune be with you.</td>
</tr>
<tr>
<td>Deianira</td>
<td>Al mio Destino</td>
<td>To my destiny and to your right hand I own my life.</td>
</tr>
<tr>
<td>Alcide</td>
<td>Alcide: del tuo Fato</td>
<td>Alcide, you lament wrongly about your fate: I, who nurture for Deianira from long time in the cold water a burning passion, look out for her dangers. Therefore the huge beast which was following her a while ago, was driven to die in my gelid lymph. If perhaps you wait for a sweet honey of a lovely bee to come out of the reddish rose of that beautiful cheek, you wait in vain: if Love gives you a god as a rival instead of a rose, you will find the thorn.</td>
</tr>
<tr>
<td>Deianira</td>
<td>Al mio &amp;c.</td>
<td></td>
</tr>
<tr>
<td>Alcide</td>
<td>Alcide: del tuo Fato</td>
<td>Alcide, you lament wrongly about your fate: I, who nurture for Deianira from long time in the cold water a burning passion, look out for her dangers. Therefore the huge beast which was following her a while ago, was driven to die in my gelid lymph. If perhaps you wait for a sweet honey of a lovely bee to come out of the reddish rose of that beautiful cheek, you wait in vain: if Love gives you a god as a rival instead of a rose, you will find the thorn.</td>
</tr>
<tr>
<td>Deianira</td>
<td>(Stelle!) (Heavens!)</td>
<td></td>
</tr>
<tr>
<td>Acheloo</td>
<td>Si fiero orgoglio...</td>
<td>Such a fierce pride...</td>
</tr>
<tr>
<td>Deianira</td>
<td>Io domaro,</td>
<td>I will tame you</td>
</tr>
<tr>
<td>Alcide</td>
<td>Forse...</td>
<td>Maybe</td>
</tr>
</tbody>
</table>
Deianira ad Alcide
Deh taci: towards Hercules
Oh, be silent

Acheloo
Ancora
Again

Deianira
(Che tormento!)
(What a torment!)

Acheloo
Oserai replicare? Will you dare reply?

Alcide
Et ancora soffro?
And I still endure?

Deianira
ad Alcide

Vanne: ti seguirò,
Towards Hercules
In vain, I will follow you

Alcide
Parto contento. I leave joyfully

Acheloo [Aria]

Sento in sen un barlume di sperme
Che il Core, che geme
Sanando vi va:
Fuggie il duolo qual lampo, e baleno
Un guardo sereno
Gioire mi fa:
Un momento
Di contento
Pur che io possa al fin sperar
Cupido saziati, fammi penar.
I feel in my breast a glimmer of hope
because you will cure
my crying heart.
The pain escape, what a light and flash,
a calm regard makes me rejoice.
A moment of happiness so that I can wait
until Cupid be satiated of making me suffer.

SCENA 3 Acheloo, e Deianira, che resta sovra pensiere. Acheloo and Deianira, who remains over thinking.

Acheloo
Bella! qual fosca nube
Di quella fronte oscura il Ciel qual duolo
Intorbida quel ciglio? e qual stupore
Ti rapisce a te stessa?
Vezzosa Deianira!
Volgi, deh volgi un guardo
A chi t’adora: mira
Incenerito un Dio da tuoi bei lumi:
Dal foco tuo non vanno esenti i fiume.
Fair one! What gloomy cloud of this face
darken the sky? What pain bother your
lashes?
And what amazement kipdnap you?
Gracious Deianira!
Give, oh give a look to whom who adores
you: stare at the burned down god
because of your beautiful eyes.
The rivers don’t run freely from your
fire.

Deianira
Signor! se pur è vero,
Che Amor ti bendi gli occhi
Per questa qualsi sia beltà infelice
Io libera non son.
Sir, if it is also true
that Love blindfolds your eyes
for this unhappy beauty,
I am not free.

Acheloo
Come?
How so?

Deianira
Son figlia.
I am a daughter.
A me dispor non lice
I’m not allowed to be at my own disposal.
Di me stessa:

Acheloo
A chi dunque?
To whom then?

Deianira
Al genitore.
To my father. I follow his will.
M’è legge il suo voler: (mi scoppia il Core.)
(my heart explodes)

Acheloo
Cara, tu mi consoli
Dear, you consolates me
Di me consoli

Deianira
(il Ciel nol voglia.)
(the Sky does not want it)

Acheloo
Me’n vado al Re!
I’ll go to the King.

Deianira
(Ti precorro!)  (I will antecipate you)

Acheloo
la doglia
I will ease the pain
Addolcirot

Deianira
(la forse t’inganni.)  (Maybe you are mistaken)

Acheloo
Intanto
Meanwhile I wait sighing for pleasure as
In premio de sospir spero il diletto
a prize

Deianira
(Pria mi fulmini Giove il Cor nel petto.)
(I beg you, Jove, to fuminate the heart
inside my breast.)

Deianira
Cara dolce speranza
Dear sweet hope
don’t leave my bosom.

Deianira [Aria]

Non ti partir dal sen:
<table>
<thead>
<tr>
<th>SCENA 4</th>
<th>Acheloo</th>
<th>Achelous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Del timore</td>
<td>Sweetened the awful poison from the fear I have in my heart.</td>
<td></td>
</tr>
<tr>
<td>Ch’ho nel Core</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Addolcisci il rio velen.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cara &amp;c.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[Aria]</th>
<th>Rejoice my soul, jubilate my heart! The God of love provides you with pleasure in a short moment.</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Aria]</td>
<td></td>
</tr>
<tr>
<td>Alma gioisci</td>
<td></td>
</tr>
<tr>
<td>Giubila ò Cor.</td>
<td></td>
</tr>
<tr>
<td>T’appresta contenti</td>
<td></td>
</tr>
<tr>
<td>Fra brevi momenti</td>
<td></td>
</tr>
<tr>
<td>Il Nume d’Amor.</td>
<td></td>
</tr>
<tr>
<td>Alma &amp;c.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SCENA 5</th>
<th>Eneo e detto</th>
<th>Eneo and the above</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figlia cara ove t’ascondi?</td>
<td>My dear daughter, where do you hide yourself? I go around the wood, the mountain, the plain; I seek, I shout, I cry in vain. You don’t hear me or you don’t answer me</td>
<td></td>
</tr>
<tr>
<td>Giro il Bosco, il Monte, il Piano, Cerco, grido, piango in vano Tu non m’odi, o non rispondi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Figlia &amp;c.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[Aria]</th>
<th>Oh, glorious rector of the scepter of Aetolia, if your royal heart is cluttered up with importunate thoughts of your daughter being lost in this jungle, every cloud of pain should be expelled from your breast: I, against the avenging tusks, against the hurting monster will defend her. You should have no fear, if the Gods watch over her salvation.</th>
</tr>
</thead>
<tbody>
<tr>
<td>O de l’Etolio scettro</td>
<td></td>
</tr>
<tr>
<td>Glorioso Rettor, se de la figlia Smarrita in questa selva T’ingombra il Regio Cor molesta cura Ogni nube di duolo Scaccia dal sen: Io da le zanne ultrice Di Mostro feritor la difendei; Tu che temor non hai Se a la salvezza sua vegliano i Dei.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eneo</th>
<th>Fortunate King, today a God son-in-law prepares your fate.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qal benigna stella Della Madre de fiumi inclita prole La tua destra immortale Presta a la figlia mia?</td>
<td>And which kind star of illustrious offspring of the river’s mother, your immortal hand lend to my daughter?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Acheloo</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Re fortunato Genero un Nume hoggi t’appresta il Fatto.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eneo</th>
<th>Sir, unexpected happiness bonds my heart: while honoring the royal thresholds of Calydon would please you, I turn with this my foot, to dispose Deianira to your wishes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Come?</td>
<td></td>
</tr>
<tr>
<td>Per Deianira Ho acceso il Cor</td>
<td></td>
</tr>
<tr>
<td>My heart is lightened for Deianira</td>
<td></td>
</tr>
<tr>
<td>(Che ascolto?)</td>
<td>(What do I hear?)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Acheloo</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Se del nome di Padre Il pondo può dar tregua a miei tormenti A te, a sudditi, al Regno Tributerommi in liquefatti argenti.</td>
<td>If the weight of a father’s name can give peace to my torments, to you, to the citizens, to the reign, I will bestow myself liquid money.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eneo</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Signor, gioia improvvisa Mi lega il Cor: di Calidonia intanto Piacciati d’onorar le Regie soglie Io colà volgo il piede A dispor Deianira a le tue voglie.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Acheloo</th>
<th>My heart already shines inside my breast for the hope of joy.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Già mi brilla il Cor nel petto Per la Speme di goder;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eneo</th>
<th>I rejoice to your delight and I partake your pleasure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Io gioisco al tuo diletto, E risento il tuo piacer</td>
<td></td>
</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>Enéo</strong></td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------</td>
</tr>
<tr>
<td><strong>SCENA 6</strong></td>
<td><strong>Acheloo</strong></td>
</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>Enéo</strong></td>
</tr>
<tr>
<td><strong>Su decoro de fonti</strong></td>
<td><strong>Voi del Mar (a 2) eterni Dei</strong></td>
</tr>
<tr>
<td><strong>Vaghe cerulee Ninfe</strong></td>
<td><strong>You, eternal gods of the sea</strong></td>
</tr>
<tr>
<td><strong>A festeggiar de vostro Nume Amante</strong></td>
<td><strong>Voi del Ciel (a 2) eterni Dei</strong></td>
</tr>
<tr>
<td><strong>Il giubilo, e’l contento,</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Sorgete omai sorgete</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dal cupo sen de liquidi Cristalli</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Et il vezzoso pié snodate á i balli.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Sorge dal fiume un Coro di Naiadi.</strong></td>
<td><strong>A choir of Naiadi comes out of the river.</strong></td>
</tr>
<tr>
<td><strong>Aria di Ballo</strong></td>
<td><strong>Ferma Costanza</strong></td>
</tr>
<tr>
<td><strong>Solid Constancy</strong></td>
<td><strong>Make strong</strong></td>
</tr>
<tr>
<td><strong>Renda forte un Core</strong></td>
<td><strong>a heart in pain</strong></td>
</tr>
<tr>
<td><strong>For, the Godchild demands from the lovers only laments in tribute.</strong></td>
<td><strong>But a beam of hope,</strong></td>
</tr>
<tr>
<td><strong>Nel dolore</strong></td>
<td><strong>changes the scene,</strong></td>
</tr>
<tr>
<td><strong>Poiché da gli amanti</strong></td>
<td><strong>changes every sorrow,</strong></td>
</tr>
<tr>
<td><strong>Suol essiger solo piani</strong></td>
<td><strong>facing the cruel Destiny</strong></td>
</tr>
<tr>
<td><strong>In tributo il Dio bambin.</strong></td>
<td><strong>With the Hope of contentment,</strong></td>
</tr>
<tr>
<td><strong>Ma un raggio di speranza</strong></td>
<td><strong>the memory of torments</strong></td>
</tr>
<tr>
<td><strong>Muta Scena</strong></td>
<td><strong>dissipates and comes to an end.</strong></td>
</tr>
<tr>
<td><strong>Ad ogni pena</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Cangia faccia a rio Destin;</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Con la Speme de contenti</strong></td>
<td></td>
</tr>
<tr>
<td><strong>La memoria de tormenti</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Si dilegua, e passa al fin.</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Segue il Ballo delle Naiadi.</strong></td>
</tr>
<tr>
<td><strong>SCENE 7</strong></td>
<td><strong>Alcide, arriva su’l fine del Ballo</strong></td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>Qual giubilo improviso</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Le Naiadi lascive invita dal Ballo?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Forse di Deianira il mio rivale</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Solenniza il possesso?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Oh Dio, sento nel seno</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Serper certo letifero veleno</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Che mi toglie a me stesso.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>rivolto alle Ninfe</strong></td>
</tr>
<tr>
<td><strong>Ma voi del mio timore</strong></td>
<td><strong>But you, object of my most hateful fear,</strong></td>
</tr>
<tr>
<td><strong>Odiosissimi oggetti a che qui state?</strong></td>
<td><strong>what are you here for?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Fuggite</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Sparite</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Volate</strong></td>
</tr>
<tr>
<td></td>
<td><strong>E nel gorgo più vil precipitate.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>le caccia a furia del fiume.</strong></td>
</tr>
<tr>
<td><strong>Prodigiosa caterva</strong></td>
<td><strong>Prodigious loads</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Di confusi pensieri</strong></td>
</tr>
<tr>
<td></td>
<td><strong>M’offusca la Ragione. Ah Deianira?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Deianira crudele!</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Un principio di speme</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Forse porgesti al core</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Per che fosse più acerbo il mio dolore;</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Acheloo fortunato!</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Forse perché immortale</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Ti fe nascer la sorte, ad onta mia</strong></td>
</tr>
<tr>
<td></td>
<td><strong>In braccio del mio ben ti porta il Fato.</strong></td>
</tr>
<tr>
<td>Ma tu Rege Superbo,</td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td></td>
</tr>
<tr>
<td>Tu sol de l’ira mia</td>
<td></td>
</tr>
<tr>
<td>Scopo sarai; d’Alcide</td>
<td></td>
</tr>
<tr>
<td>Non ti cal; ben m’avveggio</td>
<td></td>
</tr>
<tr>
<td>Che il titolo di Nume</td>
<td></td>
</tr>
<tr>
<td>T’abbagliò, ti confuse; e che ti fece</td>
<td></td>
</tr>
<tr>
<td>Tumida ambizione</td>
<td></td>
</tr>
<tr>
<td>Precipitar la figlia in grembo a un fiume;</td>
<td></td>
</tr>
<tr>
<td>Questo il mio duol, questo il mio sdegno</td>
<td></td>
</tr>
<tr>
<td>aggrava,</td>
<td></td>
</tr>
<tr>
<td>Ma forse non rifletti</td>
<td></td>
</tr>
<tr>
<td>Al tremendo poter di questa Clava.</td>
<td></td>
</tr>
</tbody>
</table>

you will be sweep by my wrath only.  
Don’t let down Alcide!  
I can see that a title of god  
blinds you, confuses you, and that  
swollen ambition makes you precipitate  
the daughter in the bosom of a river.  
This aggravates my pain and my disdain.  
But maybe you don’t think  
of the tremendous power of this Hammer.

<table>
<thead>
<tr>
<th>La Cerasta più terribile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crudo Aletto in sen m’avventa,</td>
</tr>
<tr>
<td>Novo Mostro atroce orribile</td>
</tr>
<tr>
<td>Giuno infausta mi presenta</td>
</tr>
<tr>
<td>Sconvolgasi la terra</td>
</tr>
<tr>
<td>Cada il monte</td>
</tr>
<tr>
<td>Secchi il fonte</td>
</tr>
<tr>
<td>Fuoco, guerra</td>
</tr>
<tr>
<td>Da per tutto porterò!</td>
</tr>
<tr>
<td>Ma! che pro? dura Sorte!</td>
</tr>
<tr>
<td>Pria darà Deianira a me la morte.</td>
</tr>
</tbody>
</table>

The most terrible snake,  
cruel Aletto, comes to my bosom.  
Inauspicious Juno presents me a new  
atrocious and horrible monster.  
The earth is in distress,  
the mountains are falling,  
the fountains are drying,  
fire and war  
are carried everywhere!  
But what for? Tough Fate!  
Deianira will first give death to me.

<table>
<thead>
<tr>
<th>SCENA 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atrio del Palazzo d’Eneo.</td>
</tr>
<tr>
<td>Deianira.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Deianira</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi dipinse Cupido</td>
</tr>
<tr>
<td>Armato di saetta, e fiamma ardente</td>
</tr>
<tr>
<td>Hebbe ragion: men lieve, e men pungente</td>
</tr>
<tr>
<td>Di lui, giunge lo stral; ne accesa face</td>
</tr>
<tr>
<td>Havvi, che sia più presta, e più vorace.</td>
</tr>
<tr>
<td>Alcide! Oh Dio! qual forza</td>
</tr>
<tr>
<td>Occulta, e repentina</td>
</tr>
<tr>
<td>Mi t’imprime nel Core?</td>
</tr>
<tr>
<td>Ah! tardi me n’avveggio, è il Dio d’Amore</td>
</tr>
<tr>
<td>Amor! tu che pietoso</td>
</tr>
<tr>
<td>Traesti il bel, che adoro a darmi aita,</td>
</tr>
<tr>
<td>Fa, ch’io l’riveggi armeno, e possa dirgli</td>
</tr>
<tr>
<td>Crudo! mi traffiggesti</td>
</tr>
<tr>
<td>Del tuo fulgido sguardo al primo lampo</td>
</tr>
<tr>
<td>Accorrendo al mio scampo</td>
</tr>
<tr>
<td>Credesi d’armi vita, e m’uccidesti;</td>
</tr>
<tr>
<td>Cosi quanto ha la sorte</td>
</tr>
<tr>
<td>Di pietoso, e crudele ha in te raccolto,</td>
</tr>
<tr>
<td>Se quel, che diè la destra i lunni ha tolto.</td>
</tr>
</tbody>
</table>

Who portrays Cupido, armed with arrows  
and burning flames, would be right.  
His arrow reaches less lightly and less  
sharply those with lightened flame.  
Is there anything faster and more  
voracious? Alcide, oh God, what hidden  
and sudden force prints you in my heart?  
Ah, later I’ll realize that is the God of  
Love.  
Love, you who is pityful, bring me the  
one who I adore to give me help.  
Grant that I can at least see him again to  
be able to tell him: you are cruel!  
You’ve penetrate me with your looks at  
first light, rushing to save me. You’ve  
believed you would give me life but you  
have killed me.  
In this way, as much as one has fortune  
out of pity, as much cruelty one has  
enclosed; if the one who helped you was  
taken away by the lights.

<table>
<thead>
<tr>
<th>SCENA 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eneo, e detta</td>
</tr>
<tr>
<td>Deianira.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eneo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figlia!</td>
</tr>
<tr>
<td>Deianira</td>
</tr>
<tr>
<td>Mio genitor!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eneo, and the above</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eneo</td>
</tr>
<tr>
<td>Deianira</td>
</tr>
</tbody>
</table>

Absence is too hard for one heart which  
lives in pain.  
Ah, come back, my dear, to give life to  
my hope, which already languish without  
you. Come my dear, come back to me.
<table>
<thead>
<tr>
<th>Deianira and Eneo (à 2.)</th>
<th>Pur ti riveggio!</th>
<th>Finally I also see you again!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eneo</td>
<td>Ti stringo al sen.</td>
<td>I squeeze you in my breast</td>
</tr>
<tr>
<td>Deianira</td>
<td>T’abbraccio.</td>
<td>I embrace you</td>
</tr>
<tr>
<td>Eneo</td>
<td>Amata prole Donne più fortunata Di te già mai non può veder il Sole.</td>
<td>Dear offspring. No lady more fortunate than you can ever see the Sun</td>
</tr>
<tr>
<td>Deianira</td>
<td>Qual cumulo di gioie Per farni tale il Cielo hoggi m’aduna?</td>
<td>What great joy to make me happy, would the sky gather for me today?</td>
</tr>
<tr>
<td>Eneo</td>
<td>Per sposo un Dio. Che più può dar Fortuna?</td>
<td>A God as a husband. What else can bring you Fortune?</td>
</tr>
<tr>
<td>Deianira</td>
<td>(Ciel ch’ascolto?)</td>
<td>(Heavens, what do I hear?)</td>
</tr>
<tr>
<td>Eneo</td>
<td>Che dici</td>
<td>What do you say?</td>
</tr>
<tr>
<td>Deianira</td>
<td>(Ei d’Acheloo favella)</td>
<td>(He refers to Acheloo)</td>
</tr>
<tr>
<td>Eneo</td>
<td>E non rispondi?</td>
<td>And don't you answer?</td>
</tr>
<tr>
<td>Deianira</td>
<td>Qual de superni Numi Non indegna mi crede Delle sue nozze?</td>
<td>Which one of the supernatural gods believes I’m not unworthy of marriage?</td>
</tr>
<tr>
<td>Eneo</td>
<td>Il nostro Re de fiumi.</td>
<td>Our King of the rivers</td>
</tr>
<tr>
<td>Deianira</td>
<td>Signor! un gran rivale Gli presenta la sorte</td>
<td>Sir! A great rival present him chance</td>
</tr>
<tr>
<td>Eneo</td>
<td>E chi?</td>
<td>And who?</td>
</tr>
<tr>
<td>Deianira</td>
<td>Di Giove il figlio Alcide il forte Alcide ti parlò?</td>
<td>Alcide, the strong, the son of Jove</td>
</tr>
<tr>
<td>Eneo</td>
<td>Hercole qui?</td>
<td>Hercules who?</td>
</tr>
<tr>
<td>Deianira</td>
<td>Come? Nol sai?</td>
<td>What? Don’t you know him?</td>
</tr>
<tr>
<td>Eneo</td>
<td>Nol viddi.</td>
<td>I didn’t see him</td>
</tr>
<tr>
<td>Deianira</td>
<td>Ei da l’orride zanne De la belva feroce Che m’assali mi liberò.</td>
<td>He freed me from the horrible tusk, of the ferocious beast that attacked me</td>
</tr>
<tr>
<td>Eneo</td>
<td>Ma come? Non fu Acheloo che ti difese?</td>
<td>But, what? Wasn’t Acheloo who defended you?</td>
</tr>
<tr>
<td>Deianira</td>
<td>Alcide Viddi, non altri</td>
<td>Alcide saw it, anyone else</td>
</tr>
<tr>
<td>Eneo</td>
<td>Oh Dei! Navigan fra due scogli i pensier miei. Alcide ti parlò?</td>
<td>Oh, Gods! My thoughts navigate between two choices. Has Alcide talked to you?</td>
</tr>
<tr>
<td>Deianira</td>
<td>Si.</td>
<td>Yes</td>
</tr>
<tr>
<td>Eneo</td>
<td>Che ti disse?</td>
<td>What has he told you?</td>
</tr>
<tr>
<td>Deianira</td>
<td>Che m’adora.</td>
<td>That he adores me</td>
</tr>
<tr>
<td>Eneo</td>
<td>Tu, l’ami?</td>
<td>And you, do you love him?</td>
</tr>
<tr>
<td>Deianira</td>
<td>I tuoi voleri Fanno gli affetti miei.</td>
<td>I leave my feeling at your wishes</td>
</tr>
<tr>
<td>Eneo</td>
<td>Non ti tradir:</td>
<td>Don’t betray yourself</td>
</tr>
<tr>
<td>Deianira</td>
<td>(Cielo soccorso!) Sire Tu lo sposo diestì, Io’l rival ti scoprìi: Più non so dir:</td>
<td>(Heavens, help me!) Sir, You named the husband; I showed you the rival; I can’t say anything else</td>
</tr>
<tr>
<td>Eneo</td>
<td>Non più: pietosi Dei Liberate da i Scogli i pensier miei.</td>
<td>Enough! Pityful Gods, Free my thoughts from these choices.</td>
</tr>
<tr>
<td>Eneo [Aria]</td>
<td>Ov’e il filo d’Arianna Per sortir dal laberinto, Giusto Ciel ove m’ha spinto Fato rio, sorte tiranna.</td>
<td>Where is the thread of Arianna to go out of this labirint? Fair heaven, where have you driven me, mean destiny, tyrannical fate.</td>
</tr>
</tbody>
</table>
SCENA 10  
*Acheloo, Deianira, & Alcide, che sovra giunge in disparte*  
*Acheloo, Deianira, and Alcide, who arrives unexpectedly, standing apart*

**Deianira and Acheloo (à 2.)**  
[Duet]  
*Uno non vede l’altro*  
*Help, Fortune,*  
*Consolame tu.*  
*If the idol that I adore wishes my sighs,*  
*Se l’Idol, che adoro*  
*my sufferings will be costly*  
*Gradisce i sospiri*  
*but I’ll long for nothing else.*  
*Son cari i martiri*  
*Aita &c.*

**Alcide**  
*(Ecco gli amanti.)*  
*(Here are the lovers.)*

**Acheloo**  
*Cara!*  
*(Dear!)*

**Alcide**  
*(Mi celarò.)*  
*(I’ll hide myself)*

**Acheloo**  
*Ritrosa*  
*Yet you are also shy*

**Deianira**  
*(Che deggio dir?)*  
*(What should I say?)*

**Alcide**  
*(Che sofferenza!)*  
*(What suffering!)*

**Acheloo**  
*Muta*  
*I find you also mute*

**Deianira**  
*(Oh Dei!)*  
*(Oh, Gods!)*

**Acheloo**  
*Del martir ch’io risento*  
*Aren’t you moved by pity in virtue of the*  
*Non ti muovi a pietà?*  
*torments I feel?*

**Alcide**  
*(Dunque non l’ama.)*  
*(Therefore she doesn’t love him)*

**Deianira**  
*(Che noia!)*  
*(What boredom!)*

**Alcide**  
*(Che piacer!)*  
*(What pleasure!)*

**Acheloo**  
*Oh che tormento!*  
*Oh, what torment!*

**Alcide**  
*(Io mi consolo)*  
*(I console myself)*

**Acheloo**  
*Parla*  
*Speak,*

**Deianira**  
*Apri quel vago labro.*  
*open your vague lips*

**Acheloo**  
*Che fierezza!*  
*(What pride!)*

**Alcide**  
*(Che gioia!)*  
*(What joy!)*

**Deianira**  
*(Oh! che martire!)*  
*(Oh! What a torment!)*

**Acheloo**  
*Dunque del genitore*  
*Thus, you have to be follow*

**Deianira**  
*Ti rapporti a i voleri:*  
*your father’s wishes.*

**Acheloo**  
*Questo non è ciò, che dicesti tu?*  
*Wasn’t it which you have said?*

**Deianira**  
*Ci pensarò; non me’l ricordo più.*  
*I thought about it, but I don’t remember it*

**SCENA 11**  
*Acheloo, Alcide, in disparte*  
*Acheloo, Alcide, from apart*

**Acheloo [Aria]**  
*Che si fa,*  
*What makes*

**Acheloo**  
*Vilipesa Deità?*  
*a despised deity?*

**Acheloo**  
*Di mortale*  
*You will be scorn of vile and fragile*

**Acheloo**  
*Vile, e frale*  
mortals. Will Hell open itself from it?

**Acheloo**  
*Sarai scherno,*

**Acheloo**  
*Ne l’Inferno*  
*materially?

**Acheloo**  
*S’aprirà?*  
*Will Hell open itself from it?*

**Acheloo**  
*Che si fa &c.*

**Acheloo**  
*Come? Giove nel Cielo*  
*How? Has Jove in the sky no more*

**Acheloo**  
*Non ha più fulmini?*  
*lightnings?*

**Acheloo**  
*(E i di te ride)*  
*(And they laugh of you)*

**Acheloo**  
*Pluto*  
*Has Pluto no more Cerberus?*
<table>
<thead>
<tr>
<th>Character</th>
<th>Italian Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Non ha più Cerberi?</strong></td>
<td><strong>Alcide</strong> (A te non pensa) <strong>Acheloo</strong> Il gran Padre Nettuno Nel cupo sen di Teti Ö non ode, ö non cura i miei lamenti? <strong>Alcide</strong> (Mi diluvia su’l cor Giove i contenti.) <strong>Acheloo</strong> Stolto Eneo! la tua fede Mi può mancar; ma vendicar l’oltraggio Saprô più che non credi; e se non curi Di risanar il duolo che m’accorra parte Assorbirò ciò che irrigai sin ora. <strong>Alcide</strong> Ti ringrazio Destin: vedo risorta La Speme che nel seno era già morta</td>
<td></td>
</tr>
<tr>
<td><strong>Great father Neptune,</strong> <strong>In the dark bosom of Teti!</strong> <strong>Oh, don’t you hear, don’t you take care of my grief?</strong> <strong>Giove pours contents over my heart</strong> <strong>Foolish Eneo! I can miss your faith, but I’ll know avenge this offence, as much as you don’t believe. And if you don’t care about healing this pain that is anchored in me, I’ll absorb what you irrigates in no time.</strong></td>
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<tr>
<td><strong>Alcide</strong> <strong>[Aria]</strong> <strong>Spera goder</strong> Amante Core Non è più Amore Per te sever. Sgombra le nubi del sospetto Speme serena del diletto E del piacer. Dolce penar Per un bel viso Che il Paradiso Poi sa donar. Puote un momento di gioire Secoli interi di martire Ristorar. <strong>Wait for joy,</strong> <strong>lover’s heart,</strong> <strong>Love will not be so severe to you anymore.</strong> <strong>Remove the clouds from the suspect,</strong> <strong>serene hope of delight and pleasure.</strong></td>
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<tr>
<td><strong>Dolce penar</strong> <strong>Per un bel viso</strong> <strong>Che il Paradiso</strong> <strong>Poi sa donar.</strong> <strong>Puote un momento di gioire</strong> <strong>Secoli interi di martire</strong> <strong>Ristorar.</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>Energetic Re de Numi</strong> <strong>Tu che da l’alta sfera</strong> <strong>Del Mondo le vicende</strong> <strong>De Mortali le preci</strong> <strong>Vedi non visto, e non udito senti</strong> <strong>Volgi benigno un guardo a questa Corte</strong> <strong>E ne reggi la sorte.</strong> <strong>Deh! se pietoso mai</strong> <strong>Prestasti a un Re dolente</strong> <strong>La mano onnipotentente</strong> <strong>A me togli la pena</strong> <strong>De la necessità d’haver nemico</strong> <strong>Il figliolo di Teti, o quel d’Alcmena.</strong> <strong>Eternal king of gods!</strong> <strong>You, who are in the highest sphere!</strong> <strong>The world’s events, the mortals’ prayings; you see what was not seen,</strong> <strong>you hear what was not yet said.</strong> <strong>Turn kindly your regard over this court and govern its fate.</strong> <strong>Deh, if you’re ever pityfull,</strong> <strong>lend to a king in pain your omnipotent hand and relieve me from the trouble of needing to have as enemy the son of Teti or the one of Alcmena.</strong></td>
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<tr>
<td><strong>Eneo</strong> <strong>[Aria]</strong> <strong>Giusto Cielo che sarà?</strong> <strong>Spero, e temo in un momento; Il mio bene, il mio tormento De la sorte in mano sta.</strong> <strong>Giusto Cielo &amp;c.</strong> <strong>Fair heaven, what will happen?</strong> <strong>I wait and fear at the same time.</strong> <strong>My well-being, my torment are in the fate’s hand.</strong></td>
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</tr>
<tr>
<td><strong>SCENA 13</strong> <strong>Acheloo, Eneo, Alcide</strong> <strong>Eneo! mi deludesti.</strong> <strong>Eneo! You have disappointed me</strong></td>
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<tr>
<td><strong>Acheloo</strong> <strong>Si.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Enoe</strong> <strong>Come?</strong> <strong>How so?</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>La speme</strong>&lt;br&gt;Che mi desti fu vana.</td>
<td>The hope you have given me was in vain</td>
</tr>
<tr>
<td><strong>Eneo</strong></td>
<td><strong>E che promisi?</strong></td>
<td>And what have I promised?</td>
</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>Dispor la figlia a le mie voglie</strong></td>
<td>Grant your daughter to my wishes</td>
</tr>
<tr>
<td><strong>Eneo</strong></td>
<td><strong>Il feci.</strong>&lt;br&gt;Ma giusto troverai&lt;br&gt;Che non sian le mie voci&lt;br&gt;Decreti, ma Consigli:&lt;br&gt;Non da impero il Destin su’l Cor de Figli.</td>
<td>I’ve done it.&lt;br&gt;But you’ll find fair that my words&lt;br&gt;be not decrees, rather advises.&lt;br&gt;I don’t rule Destiny in the heart of my children</td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>Signor Sir</strong></td>
<td>Sir</td>
</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>(Ecco il rival)</strong></td>
<td>(Here is the rival)</td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>T’inchina Alcide.</strong></td>
<td>Alcide bows to you</td>
</tr>
<tr>
<td><strong>Eneo</strong></td>
<td><strong>IllustrE Ero! qual stella&lt;br&gt;Qui ti guidò?</strong></td>
<td>Illustrous hero! Which star has led you?</td>
</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>(La gelosia m’uccide.)</strong></td>
<td>(Jealousy kills me)</td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>Le gemelle, che in fronte&lt;br&gt;Pose prodigo il Cielo a Deianira;&lt;br&gt;Quindi se tu nol sdegni&lt;br&gt;Il cor d’Alcide a le sue nozze aspira.</strong></td>
<td>The twin stars, who the prodigal sky put in front of Deianira. Therefore, if you don’t disdain it, the heart of Alcide would aspire to marry her.</td>
</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>E dirassi che un Dio&lt;br&gt;Soffra rivalità d’un vil mortale?</strong></td>
<td>And would one say that a God will suffer the rivalry of a vile mortal?</td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>Di Giove un Figlio, un fiumicel ben vale.</strong></td>
<td>The son of Jove is worthy to dispute with a river.</td>
</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>(Che orgoglio!)</strong></td>
<td>(What pride!)</td>
</tr>
<tr>
<td><strong>Eneo</strong></td>
<td><strong>(Che passion!)</strong></td>
<td>(What passion!)</td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>(Che tolleranza!)</strong></td>
<td>(What tolerance!)</td>
</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>Se più nulla t’avvanza&lt;br&gt;Che vantai natali, io ti consiglio&lt;br&gt;Cercar di nobiltà più belle prove&lt;br&gt;Onde o nato di furto, o non di Giove</strong></td>
<td>If you have nothing else that exceeds you but you parental praise, I advise you to search more evidences pertaining to your nobility. You are the son of Alcmena. You were born of a theft, not of Jove</td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>Come?</strong></td>
<td>What?</td>
</tr>
<tr>
<td><strong>Eneo</strong></td>
<td><strong>Cessino l’onte</strong></td>
<td>Stop this shame!</td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>E troppo ardire</strong></td>
<td>And more impudence</td>
</tr>
<tr>
<td><strong>Eneo</strong></td>
<td><strong>(Oh Dei!)</strong></td>
<td>(Oh, Gods!)</td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>Nol soffrirò!</strong></td>
<td>I will not suffer!</td>
</tr>
<tr>
<td><strong>SCENA 14</strong></td>
<td><strong>Deianira, e detti</strong></td>
<td><strong>Deianira and the above</strong></td>
</tr>
<tr>
<td><strong>Deianira</strong></td>
<td><strong>Finiscan l’ire</strong>&lt;br&gt;Se per me si contende</td>
<td>Finish the anger&lt;br&gt;If you are quarrel because of me</td>
</tr>
<tr>
<td><strong>Eneo</strong></td>
<td><strong>Giunge opportuna</strong></td>
<td>You arrive in an opportune moment</td>
</tr>
<tr>
<td><strong>Deianira</strong></td>
<td><strong>E d’uovo</strong>&lt;br&gt;Ch’io la lite decida</td>
<td>And if necessary, that I decide the quarrel</td>
</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>Son contento,</strong></td>
<td>I’m pleased</td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>M’acqueto.</strong></td>
<td>I’ll be quiet</td>
</tr>
<tr>
<td><strong>Acheloo and Alcide</strong>&lt;br&gt;(à 2.)</td>
<td><strong>Amor m’arrida.</strong></td>
<td>Love smiles at me</td>
</tr>
</tbody>
</table>
| **Deianira** | **Tu figlio d’Ocean, tu del Tonante<br>La scelta è perigiosa<br>Ma v’ha remedio; sia<br>Da una lotta deciso il vostro Amore,**<br>**E questo Cor sia premio al vincitore.** | You, the son of the Ocean; you, of the Thunder, you both pretend to have me as your wife.<br>The choice is dangerous but there is a remedy: that a fight decide your love and my heart be the prize to the winner.<br>In this way, hope and danger will be
<table>
<thead>
<tr>
<th>(Giove dal Ciel assisterà suo figlio.)</th>
<th>equivalent. (Jove will assist his son from the sky)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alcide and Acheloo</strong> (à 2.)</td>
<td><strong>Siasi.</strong></td>
</tr>
<tr>
<td><strong>Acheloo</strong></td>
<td><strong>Caro cimento</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Io da te spero il fin d’ogni tormento</strong></td>
</tr>
<tr>
<td><strong>Enéo</strong></td>
<td><strong>Grazie a le stelle; ho in seno il Cor contento.</strong></td>
</tr>
<tr>
<td><strong>SCENA 15</strong></td>
<td><strong>Deianira, Alcide.</strong></td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>Bella: posso dir mia</strong></td>
</tr>
<tr>
<td><strong>Deianira</strong></td>
<td><strong>Lo voglia il Cielo.</strong></td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>Il Cielo</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Quanto ha di forte il Mondo, e la Natura</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Nel mio braccio ha raccolto</strong></td>
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<tr>
<td><strong>Deianira</strong></td>
<td><strong>E forte assai s’egli pareggia il volto.</strong></td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>Dunque m’ami</strong></td>
</tr>
<tr>
<td><strong>Deianira</strong></td>
<td><strong>T’adoro.</strong></td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>E crederlo dovò?</strong></td>
</tr>
<tr>
<td><strong>Deianira</strong></td>
<td><strong>Chiedilo a gli occhi</strong></td>
</tr>
<tr>
<td></td>
<td><strong>E se a gli occhi non credi aprimi’il petto</strong></td>
</tr>
<tr>
<td><strong>Alcide</strong></td>
<td><strong>Non più: moro di gioia</strong></td>
</tr>
<tr>
<td><strong>Deianira</strong></td>
<td><strong>Io di dilett.</strong></td>
</tr>
<tr>
<td>a 2</td>
<td><strong>Soavissime Catene</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Su legate l’alma, e’l Cor.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Pur che in grembo al caro bene</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Mi conduca il Dio d’Amor</strong></td>
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<td></td>
<td><strong>Soavissime &amp;c.</strong></td>
</tr>
<tr>
<td><strong>SCENA 16</strong></td>
<td><strong>Deianira</strong></td>
</tr>
<tr>
<td><strong>Aria del Ballo</strong></td>
<td><strong>Volate pur sinceri</strong></td>
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<tr>
<td></td>
<td><strong>Miei pensieri al Ciel di Venere</strong></td>
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<td></td>
<td><strong>E tributate in Cenere</strong></td>
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<td></td>
<td><strong>Questo Cor</strong></td>
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<td></td>
<td><strong>Al Dio d’Amor.</strong></td>
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<td></td>
<td><strong>Già ratto svanisce</strong></td>
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<td></td>
<td><strong>Da questo seno</strong></td>
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<td></td>
<td><strong>Ogni aspro duol,</strong></td>
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<tr>
<td></td>
<td><strong>Così più bel sereno</strong></td>
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<tr>
<td></td>
<td><strong>Doppi le nubi porta il Sol.</strong></td>
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<tr>
<td>2ø.</td>
<td><strong>A un lampo de contenti</strong></td>
</tr>
<tr>
<td></td>
<td><strong>I tormenti a vol se’n fuggono</strong></td>
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<tr>
<td></td>
<td><strong>Et i piacer distruggono</strong></td>
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<tr>
<td></td>
<td><strong>Ciò che il Ciel</strong></td>
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<tr>
<td></td>
<td><strong>Diè di crudel.</strong></td>
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<td></td>
<td><strong>Già lieta gioisce</strong></td>
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<td></td>
<td><strong>Ne pensa l’Alma</strong></td>
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<tr>
<td></td>
<td><strong>Più a penar</strong></td>
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<td></td>
<td><strong>Così più bella calma</strong></td>
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<tr>
<td></td>
<td><strong>Doppi li flutti mostra il Mar.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Faithfull crowds, you</strong></td>
</tr>
<tr>
<td></td>
<td><strong>travel the bals with my confort, as destiny</strong></td>
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<td></td>
<td><strong>promises me that, in the sea of love, the</strong></td>
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<td></td>
<td><strong>ship of my heart will find a secure</strong></td>
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<td></td>
<td><strong>harbour.</strong></td>
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<td></td>
<td><strong>Fly my sincere thoughts</strong></td>
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<tr>
<td></td>
<td><strong>to the sky of Venus</strong></td>
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<tr>
<td></td>
<td><strong>and bestow this heart in ashes to the God</strong></td>
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<tr>
<td></td>
<td><strong>of Love.</strong></td>
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<td></td>
<td><strong>Vanish from this chest already abducted,</strong></td>
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<td></td>
<td><strong>every bitter pain, so the sun will bring a</strong></td>
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<tr>
<td></td>
<td><strong>prettier blue sky after the clouds.</strong></td>
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<td></td>
<td><strong>At a stroke of contentment,</strong></td>
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<td></td>
<td><strong>my torments fly off</strong></td>
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<td></td>
<td><strong>and pleasures destroy the cruelties that</strong></td>
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<td></td>
<td><strong>were given by the sky.</strong></td>
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<td></td>
<td><strong>Rejoice my soul already happy</strong></td>
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<td></td>
<td><strong>without thinking of the sufferings</strong></td>
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<tr>
<td></td>
<td><strong>anymore.</strong></td>
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<td></td>
<td><strong>In this way, the sea shows greater calm</strong></td>
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<tr>
<td></td>
<td><strong>after the waves.</strong></td>
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<tr>
<td>SCENA 17</td>
<td>Segui il Ballo di Cortigiani.</td>
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</tr>
<tr>
<td>Eneo</td>
<td>Giardino reale con un ramo del fiume Acheloo. Eneo.</td>
</tr>
<tr>
<td>Eneo</td>
<td>Furno benigni i vostri influssi ò stelle. Voi di Sisifo il Sasso Mi levaste dal Core: humanamente Preveder non potea tale accidente, Già tra Scilla, e Cariddi Ondeggia il pensier: son d’ùgual pondo Gli odi di Giove, e di Nettuno al Mondo.</td>
</tr>
<tr>
<td>Deianira</td>
<td>Signor Sir</td>
</tr>
<tr>
<td>Eneo</td>
<td>Figlia</td>
</tr>
<tr>
<td>Deianira</td>
<td>Daughters</td>
</tr>
<tr>
<td>Deianira</td>
<td>(Before I’ll give myself to death)</td>
</tr>
<tr>
<td>Eneo</td>
<td>Intendo: ma se il Fato Vuol, che socomba Alcide?</td>
</tr>
<tr>
<td>Deianira</td>
<td>(Before I’ll give myself to death)</td>
</tr>
<tr>
<td>Deianira</td>
<td>Vanne, e riedi felici Resto Clizia fedele Se veder il mio sol sperar mi lice.</td>
</tr>
<tr>
<td>Deianira</td>
<td>(Before I’ll give myself to death)</td>
</tr>
<tr>
<td>Deianira</td>
<td>Idol mio dove t’aggiri? Vola rapido al mio sen. Se non i odi mi lamenti: Se non tempri i miei tormenti. Geme il Cor l’Alma vien men.</td>
</tr>
<tr>
<td>Deianira</td>
<td>Su’l fin de l’Alma vien Alcide</td>
</tr>
<tr>
<td>Deianira</td>
<td>Eccomi</td>
</tr>
<tr>
<td>Deianira</td>
<td>Cara,</td>
</tr>
<tr>
<td>Alcide</td>
<td>Dear</td>
</tr>
<tr>
<td>Deianira</td>
<td>Chi da te mi disgiunge Mi disgiunge da l’Alma</td>
</tr>
<tr>
<td>Alcide</td>
<td>Who divides me from you, divides my heart</td>
</tr>
</tbody>
</table>

**Hercules comes at the end of the aria**
| **Deianira** | **Oh Dio! quanto t’adoro!** | **Oh, God, how much I adore you** |
| **Alcide** | **Io mi struggo** | **I consuamate myself** |
| **Deianira** | **Io mi moro.** | **I die.** |
| **Alcide** | **Sorbirò da qual seno il puro latte** | **I will lick pure milk from that bosom.** |
| **Deianira** | **Succhierò da quei lumi un dolce Ardore** | **I will suck sweet passion from those eyes** |
| **Alcide** | **Ò soave Cupido!** | **Oh, sweet Cupid** |
| **Deianira** | **Ò dolce Amore** | **Oh, sweet Love,** |
| **[Aria]** | **Faretrato Dio bendato** | **Cupid, Blindfolded god, don’t be late to** |
| | **Più non tarda a consolarmi.** | **consolate me.** |
| | **Se qual rapida saetta** | **If you were quick to hurt me with your** |
| | **Fosti presto ad impiagarmi** | **quick arrow,** |
| | **Qual per me fatal disdetta** | **What fatal misfortune makes you lazy to** |
| | **Ti fa pigro al risanarmi?** | **heal me?** |
| **Alcide** | **Ò di Gnido** | **Oh, from Gnido,** |
| **Deianira** | **Giove dal Cielo, e’l figlio suo difenda.)** | **The god Cupid brings life to my bosom.** |
| **Acheloo** | **Fortunato momento** | **If you entered me with poison in such** |
| **Alcide** | **Hora beata** | **rapid torrent,** |
| **Acheloo** | **Pure arrivasti** | **What makes you, merciful star, less rapid** |
| **Acheloo** | **Pur sei qui** | **to relief me?** |
| **Scena 20** | **Che più si tarda?** | **Between a God and a mortal, fortunate** |
| **Alcide** | **E che s’aspetta?** | **do not ponder** |
| **Acheloo** | **Cara** | **Dear,** |
| **Deianira** | **(Descenda Giove dal Cielo, e’l figlio suo difenda.)** | **your shiny eyes will be the trophy of my** |
| **Acheloo** | **Gli occhi con cui mi bei** | **victory** |
| **Alcide** | **Un fiume sei; percìò presto ti gonfi** | **You are a river. Because of this you** |
| **Acheloo** | **Delle vittorie mie saran trofei** | **quickly swell. But you prepare the** |
| **Acheloo** | **Ma prepari i trofei pria, che trionfi** | **trophys before you triumph** |
| **Acheloo** | **Tra un Nume, et un mortale** | **Between a God and a mortal, fortunate** |
| **Alcide** | **Non bilancia la sorte** | **do not ponder** |
| **Acheloo** | **La sorte mia sta nel mio braccio forte.** | **My Fate is within my strong arms** |
| **Acheloo** | **Cedi** | **Surrender** |
| **Deianira** | **Gioisci ò Cor** | **(Rejoice my heart!)** |
| **Acheloo** | **Nemiche Stelle** | **Enemy stars, equal to my pain,** |
| | **Pari il rossor al mio dolor m’uccide** | **my shame kills me.** |
| **Alcide** | Non ti lagnar, | Don’t lament |
| **Acheloo** | Perché? | Why? |
| **Alcide** | T’ha vinto Alcide | Alcide has win over you |
| **Enoe** | Fausto Destin T’arride | Fortunate Destiny smiles at you |
| **Deianira** | Benigno Ciel M’arride | Kind Heaven smile at me |
| **Acheloo** | Cedo vinto, e mi nascondo <br>Nel mio letto in un baleno; <br>M’abbandono al proprio pondo, <br>Che mi porti al Padre in Seno <br Là sepoltò generò <br>Pianti eterni verserò; Se perché duri sempre il mio martire Mi diele il Fato il non poter morire. | Defeated, I surrender and,<br>At once, I hide myself in my bed.<br>I abandon myself to my own weight,<br>which takes me to the bosom of my Father. Buried there, I’ll groan, I’ll pour down eternal laments.<br>So my torments will last forever, Fate has given me eternal life. |
| **Alcide** | Bella! sei mia | Sweetheart, you are mine |
| **Deianira** | Grazie al Destin | Thanks to the destiny |
| **Enoe** | Gioite <br>Felicissime Amanti <br>Il fin de vostri pianti <br>V’appresta il Fato. Io qui vi lascio; e vado <br>Ad ordinar per gl’Imenei felici <br>Le Feste, e i giochi: Intanto <br>Questi pochi Vassalli <br>Precorreran la gioia mia co i balli. | Rejoice, <br>Most happy lovers! <br>Fate has prepared to you the end of your weeping. Here I leave you so I can order parties and games for happy Imeneos. Meanwhile these few vassals anticipates my joy in the bals. |
| **Deianira** | Biondo Dio più bel già mai <br>I tuoi rai <br>Por torno il di. <br>Di sereno <br>Che in un baleno <br>Fe che ogni duolo da me sparì. | Blond God, your rays were never so beautiful around the day. <br>In a glimpse, this serene day made desappear every pain from me. |
| **Alcide** | Dio d’Amor mai più diletto <br>Ad un petto <br>Sapesti dar, <br>Lieta l’Alma <br>Già vive in calma <br>Ne sa contenta che più bramar. | God of love, <br>you’ve never known so much how to give more delight to a heart. <br>My happy soul already lives calmly and satisfied, not knowing what else to wish. |
| **Segue il Ballo di Giardinieri, che fa il FINE.** | Follows the bal of the gardeners, that makes the end. |
Appendix 7. Venues

Fig. 1. Schloßtheater at Hanover, ground plan by J. F. Jungen, 1746 (Niedersächsische Landesbibliothek, Hanover)\footnote{151}

\footnote{151} The figure appears in: Rosenmarie Elisabeth Wallbrecht, *Das Theater des Barockzeitalters an den welfischen Höfen Hannover und Celle*, Quellen und Darstellungen zur Geschichte Niedersachsens, Bd. 83 (Hildesheim: August Lax, 1974): Abbildung 12.
Fig. 2. Garden theater at Herrenhausen, amphitheater and stage by J. J. Müller and J. v. Sasse, around 1750 (Niedersächsische Landesbibliothek, Hanover)\textsuperscript{152}

Fig. 3. Orangery building in Herrenhausen, ground plan and front view of the interim theater by J. L. Ahrens, 1746\textsuperscript{153}

\textsuperscript{153} The figure appears in: Rosenmarie Elisabeth Wallbrecht, Das Theater des Barockzeitalters an den welfischen Höfen Hannover und Celle, Quellen und Darstellungen zur Geschichte Niedersachsens, Bd. 83 (Hildesheim: August Lax, 1974): Abbildung 19.
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Scena 1

Bosco irrigato da fiume Acheloù
Deianira seguita da una fiera
Alcide dalla parte opposta

Deianira
Deianira
Alcide
Alcide

Nu-mi pie-tà Non pa-ven-tar Ai-ta, Nel-le ma-ni d’Al-ci-de é la tua vi-ta. Spaventa la fiera che si getta à precipizio nel fiume e si perde
Deianira

E qual pro-pi-zi-a sor-te
O di Gio-ve im-mor-tal in-cli-to fi-glio
Op-por-tu-no ti gui-da a tor-mi a

Alcide

mor-te? Bel-la! pie-to-si i Nu-mi!
Trag-gon-mi a con-sa-crar gli af-fet-ti mie-i
A la Di-vi-ni

Si torna subito
tà de tuoi bei lu-mi.

Alcide

A-do-ra-te Lu-ci bel-le, deh tem-pra-te
A-do-ra-te Lu-ci bel-le, deh tem

-pra-te il mio mar-tor, deh tem-pra-te il mio mar-tor.
Deh tempre il mio martor.
Splendon men di voi le

da capo

stelle di voi Febo ha me-no ar-dor, di voi Fe-
bo ha me-no ar-dor.

Deianira

Algide

Deianira

Algide

(Qual mi ser-pe nel co-re in-co-gni-to ve-len, che mi di-
let-ta!) Cru-da, non par-li? (Oh Di-o!) For se il ti

-mo-re t'ha op-pres-si i sen-si, is-tu-pi-di-to il la-
bro? Ah che la no-bil fiam-ma,

Che per te co vo in sen for-se de-
ri-di. Co-si chi ti dié vi-
gra-ta uc-eci-
di.
[Aria]

Deianira

Se il mio seno aprir potessi non dresti non di-resti più cosi.

Pian-ge-rei

pian-ge-rei, se pur sapessi per-ché pian-ge-re per-ché pian-ge-re-o per
chi, perché piange' o perch'io, 
se'il mio seno


et a la des-tre tua de-vo la vi-ta. Cru-da! tu mi di-leg-gi. Per-ché? Per-ché il Des-ti-no la tua per-se-cu-

tri-ce fe-ce rat-ta fug-gir, e vil l'ha re-sa, per-ché i nu-til ti sia la mia di-fe-sa.
Scena 2

Acheloo, che sorge dal suo letto

e li sudetti

Acheloo

Alci-de, del tuo Fat-to ti la-gni a tor-to, io, che per Dei-a-ni-ra nu-tro già lun-go tem-po in

mez-zo a ge-lid' ac-que gli ar-do-ri più co-cen-ti, vi-gi-lo a suoi pe-ri-gli. Quin-di la Bel-va im

-ma-ne, che tes-té la se-gui-a, spin-si a mo-rir ne le mie lin-fe al gen-ti. Tu, se per sor-te

spe-ri da la ver-mi-glia ro-sa di quel-la bel-la guan-cia sug-ger un dol-ce miel A-pe-a-mo-ro-sa, lo

spe-ri in van. Se A-mo-re un Nu-me per ri-va-le a te des-ti-na pria, che la ro-sa in-con-tre
[Alcide]

Sen-to in sen un bar-lume di spe-me che il Co-re, che ge-me san-an-do vi

va. Sen-to in va. Fug-ge il duo-lo qual lam-po,e ba-

-le-no un guar-do se-re-no gio-i-re mi fa. Un mo-men-to di con-ten-to pur che io pos-sa al fin spe-

Scena 3

_Acheloo, e Deianira, che resta sovra pensiere._

_Acheloo_

Bel-la! qual fos-ca nu-be di quel-la fron-te os-cu-ra il Ciel qual duo-lo in-tor-bi-da quel

_Vol-gi, deh vol-gi un guar-do a chi t'a-do-ra. Mi-ra in-ce-ne-ri-to un Dio da tuoi bei lu-mi._

_Deianira_

Dal fo-co tuo non van nes-sen-ti i fiu-mi. Si-gnor! se pur è ve-ro, che Amor ti ben-di

_Acheloo  Deianira_

g'l'oc-chi, per ques-ta qual si sia bel-tà in-fe-li-ce io li-be-ra non son. Co-me? Son fi-glia. A me
-ran-za non ti par-tir
Ca-ra dol-ce spe-ran-za non ti par-tir dal sen,
Scena 4

Acheloo

Mio Cor, che più preten-di? Se la bel-la ri-tro-sa, i tuoi con-ten-ti al Pa-dre su-o ri-met-te non v'ha

più che te-mer. E-neo non puo-le al fi-glio d'O-ce-an ne-ga-re il So-le.
Alma gio-i-s ci, giu-bi-la
Alma gio-i-s ci, giu-bi-la ò Cor, giu-bi-la ò Cor, giu-bi-la ò Cor, giu-bi-la ò Cor, giu-bi-la ò Cor.

Segue Rittornello
e poi Alma da capo
Scene 5

Eneo e Detto

Figgia cara ove t'ascondi? Giorno il bosco, il monte, il piano,
Cer-co, grì-do, pian go in va-no tu non m'o-di, tu non m'o-di, o non ris pon-di o non ris pon-di. Fi-glìa ca-ra

O ve t'as-con-di? O ve, o ve, o ve t'as-con-di?

Acheloo

O de l'E-to-li-o scet-tro Glo-ri-o-so Ret-tor se de la fi-glìa smar-ri-ta in ques-ta se l-half Regio Cor mo-les-ta cu-ra og-ni nu-be di
duo-lo scac-cia dal sen.

lo da le zan-ne ul - tri-ci di Mos-tro fe - ri - tor la di-fen-de-i;

Tu che te-mer non ha-i se a la sal-vez-za sua ve-glia-no i Dei. E qual be-ni-gna

stel-la del-la Ma-dre de fiu-mi in-cle-pro-le la tua des-tra im-mor-ta-le pres-ta

a la fi-glia mia? Re for-tu - na-to ge-ne ro un Nu-me hog-gi l'ap-pres-ta il Fat- to. Co-me? Per Dei-a-

ni-ra ho ac-ce - so il Cor, (Che as-col - to?) Se del no-me di Pa-dre il pon-do può dar
tre-gua a miei tor-men-ti a te, a su-dit-ti, al Re-gno tri-bu-te-rom-mi in li-que-fat-ri ar-gen-
ti. Si-gnor, gioi-a im-pro-visa mi le-ga il Cor. Di Ca-li-do-nia in-tan-to piac-cia-ti d'o-no-rar le Re-gie
so-glie io co-là vol go il pie-de a dis-por Dei-a-ni-ra a le tue vo-glie.

[Duet]
Acheloou
Già mi bril-la il Cor nel pet-to per la Spe-me, già mi bril-la il Cor nel pet-to per la Spe-me di go-
der;

Eneo
Io gio-is-co al tuo di-let-to e ri-sen-to, io gio-is-co al tuo di-let-to e ri-sen-to il tuo pia
Scena 6

Acheloo

Su decoro de fonti vaghe Cerulee Ninfe a festeggiar de vostro Numen Ac-

manente il giubilo et contento, sorge te o mai sorge te dal cupo

sen de liquidi Crystalli et il vezzo so piede, snoda te a bal- li.

Aria del Ballo

Ferma Costanza renda forte un Core nel dolore
poiché dagli amanti suol essiger solo pian-

-ti in tributo in Dio bambin. Ma un raggio di spe-

ranza muta Scena ad ogni pena, cambia faccia a rio Dest-

il tempo andante

-tin, cambia faccia a rio Destin. Con la Spe me de con ten ti, la me

Si volta
Segue il Ballo delle Naiade

mo ria de tor men ti si di le gua e passa al fin. Ma un raggio di spe fin.
Sarabande. 3me. Air pour les mesmes

On reprend la Gigue
Scena 7

Alcide; arriva su l’fine del Ballo.

Alcide

Qual giubilo improviso le Naiadi lascive invita dal

Bal-lo? For-se di Dei-a-ni-ra il mio ri-va-le so-len-ni-za il pos-ses-so?

Oh Di-o, Sen-to nel se-no ser-per cer-to le-ti-fe-ro ve-le-no

rivolto alle Ninfe

che mi to-glie a me stes-so. Ma voi del mio ti-mo-re o-dio-sis-si-mi og

prestissimo

-get-ti a che qui sta-te? Fug-gi-te, spa-ri-te, vo-la-te e nel gor-go piu vil pre-ci-pi-ta-te
le caccia à furia nel fiume
pre-cipi-ta-te.
Pro-di-gio-sa ca-ter-va di con-fu-si pen-sie-ri M'of-

fus ca la Ra-gio-ne.
Ah, Dei-an-i-ra? Dei-an-i-ra cru-de-le!

un prin-ci-pio di spe-me for-se por-ges-ti al co-re per che fos-se piú a-cer-bo

il mio do-lo-

-re.
A-che-loo for-tu-na-to! For-se per-ché im-mor-ta-le ti fe
nas- cer la sor- te, ad on- ta mi- a in bra- ccio del mio ben ti-

por- ta ti- por- ta il Fa- to. Ma tu

Re- ge su- per-bo, tu sol de l'i- ra mia sco- po sa- ra- i; d'Al- ci- de non ti

cal. Ben m'av- ve- gio che il ti- to- lo di Nu- me t'ab- ba- gliò, ti con- fu- se e che ti fe- ce

tu- mi- da am- bi- zio- ne pre- ci- pi- tar la fi- glia in- grem- bo a un fiu- me. Ques-
- to il mio duol, ques - to il mio sdeg-no ag - gra - va. Ma

for-se non ri - fle-ti al tre-men-do po-ter di ques-ta Cla-va.

[Alcides]
La Cerasta più terribile la Cerasta più terribile, crudo Aletto in sen m'avventura, crudo Aletto in sen m'avventura.
faust-a Giu-no i

scon-vol-ga-si la ter-ra, ca-da il mon-te, sec-chi il
fonte, ca-da il monte, sec-chi il fonte, fuo-co, guer-ra, fuo-co, guer-ra da per tut-to por-te-
rò! Ca-da il mon-te, sec-chi il fon-te, ca-da il mon-te, sec-chi il fon-te, fuo-co,
guerra, fuoco, guerra da per tutto portereò. Ma! che pro? Dura sorr

taghe, Di 

-B-te!

Pria da-rà Dei-a-ni-ra a me_
a  

la
Scena 8
Attrio del Palazzo d'Eneo
Deianira

Chi di-pin-se Cu-pi-do ar-ma-to di sa-et-ta e fiam-ma ar-den-te heb-be ra-

gion. Men lie-ve e men pun-gen-te di lui giun-ge lo stral; ne ac-ce-sa fa-ce

hav-vi, che sia più pres-ta, e più vo-ra - - - - - -
-ce. Al-ci-de! Oh Di-o! qual for-za oc-cul-ta e re-pen-ti-na mi t'im-pri-me nel Co-re? Ah!

tar-di me n'av-veg-gio, è il Dio d'A-mo-re. A-mor! tu che pie-to-so tra-es-ti il bel che a

do-ro a dar-mi a-i-ta, fa ch'io'l ri-veg-gia al-me-no, e pos-sa dir-gli cru-do! mi traf-fig

ges-ti del tuo ful-gi-do sguar-do al pri-mo lam-po ac-cor-ren do al mio scam-po cre-des-ti d'ar-mi

vi-ta, e m'uc-ci-des - - - - - - -
ti.
Così quanto ha la sorte di pietoso e crudele hai te raccolto, se quel che diè la des-stra i lu-mi i lu-mi han tol-

Ritornello
bene a dar vita a la speranza che già langue,
che già langue, che già langue senza te
che già langue senza te. Vieni caro, caro, caro riedi a me vie ni, vie ni, caro, ca-
Scena 9

Eneo, e detta

Eneo Deianira 

Deianira/Eneo

Eneo Deianira Eneo

Fi-glia! Mio Ge-ni tor! Pur-ti ri-veg gio! Ti stringo al sen. T'abbrac cio. A-ma ta pro-le, don na più for tu

Deianira

-na-ta, di te già mai non puo ve-der il So-le. Qual cu-mu-lo di gioi-e per far-mi

Eneo
ta-le il Cielo hog-gi m'a-du-nna? Per spo-so un Di-o. Che più puo dar For-tu-na?
Eneo

vid-di, non al-tri. Oh De-i! Na-vi-gan fra due sco-gli i pen-sier mie-i. Al-

Deianira

-ci-de ti par-lò? Si. Che ti dis-se? Che m’a-do-ra. Tu, l’a-mi? I tuoi vo-

Eneo

-le-ri fan-no gli affet-ti mie-i. Non ti tra-dir (Cie-li soc-cor-so!) Si-re 

Deianira

tu lo spo-so di-ces-ti, io’l ri-val ti sco-pri-i più non so dir.

Eneo

[Aria]

Ov' e il filo o

Ov' e il filo d'Arianna per sortir dal laberinto.

-rin-to, per sortir per sortir dal laberinto.
Sor-te ti-ran-na. Spin-to, Fa-to rio, Sor-te ti-ran-na, Sor-te ti-ran-na. Gius-to Ciel, gius-to Ciel o-ve m'ha
Se l’Idol che
ca-ri i mar-ti-ri non bra-mo di più, son ca-ri i mar-ti-

ri i mar-ti-ri non bra-mo di più.

Alcide

Acheloo

Alcide

Acheloo

Deianira

Alcide

(Ecco gli a man-ti.) Ca-ra! (Mi ce-la-rò.) Ri-

tro-sa pur an-che se-i? (Che deg-gio dir?) (Che sof

fe-

ren-za!) Mu-ta pur-ti ri-

tro-vo? (Oh De-i!) Del mar tir ch’io ri-

sen to Non ti muo-vi a pie tă? (Dun-que non
Deianira

Alcide

Acheloo

Alcide

La-ma.) (Che no a!) (Che pia-ser!) Ohche tor-men-to! A un Nu me, che t’a-do-ra nie ghi mer ce-de? (Io mi co

Deianira

Alcide

Acheloo

Deianira

An-zi. (Che fie-rez-za!) (Che gioi-a!) (Oh! the mar ti-re!) Dun que del ge-ni-to-re ti rap-por ti i vo-le-ri.

Deianira

Parte

Ques-to non è ciò, che di-ces-ti tu? Ci pen-sa-rò; non me’l ri-cor-do più.
Scene 11

Acheloo, Alcide, in disparte

Acheloo

Che si fa, che si fa, che si fa, vi-li-pe-sa De-i-tà! Che si fa, che si fa vi-li-pe-sa Dei-

-tà! Di mor-ta-le vi-le fra-le sa-rai scherno, nel' In-fer-no s'a-pri-rà, nel' In-fer-no s'a-pri

-rà, nel' In-fer-no s'a-pri-rà, nel' In-fer-no s'a-pri-rà?

Che si fa, che si fa, che si fa

vi-li-pe-sa De-i-tà! Che si fa, che si fa vi-li-pe-sa Dei-

-tà!

Alcide  Acheloo

Co-me? Gio-ve nel Cie-lo non ha più ful-mi-ni? (Ej di te ri-de) Plu-to non ha più
Alcide

Cer-be-ri? (A te non pen-sa) Il gran Pa-dre Net-tu-no nel cu-po sen di Te-ti ò non o-de, ò non

Acheloo

cu-ra i miei la-men-ti? (Mi di-lu-via sul cor Gio ve i con-ten-ti.) Stol-to E-neo! la tua fe-de mi può man-

car, ma ven di-car l'ol-trag-gio sa-prò più che non cre-di. E se non cu-ri di

ri-sa-nar il duo-lo che m'an-co-ra as-sor-bi-rò ciò che iri-gai sin ho-ra.

Alcide

Menuet
Alcide

Spera go-der a-man-te Co-re non è più A-mo-re per te se-ver.

Si volti subito
Sgom-bra le nu-bi del sos-pet-to, spe-me se-re-na del di-let to e del pia- cer.

Oboes

Oboes
Alcide

Dolce penar per un bel viso, che il Paradiso poi sa donar.

Puote un momento di gioire secoli interi di martire risorrar.
Scene 12

Eneo

E-ter-no Re de Nu-mi, tu che dal'al-ta sfera del Mon-do le vi-cen-de de Mor-
ta-li le pre-ci ve-di non vis-to, e non u-di-to sen-ti, vol-gi be-ni-gno un

guar-do a ques-ta Cor-te e ne reg-gi la sor-te. Deh! se pie-to-so

ma-i pre-sta-sti a un Re do-len-te la ma-no on-ni-po-ten-te a me to-gli la pe-na de la ne-ces-si-
tà d'ha-ver ne-mi-co il fi-glio-lo di Te-ti, o quel d'Alc-me-na.
Gius to Cie lo Gius to Cie lo che sa ra, che sa ra? 
Spe ro e

temo in un mo men to, in un mo men to, in un mo men to il mio

be ne, il mio tor men to de la sor te, de la sor te in ma no sta, de la sor 

te, de la sor te in ma no sta. Gius to Cie lo

Gius to Cie lo che sa ra, che sa ra?
Scene 13

Acheloo, Eneo, et Alcide

Acheloo

Eneo! mi de-lu-des-ti. Io? Si. Co me? La spe me che mi des ti fu va-na. E che pro mi-si?

Acheloo

Dis-por la fi-glia a le mie vo-glie Il fe-ci ma gius-to tro-ve-ra-i che non sian le mie vo-ci De-

Acheloo

-cre-ti, ma Con-si-gli. Non da im-pe-ro il Des-tin Su'l cor de Fi-gli. Sig-nor (Ec-co il ri-

Alcide

-val) T'in-chi-na Al-ci-de Il lus-tre E-ro-e! qual stel-la qui ti gui-di? (La ge-lo-

Alcide

-sia m'ue-ci-de.) Le ge-mel-le, che in fron-te po-se pro-di-go il Cie-lo a Dei-a-

Alcide

ni-ra. Quin-di
Acheloo

se tu nol sdegni il cor d'Alciade a le sue nozze aspira. E dirassi che un Dio soffra rivalità?

Acheloo  Eneo  Alcide

tà d'un vil mortale? Di Giove il figlio, un fiu-miele ben vale. (Che orgoglio!) (Che passione!) (Che tolleranza!)

Acheloo

Se più nulla t'avanza che vanteri natali, io ti consiglio carcer di nobiltà più belle prove tu sei figlio d'Alcmena onde è nato di furore, e non di Giove.

Alcide  Eneo

Come? Cesino l'onere E tropo ardire (Oh Dei!) Nol sofrire!

[attacca]
Scene 14

Deianira, e detti

Deianira
Fi-nis-can l'i-re se per me si con-ten-de Giun-ge op-por-tu-na E d'uo-po ch'io la li-te de-ci-da

Eneo

Deianira

Alcide
Mac-que-to. A-mor m'ar-ri-da.

Acheloo
Son con-ten-to. A mor m'ar-ri-da. Tu fi-glio d'O-ce-an, tu del To-nan-te

Deianira

mi pre-ten-de-te in spo-sa. La scel-ta è pe-ri-glio-sa ma v'ha ri-me-dio. Si-a

Deianira

da u-na lot-ta de-ci-so il vos-tro A-mo-re, e ques-to Cor sia pre-mio al vin-ci-to-re.

Deianira

Co-si-u-qual è la spe-me, et il pe-ri-glio (Gio-ve dal Ciel as-sis-te-rà suo fi-glio)
Scene 15

Deianira, et Alcide

Alcide

Bel-la, pos-so, dir mia \( \text{Lo voglia il Cie-lo.} \) Il Cie-lo quan-to ha di for-te il

Deianira

Mon-do e la Na-tu-ra nel mio brac-cio ha rac-col-to E for-te as-sai s’e-gli pa-reg-gia il vol-to.

Alcide

Dun-que m’a-mi Ta-do-ro. E cre-der-lo do-vrà? Chie-di-lo a gli oc-chi e se a
Cor, lega-te l'al-ma, su le-ga-te l'al-ma e'l Cor.

Cor, lega-te l'al-ma, su le-ga-te, su le-ga-te l'al-ma e'l Cor.

Pur che in grem-bo al ca-ro be-ne mi con-du-ca il Dio d'A-

Pur che in grem-bo al ca-ro be-ne mi con-du-ca il

da capo

dio d'Amor, mi con-du-ca il Dio d'Amor.
Scena 16

Deianira

Turbe fedeli voi, già, che nel mar d'Amore mi prometto il Destino a la nave del

Cor sicuro il porto percorrete con il balli il mio conforto.

Aria del ballo

Volate pur sinceri miei pensieri al Ciel di Venere e

tributate in Ceneri questo Cor al Dio d'Amor. Vi mori Già

ratto svenisce da questo seno ogni aspro duolo, co-
La 2.da

si più bel se' re no dop po le nu bi por ta il Sol. Già Sol. A'un

lampo de con ten ti i tor men ti a vol se'n fug go no et

in pia cer di stru go no ciò che il Ciel Di é di cru del. A'un del. Già

lie ta gio is ca ne pen sa l'Al ma più a pe nan, co-

si più bel la cal ma dop po gli flut ti mos tra il Mar. Già
Bourée. Premier Air pour les Gens de Cour.
Scena 17

Giardino Reale con un ramo del fiume Acheloo

Eneo

Fur-nó be-ni-gni i vos-trí in-flus-si ò Stel-le. Voi di Si-si-fo il Sas-so mi le-

-vas-te dal Co-re. Hu-man-men-te pre-ve-de-rn no-po-tea ta-le ac-ci-den-te,

già tra Scil-la e Ca-ríd-di on-deg-gia-và il pen-sier. Son d'u-gual pon-do

gli-o-di di Gio-ve, e di Net-tu-no al Mon-do.

L'U-ni-ver-so è un vas-to Mar, è un va-sto Mar;
na-ve la-ce-ra è la vi-ta sem-pre e-spo-sta

a in-fau-sti ven-ti, a in-fau-sti

ven-ti, sem-pre e-spo-sta a in-fau-sti ven-

Se il De-sti-no non l'a-

Scena 18

Deianira e Detto

Deianira Eneo Deianira

SIGNORE Figlia Conten-to ora mi sem-bri E lie-ta ora per che tu si-a Spe-ro ve-der fi-

Deianira Eneo

-nir la pe-na mi-a In-ten-do; ma se il Fa-to vuol, che soc-com-ba Al-ci-de? Pa-tien-za ha-vrò

Deianira Eneo

(ma-le-di-rò la sor-te) E sa-rai d’A-che-loo. (Pri-a de la mor-te) Tu qui m’at-ten-di. Io va-do in

Deianira

trac-cia de-gli E-roi che qui com-bat-te-ran la lor rag-gio-ne. Quest’il Cam-po sa-rà de la ten-zo-ne.

Deianira

Deianira

Idol mio dove t'aggiungi?

Dove, dove t'aggiungi?

Volara rapido volara...
Se non odio i miei lamenti,
se non tempr

i miei tormenti.

Geme il Cor,
Geme il Cor

L'Alma vien men
Se non odio

i miei lamenti,
Geme il Cor,
Se non tempr
Deianira

-mo-re! Oh Di-o! quan-to t'a-do-ro lo mi strug-go lo mi mo-ro. Sor-bi-rò da qual

Deianira

se-no il pu-ro lat-te Suc-chie-rò da quei lu-mi un dol-ce ar-do-re Ò so-a-ve Cu-pi-do! Ò

do-ble A-mo-re! sen-ti co me il Cor mi-o por ge le pre-ci al par-go-let-to Di-o.

Deianira

Fa-re-tra-to Dio bend-a-to più non tar-da, fa-re-

tra-to Dio bend-a-to più non tar-da a con-so-lar mi, a con-so-
...lar - mi, più non tar - da a con-so - lar - mi, a con -...
Alcide

Senti come simile al tuo bel Cor il mio serba lo stile.

[6\4]

Ò di Gni-do Dio Cu-pi-do por-gi vi-ta, Ò di

Gni-do Dio Cu-pi-do por-gi vi-ta a ques-to se-no, a ques-

se-no por-gi vi-ta, por-gi vi-ta a ques-to se-no, a ques-

to se-no.

Se qual
ra - pi-do tor-ren-te tu v'en-tra-ti col ve-
le-no qual ti fa stel-la in-cle-men-te col ris-tor ve-lo-ce
me-no, col ris-tor, col ri-stor ve-lo-ce me-no. Ó di

Scene 20

Eneco, Acheloo, Deianira, Alcide

For-ti Cam-pio-ni, in-vi-ti E-ro-i, se sie-te pre-pa-ra-ti al ci-
-men-to ec-co-vi un va-go cam-po tem-pe-sta-to di fio-ri, io ve'l pre-sen-to.
Acheloo

Ce - do ce - do vin - to e mi na -

-scon - do nel mio let - to in un ba - le - no;

m'ab - ban - do - no al pro - prio pon - do, che mi

por - ti al Pa - dre in se - no, la se - pol - to

la se - pol - to ge - me - rò pian - ti e ter -
Si volti
Si precipita nell’Acqua

Scena ultima

Eneo, Alcide, Deianira

Alcide
Deianira
Eneo

Bel-la sei mi-a Gra-zie al Des-tin Gio-i-te fe-li-cis-si-mi A-man-ti il fin de vos-tri

pian-ti v’ap-pres-ta il Fa-to. lo qui vi la-scio e va-do ad or-di-

-nar per g’I-me-nei fe-li-ci Le fe-ste be’ gio-chi. In-tan-to que-sti po-chi Vas-

Segue l’Aria

sal-li pre-cor-re-ran la gio-ia mia cói bal li._

01
Menuet
Deianira

Bion-do Dio più bel già mai i tuoi rai por torn-o il di.

Di se-re-no che in un ba-le-no fe-cep-gni due-lo da-me spa-ri.

Menuet
Alcide

Dio d’A-mor mai più di-le-ten to ad un pe-to sa-pes-ti dar.

Segue il Ballo di Giardinieri

Lie-ta l’Al-ma già vi-ve cal-ma ne-sa con-te-n-ta che più bra-mar.

Menuet. Premr. Air pour les jardiniens, et jardinières
On reprend les Menuets.

FINE