

A PERFORMING EDITION OF THE OPERA

LA LOTTA D'ERCOLE CON ACHELOO

BY AGOSTINO STEFFANI

(1654–1728)

BY

CINTHIA PINHEIRO ALIRETI

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Dr. Massimo Ossi, Research Director

Dr. Carmen Helena Tellez, Chairperson

Dr. William Jon Gray

Dr. Michael Schwarzkopf

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 series 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 Preussischer 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:

violin I = vn. I, violin II = vn. II, viola = vla, basso continuo = bc., oboe = ob., flute = fl.

PREFACE

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.

¹ Sir John Hawkins, *Memoirs of the Life of Sig. Agostino Steffani* (London, [c. 1750]): vii–viii.

² Friedrich Chrysander, *G. F. Handel* (Leipzig, 1858): 1, 309–77.

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,⁶ 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 thirteenth, 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,⁷ 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

Publications, 1986). Convincing or not, this comparison represents a relevant connection between the works of these two composers.

⁶ Several biographies of Steffani were written. For more information, see: Colin Timms, *Polymath of the Baroque: Agostino Steffani and his Music* (Oxford: Oxford University Press, 2003); Candace Ann Marles, *Music and Drama in the Hanover Operas of Agostino Steffani (1654-1728)* (Ph.D. diss., Musicology, Yale University, 1991); Manfred Bukozer, *Music in the Baroque Era* (New York: W. W. Norton, 1947): 306; Donald Jay Grout with Hermine Waigel William, *A Short History of Opera*, 3rd ed. (New York: Columbia University Press, 1988): 120–121; Hugo Riemann, A. Einstein, and A. Sandberger, eds., “Agostino Steffani: Ausgewählte Werke, 2. und 3. Teil”, *DTB*, Jg. 11 und 12, Bd. 2, (Leipzig: Breitkopf & Härtel, 1911 und 1912): ix; Alfred Einstein, ‘Agostino Steffani’, in *Essays on Music*, rev. ed. (London: Faber, 1958): 179–84.

⁷ There he composed *Psalmodia vespertina* (1674), his first publication.

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,⁸ one of his missions at the Hanoverian court was to persuade the Elector Maximilian 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 Maximilian II Emmanuel during his period in Munich.

In Düsseldorf, 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 Düsseldorf 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 Düsseldorf.

On the same year he became a vicar, he moved back to Hannover where he stayed until the end of his life.⁹

⁸ Colin Timms, "Revisions in Steffani's Chamber Duets", in *Proceedings of the Royal Musical Association*, Vol. 96, (1969–1970): 119–128. The frustration of failing to convince Maximilian II Emmanuel, the elector of Bavaria, to side with the Emperor, took Steffani to start revising his duets in 1702.

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)

pieces—including his famous *Stabat Mater*—to London. For more information, see: Colin Timms, “Steffani and the Accademy of Ancient music”, *The Musical Times*, Vol. 119, No. 1620 (Feb., 1978): 127–130; Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 131.

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-Wolfenbüttel and Brunswick-Lüneburg. In 1635, the elected duke of Brunswick-Lüneburg, Georg, additionally acquired the land of Calenberg-Göttingen 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

¹⁰ Renate Brockpähler, *Handbuch zur Geschichte der Barockoper in Deutschland* (Emsdetten: Verlag Lechte, 1964): 213; Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 38–45; 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), 14–18.

¹¹ Georg Schnath, *Geschichte Hannovers im Zeitalter der 9. Kur und der englischen Sukzession 1674-1714*, 5 vols. (Leipzig and Hildesheim: August Lax, 1938-1982): 488; Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 42. The electorate was finally achieved in 1692.

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.¹² 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.¹³

2. Italian Composers in Hanover

According to Reinhard Strohm,¹⁴ 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.

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.

¹⁴ Reinhard Strohm, "Italian Operisti North of the Alps, c. 1700 – c. 1750," in *The Eighteenth-Century Diaspora of Italian Music and Musicians*, (Turnhout: Brepols, 2001): 1–60.

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,¹⁵ 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:¹⁶

Antonio Sartorio:¹⁷ 1666–1675

Matteo Lotti: 1667–1673?

Vincenzo de Grandis: 1675–1680

Jean Baptiste Farinelli: 1680 on (with interruptions)

¹⁵ For more information about Schutz at the court of Hanover, see: Heinrich Sievers, *Hannoversche Musikgeschichte. Dokumente. Kriterien u. Meinungen*. Vol. 1: *Von den Anfängen bis zu den Befreiungskrieg* (Tutzing: Schneider, 1979): 32; Heinrich Sievers, *Die Musik in Hannover* (Hanover: Sponholtz, 1961): 42–45.

¹⁶ Brockpähler, 216.

¹⁷ The Venetian Sartorio was the first Kapellmeister at the court of Hanover. He brought influences of the school of Claudio Monteverdi to Hanover. For more information, see: Sievers, *Hannoversche Musikgeschichte. Dokumente. Kriterien u. Meinungen*, 68–70; Vassilis Vavoulis, "Documents and Sources of a Career in Seventeenth-Century Venetian Opera", in *Royal Musical Association Research Chronicle*, n. 37 (2004): 1–70.

Agostino Steffani: 1689–1693/1693–1696

Georg Friedrich Händel: 1710/11

Francesco Venturini: 1713–1745

(Antonio Giannettini: Kapellmeister in Hannover around 1686?)

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,¹⁸ who was responsible for the Hanoverian library, or letters from princess Sophie Charlotte to Steffani.¹⁹

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.²⁰

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

¹⁸ Gottfried Wilhelm Leibniz, *Allgemeiner Politischer und Historischer Briedwechsel*, ed. by the Deutschen Akademie der Wissenschaften zu Berlin, (vols 4–13, Berlin: Akkademie Verlag, 1950-87), vol. 5.

¹⁹ 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.)

²⁰ Sievers, *Hannoversche Musikgeschichte. Dokumente. Kriterienu. Meinungen*, 89–102.

Vorkamp,²¹ from almost a hundred years (1668 to 1758), a permanent French theater troupe was active in Hannover and Celle. In their repertoire were *tragédies, comedies, comédies ballets, comédies/tragédies en musique*,²² probably performed at the "kleine Schloßtheater."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.²⁴ During the time of Ernst August, most instrumentalists were apparently French and performances of Lully's operas were quite regular.²⁵ Candace Marles mentions that the *Hofkapelle* owned scores of seventeen Lully operas as well as aria collections²⁶ and the operas *Thésée, Psyché* and *Proserpine* were performed in the neighboring court of Wolfenbüttel–Brunswick between 1685 and 1687.²⁷

As concertmaster and director of instrumental music, Ernst August engaged Jean Baptiste 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

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

²² *Ibid.*, 123–122; Brockpähler, 221–223.

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.

²⁴ *Ibid.*, 65–66.

²⁵ *Ibid.*, 25–27.

²⁶ Marles, 16. Also in Brockpähler, 221.

²⁷ Herbert Schneider, *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.²⁸ Farinelly was in charge of providing music for ballets, which were very appreciated and danced by the nobility.²⁹ From 1690s on, the dance master Desnoyers was responsible for not only small comedies but also great works such as Molière's *Malade imaginaire*.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 *Hofkapelle* at Celle, which featured seven oboists among its sixteenth members.³¹

4. Opera Productions

During the time of Steffani, Hanoverian operas were created to show extravagance,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 *coups de théâtre*—such as the rescue of Henry the Lion from a storm tossed boat, in Steffani's *Enrico Leoni*.

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

²⁸ Sievers, *Die Musik in Hannover*, 56; Wallbrecht, 175.

²⁹ Fischer, 23.

³⁰ For more information on ballets at the court of Hannover, see: Wallbrecht, 196.

³¹ Sievers, *Die Musik in Hannover*, 30. Timms, *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.

³² Timms, *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,³³ 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.³⁴

Apparently, the first operas performed in Hanover were *Orontea*³⁵ and *Alceste* in 1678 and 1679, during the reign of Ernst August's brother, Johan Friedrich.³⁶ 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

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.³⁷

Singers were exchanged among German courts, especially coming from Brunswick–Lüneburg 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 *Baccanali* (Summer of 1695),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.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 page⁴⁰ gives the most complete information about opera

³⁷ Wallbrecht, 174; Marles, 13. Sievers, *Hannoversche Musikgeschichte. Dokumente. Kriterien u. Meinungen*, 103–106. Sievers lists the operas visited by the court of 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.

³⁸ Wallbrecht, 192; Marles, 63.

Bass	Atlante	Ruggiero
Soprano	Bacco	Granara
Soprano	Driade (daughter of Fauno)	Hamburgese
Soprano	Celia (nymph)	Dianina
Soprano	Clori (nymph)	Landini
Soprano	Aminta	Nicoletto
Alto	Tirsi	Ferdinand
Soprano	Fileno	Nicolino
Soprano	Ergasto	Clementino

³⁹ Marles, 30–34.

⁴⁰ "Wie anno 1689 die italienischen Opern noch in Hannover gespielt 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 Gratianini, 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.⁴¹ According to Timms and Marles,⁴² 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 *Schloßkapelle* in Hanover
- d. Tallaoni – the tenor "Mutio", who also belonged to the choir of the *Schloßkapelle* in Hanover
- e. Nicolini Gratianini – a bass, who also belonged to the choir of the *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.

dazu an Sängern un Sängerinnen wie folget. Sänger: Nicol. Pani, Severo Francioni, Ant. Cottini, Nicolini, Augustino Granara, Nicolini Gratianini, Mutio Maria Tallaoni, Sängerin: Victoria." Niedersächsisches Hauptstaatsarchiv, Dep. 103 IV A6 Kasten 307/5, "Opern und Comodien, deren Einrichtung und Aufwand." This document was cited in Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 54; Wallbrecht, 191–192; and in Marles, 31.

⁴¹ 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.

⁴² Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 55; Marles, 31–59.

- 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 1689⁴³ and the last opera performance, which was Luigi Mancina'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.

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.⁴⁴ 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.⁴⁵

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

⁴⁴ Gerhard Croll, 'Musik und Politik: Steffani-Opern in München, Hannover und Düsseldorf', in *Il melodramma italiano in Italia e in Germania nell'età barocca: Atti del V Convegno internazionale sulla musica italiana nel secolo XVII*, Loveno di Menaggio (Como), 20–30 giugno 1993, ed. Alberto Colzani, Norbert Dubowy, Andrea Luppi, and Maurizio Padoan (Como: Antiquae Musicae Italicae Studiosi, 1995): 39.

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.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.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 teatro 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.⁴⁸ However, as believes Fischer,⁴⁹ it seems very unlikely that an opera in such small scale

⁴⁶ Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 35.

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 Sanfrè, che doveva à me solo tutte le sue fortune."

⁴⁸ For descriptions of the grand theater, see Urs Boeck "Hannovers barockes Opernhaus", in Sabine Hammer, hrsg., *Das Opernhaus in Hannover: Architektur u. Theatergeschichte* (Hannover: Schlütersche, 1986): 9–16; Sievers, *Hannoversche Musikgeschichte. Dokumente. Kriterien u. Meinungen*, 107–126; Theodor Wilhelm Werner, 'Agostino Steffanis Operntheater in Hannover', *Archiv für Musikforschung*, 3, (1938): 65–79.

⁴⁹ Fischer, 16. Philip Keppler, "Agostino Steffani's Hannover Operas and a Rediscovered Catalogue," in *Studies in Music History: Essays for Oliver Strunk*, ed. Harold Powers

would be conceived for such a large venue—around 1300 seats (see Appendix 7, fig. 1). Hugo Riemann⁵⁰ suggests that this opera might not have been conceived and performed in the court theater but in the garden theater of Herrenhausen,⁵¹ 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.⁵²

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."⁵³ Based on this statement and on the consideration that *La Lotta* is a chamber production, the "kleine

(Princeton, N. J.: Princeton U.P.1968): 348. Also, Keppler recognizes that *La Lotta* and *Baccanali* are minor works.

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 Springwässern 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 May1689 to July 1690 with an expenditure of 1594 Thalers.]

⁵² Fischer, 10.

⁵³ Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 51; Sievers, *Hannoversche Musikgeschichte. Dokumente. Kriterien u. Meinungen*, 111. Sievers also believed that the construction of the garden theater in Herrenhausen started in 1689 and was finished early 1691.

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 model⁵⁷ 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 Keppeler remarked, "*La Lotta d'Hercole* and *Baccanalli* are minor, one-act works and both

⁵⁴ Sievers, *Hannoversche Musikgeschichte. Dokumente. Kriterien u. Meinungen*, 109. "Das französische Lustspiel gibt man in einem anderen Teil des Schlosses, auf einem ganz anderen Theater."

⁵⁵ Johann Mattheson, *Der Musikalische Patriot* (Hamburg, 1728): 182.

⁵⁶ Wallbrecht, 183; Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 57.

⁵⁷ George J. Buelow, "Opera in Hamburg 300 Years Ago," *The Musical Times*, vol. 119, no. 1619 (Jan., 1978): 26.

⁵⁸ Laure Gauthier, "Opéra baroque et identité culturelle nord-allemande. Le *Gänsemarktoper* de Hambourg, genèse et apogée (1648-1728)" (Ph. D. diss., Paris-Sorbonne, 2003): 941.

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. Operntexte (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 neu 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 1689.⁶⁴ 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.

⁶⁴ Georg Schnath, *Geschichte Hannovers im Zeitalter der 9. Kur und der englischen Sukzession 1674-1714*, 5 Vols (Leipzig and Hildesheim: August Lax, 1938-1982): 492–500.

2. "Divertimento Drammatico"

According to Colin Timms' catalogue of Steffani's operas,⁶⁵ 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 Theatro 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"⁶⁶ 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 tragicomica musicale*,

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.⁶⁷ 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"⁶⁸ 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,⁶⁹ "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

⁶⁷ Rosand, 34–36.

⁶⁸ Hubert Unverricht and Cliff Eisen, "Divertimento," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07864> (accessed June 2, 2011).

⁶⁹ Lorenzo Bianconi and Thomas Walker, "Production, Consumption and Political Function of Seventeenth-Century," in *Early Music History*, vol. 4 (1984): 252.

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

⁷⁰ Angelo Solerti, *Musica, Ballo e Drammatica alla Corte Medicea dal 1600 al 1637. Notizie tratte da un Diario con appendice di testi inediti e rari*, Ristampa dell'edizione di Firenze, 1905, (Forni Editore, Bologna, 1969); Angelo Solerti, *Gli albori del Melodramma*, Vol I, II, and III, Reprografisher Nachdruck der Ausgabe Milano, Palermo, Napoli, 1904, (Geor Olms Verlag, Hildesheim, 1969).

⁷¹ Irene Alm, "Pantomime in Seventeenth-century Venetian Theatrical Dance" in *Creature di Prometeo. Il ballo teatrale dal divertimento al dramma*, Studi offerti a Aurel M. Milloss, Fondazione Cini, (Firenze: Leo S. Olschki, 1996): 87–102.

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'."⁷⁴

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."⁷⁵

stage work."

⁷⁴ James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau*, rev. ed. (New York: W. W. Norton, 1981): 183.

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 Beaujoyeux 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 *divertissement* 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*.⁷⁶

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."⁷⁷

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.

⁷⁶ Nathalie Berton-Blivet, *Le Petit opéra (1668-1723). Aux marges de la cantate et de l'opéra*, (Phd. Diss., Université François Rabelais de Tours, 1996): 2–3.

⁷⁷ Anthony, *French Baroque Music from Beaujoyeux to Rameau*, 186–187.

Steffani, Sophie Charlotte tells the composer about her *divertissements* in one-act composed in collaboration with Bononcini.⁷⁸

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.⁷⁹

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

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.⁸⁰ He was highly regarded by his contemporaries, being fluent in Latin, French, German and Italian.⁸¹ Besides Steffani, Pietragrua and Handel apparently set his verses to music as well.⁸²

3.2. Synopsis

⁸⁰ 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).

⁸¹ 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.

⁸² Based on the analysis of the manuscripts of Handel's Hanoverian duets, Donald Burrows says that Mauro's authorship of the literary texts of the duets is only a possibility. Donald Burrows, "Handel and Hanover," in *Bach. Handel. Scarlatti: Tercentenary Essays*, ed. Peter Williams (Cambridge: Cambridge University Press, 1985): 54–59.

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,⁸³ 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*

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*.⁸⁴ 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:⁸⁵

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 Osthoffit is the idea of carnival disguise, for Sternfeld it is the search for a kind of humanistic festivity from Poliziano on."

⁸⁵ Ovid, trans. Michael Simpson, *The Metamorphoses of Ovid, translated with introduction and commentary by Michael Simpson*, (Amherst: University of

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.

Massachusetts Press, 2003): 147.

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.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,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:

Hercule (Alcides), god, the son of Zeus and Alcmena	<i>Soprano</i>
Deianira, princess of Calydon	<i>Soprano</i>
Achelous, river-god, son of Neptune	<i>Alto</i>
Eneo, king of Calydon, father of Deianira	<i>Alto</i>

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.

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 chœurs, 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 splendid 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 give 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 singers⁸⁹ 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*.

⁸⁹ 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 abba form), arias in alternation with instrumental ritornellos, aria del ballo or aabb, arias in open form, and ostinato arias.

In *Polymath of the Baroque*,⁹⁰ 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.⁹¹ 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*.

⁹⁰ Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 350.

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.

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, quaternari 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.

Measures	1–3	4–12	13–15	16–21	(1–13)
Instrumental/ Vocal Sections	Rit	Verses 1–2	Rit	Verses 3–5	
Structural Sections	A			B	da capo
Harmonic Structure	I: F			I: C	I: F
Time Signature	4/4				
Notes		Verses 1 and 2 are repeated three times)		Verse 5 is repeated three times. The word "velen" [poison] is extended.	

The imitative texture of the string accompaniment is presented only in part A. By contrast, only continuo instruments accompany part B.

Faretrato 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 *Faretrato 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 | 8. Dolce penar |
| 2. Amante Core | 9. Per un bel viso |
| 3. Non è più Amore | 10. Che il Paradiso |
| 4. Per te sever. | 11. Poi sa donar. |
| 5. Sgombra le nubi del sospetto | 12. Puote un momento di gioire |
| 6. Speme serena del diletto | 13. Secoli interi di martire |
| 7. E del piacer | 14. Ristorar. |

Measures	34–37	38–42	43–46	47–51	52–55	56–59	60–64	65–69
Instrumental/ Vocal Sections	Verse 1–4	Verse 5–7	Rit	Rit	Verse 8–11	Rit	Verse 12–14	Rit
Orchestration	voice and bc.		2 fl, bc.		voice and bc.	4-part	voice and bc.	4-part
Structural Sections	a : with repetition	b : with repetition	a : with repetition	b : with repetition	a	a	b	b
Harmonic Structure	I: F	V:	I	V	I	I	V	V
Time Signature	3/4							

3.7.3. Ostinato Aria: *Cedo Vinto* (scene 20, p.205)

In this aria, Achelous laments his defeat and announces his return to the sea, where he will hide with shame. By using an ascending fragment of scale as ostinato figure, Steffani might have intended not only to describe the waves of the sea, but also make a parody of the passacaglia descending bass, traditionally used in laments of seventeenth century as a heritage from Monteverdi's *Arianna*.⁹³

The harmonic construction and the cadential movements imply that this aria was constructed under a cyclic form (aba), as we notice in the analysis below.

Voice, basso continuo

3/2, F, *ottonari piani* (verses 1 to 4), *settenari tronco* (verses 5 to 6), and *endecassilabi piani* (7 to 8)

⁹³ Bianconi, "Production, Consumption and Political Function of Seventeenth-Century," 253.

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

Measures	51–60	61–68	69–79	80–84	85–92	93–103	104–107
Instrumental/ Vocal Sections	verses 1–2	verses 3–4	verses 5–6	verses 7	verse 8	verse 8	
Structural Sections	a1	a2	a3	a4	a5	a6	coda
	A		(B)			A'	
Harmonic Structure	I: F	I: C	I: F, d	i: d	I: C	I: F	
Time Signature	6/4						

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 recitative, 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 Deianira.

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):

ENE0

fi - glia ca - ra o - ve t'as - con - di

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

22 *Violino*

Deianira

I - dol mi - o do - ve t'ag - gi - ri do - ve

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

Measures	1–2	3–4	5–6	7–11	12–15
Instrumental/ Vocal Sections	verse 1	verse 2	verse 3	verse 4	verse 1
Structural Sections	a	b			a'
Harmonic Structure	i: d	III	i: d	i: a	i: d
Time Signature	3/2 (6/2)				
Notes			Utilisation of a leap of 8ve for the word "grido!" [I cry]	Repetition of "tu non m'odi" [you don't hear me] and "ò non respondi" [or you don't answer]	Repetition of "ove"

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

Measures	59–61	62–69	69	70–76	77–98	99–106	107	108–103	114–117
Instrumental/ Vocal Sections	Rit	verse 1–2	Rit	verse 2–3	verses 5–9	verses 10–11	Rit	verse 10	Rit.
Structural Sections	a		a'		b	c			
Harmonic Structure	I: F			I: C	I: C, F	I: F, d		I: F	
Time Signature	4/4				3/4	1, 3/2			
Notes		Expansion of "m'avventa"		Expansion of "presenta"				Expansion of "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 diletto,
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.

Measures	51–54	55–58	59–61	62–65	65–69	70–78
Instrumental/ Vocal Sections	verses 1–2	verses 3–4	verse 5+6	verse 7	verse 7	Rit
Structural Sections	a	b	c			c'
Orchestration	Achelous	Eneo	both			2vl, bc.
Harmonic Structure	I: C	I: G			I: C	(I: C)
Time Signature	4/4		3/2			(3/2)
Notes			point of imitation	point of imitation	point of imitation	point of imitation at the beginning

IV. Editorial Issues

1. Sources

According to the Colin Timms⁹⁴ 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 Preussischer Kulturbesitz, and the other in Munich, at the Bayerische Staatsbibliothek, Musikabteilung. A facsimile of the opera was published by the Garland Edition,⁹⁵ 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*⁹⁶ 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

⁹⁴ Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 330.

⁹⁵ Joyce L Johnson and Howard E. Smither, *La Lotta D’Hercole Con Acheloo*, Handel sources, vol. 9, preface by Howard E. Smither (New York: Garland Publications, 1986), facsimile edition.

⁹⁶ Riemann, A. Einstein, and A. Sandberger, eds. “Agostino Steffani: Ausgewählte Werke, 2. und 3. Teil”, *DTB*, Jg. 11 und 12, Bd. 2, Leipzig: Breitkopf & Härtel, 1911 und 1912.

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,⁹⁷ 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

⁹⁷ Ibid., ix.

referendum to Herr Hofrath Wilken, the royal chief librarian, he does confirm the possession of Steffani's opera in his collection.⁹⁸

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.⁹⁹ In his catalog of works,¹⁰⁰ *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,¹⁰¹ 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.¹⁰² Another possibility would be that Steffani's operas were brought

⁹⁸ Klaus Engler, "Georg Poelchau und seine Musikaliensammlung. Ein Beitrag zur Überlieferung Bachscher Musik in der ersten Hälfte des 19. Jahrhunderts," Ph.D. diss., (Reutlingen-Betzingen, 1984): 130. "Hierher gehören auch die theatralischen Arbeiten eines Reinhard Kayser, des Abbate Stephani (Händels Vorgänger in Hannover)[...]" [The theatrical works by Reinhard Kayser, by abbot Stephani (Handel's successor in Hanover) belong to hier [the collection] [...].

⁹⁹ Richard D. Green, "Thibaut, Anton Friedrich Justus," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27827>, accessed March 25, 2011.

¹⁰⁰ Anton Friedrich Justus Thibaut, *Verzeichniss der von dem verstorbenen Grossh. Badischen Prof. der Rechte und Geheimenrathe Dr Anton Friedrich Justus Thibaut hinterlassenen Musikaliensammlung, welche alsein Ganzes ungetrennt veräussert werden soll* (Heldelberg: Karl Grood, 1842): 31.

¹⁰¹ 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 Publications, 1986).

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.¹⁰³

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.¹⁰⁴ The first one is a catalogue without provenance, date and total contents mentioned by Georg Fischer and Chrysander,¹⁰⁵ 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*,¹⁰⁶ 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.

¹⁰³ Marles, 66; Keppler, 341.

¹⁰⁴ Keppler, 349;.

¹⁰⁵ Ibid., 344; Chrysander, 309–77.

¹⁰⁶ 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 L15.¹⁰⁷

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 A¹⁰⁸

¹⁰⁷ Colin Timms, "Gregorio Piva and Steffani's Principal Copyist," in *Source Materials and the Interpretations of Music: A Memorial Volume to Thurston Dart, 169–90*, edited by Ian Bent (London: Stainer & Bell, 1981): 181–182.

¹⁰⁸ *Ibid.*, 175.

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fida scorta e' la Costan =
scorta e' la Costan = za e tra' sco =
 = = = *za fida scorta e' la Costan =*
gli dei martiri

Plate X (c) The hand of scribe A.

Ex. 4. L14

porta ti = porta il fa = to. Ma' tu

Ex. 5. L15

porta ti = = porta il fa = to Ma' tu

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*.

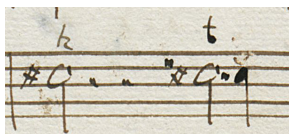
Other textual discrepancies may be found throughout the sources, as for example, the heading "*Symphonia*" in Be, where the other lists "*Ouverture*," but the textual similarities seem to play the most important role for tracing the manuscripts filiations. Except for small details, such as abbreviations, 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

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.

¹¹¹ Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music, with Special Emphasis on J.S. Bach*, 3rd edition with corrections (Princeton University Press, 1983).

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.

¹¹² Ibid., 315.

¹¹³ Kenneth Cooper and Julius Zsasko, "Georg Muffat's Observations on the Lully Style of Performance," *Musical Quarterly*, 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,¹¹⁵ 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."¹¹⁶ The same way, a $24/16$ in common time means 24 sixteenth notes in time, equivalent to 6 triplets sixteenth notes per beat.

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*.¹¹⁷ 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.¹¹⁸

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.

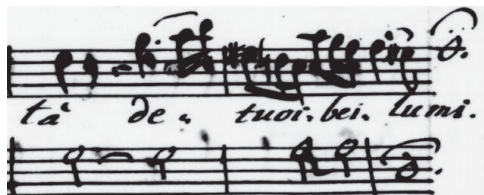
The incidence of continuo figures in Mu also explains the large amount of tied equal notes in the bass line of the manuscripts in London. Where the notes are not tied for

¹¹⁷For more information on French terms, see Mary Térey-Smith, "Orchestral Practice in the Paris Opéra (1690-1764), and the Spread of French Influence in Europe," *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 31, Fasc. 1/4 (1989): 81–159.

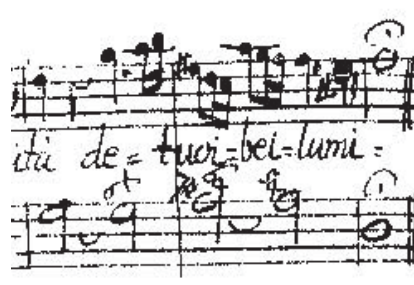
¹¹⁸For more information on French musicians at the court of Hannover, see Marles, 16; Timms, *Polymath of the Baroque: Agostino Steffani and his Music*, 46–47, 206; and Sievers, *Die Musik in Hannover*, 50.

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

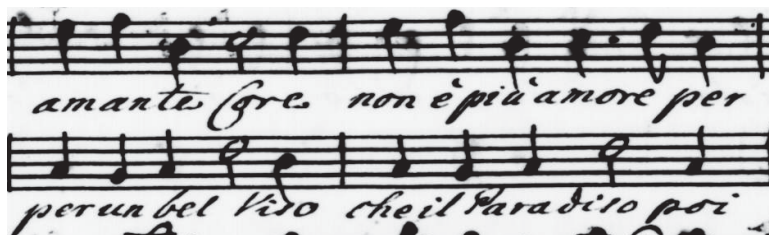


Ex. 9. Mu, scene 1



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.

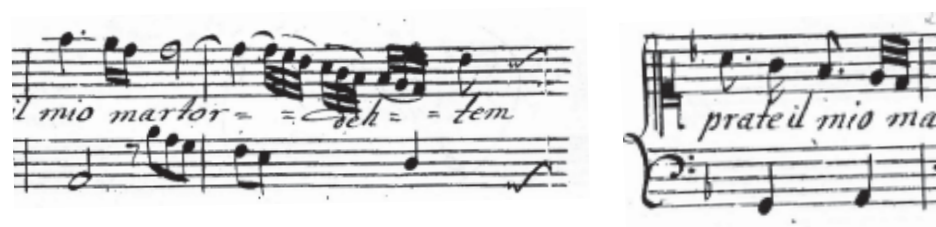
Ex. 10. L14, scene 11, m. 36¹¹⁹

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



Ex. 14. L14, 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.¹²⁰

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.

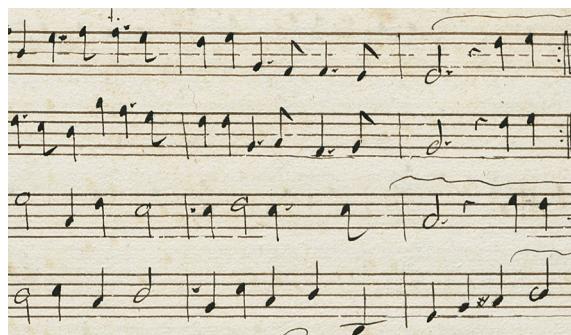
¹²⁰ However, this procedure might be questionable because Steffani seems to have been extremely precise concerning the indication of triplets. In his opera *Le Rivali Concordi*, he changes time signature in the middle of the bar to indicate change of proportion, that is, from duplets to triplets, as 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.



Ex. 15. L15, scene 16, final bars

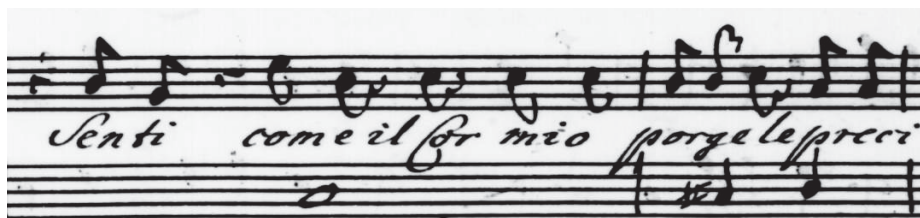


Ex. 16. Be, scene 16, final bars



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*.¹²¹ 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.¹²² 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*

¹²¹ Giovanna Gronda and Paolo Fabbri, eds, *Libretti d'opera italiani dal Seicento al Novecento* (Milan: Mondadori, 1997): 1809.

¹²² 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

¹²³ Fully applicable in the text edition of *La Lotta* are Gronda’s rules 1 (scene 1, *Jncognito velen* [Incognito velen] scene 2, *Che udi?* [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* events¹²⁷
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's 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 categories¹³¹
10. conservation of apostrophe, as in scene 4, *Non v’ha piu che temer* or scene 6, *Il giubilo, e’l contento*¹³²

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’aggettivo 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 mythological 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 declamation¹³³
13. expansion of abbreviations in the original text
14. preservation of ancient verbal forms¹³⁴

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

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 scriventi dei secc. XVI–XVII, invece, la distinzioni 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: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)¹³⁶

2.2. Editorial Procedure of the Musical Sources

The editorial procedures of the music list:

1) *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) *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.

¹³⁵ Migliori, 408.

¹³⁶ *Accademia della Crusca*, database online, available from <http://www.accademiadellacrusca.it/index.php>; Internet, accessed 22 March 2011.

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

<i>Scene numbers</i>	<i>Settings and Ballets</i>	<i>Dramatic shifts</i>
1 2 3 4 5 6	First setting Ballets	<i>Exposition</i> of the conflicts among the four characters.
7 8 9 10 11 12 13 14 15 16	Change of setting Ballets	<i>Development</i> of the conflict. Personal expression of Deianira and Hercules' feelings. Characterized by recitative style, with arioso passages and open form arias. Addition of Eneo's conflict. Deianira's proposal of a contest.
17 18 19 20 21	Change of setting Ballets	<i>Denouement</i> . Emotional preparation for the climax. Climax: fight and defeat of Achelous.

Appendix 2. Table of Dramatic and Musical Numbers

<i>Scenes and characters</i>	<i>Detailed synopsis (with staging)</i>	<i>Structure of the scenes</i>	<i>Tonality and time signature of the arias</i>	<i>Instruments</i>
<i>Calydon and its surroundings, where runs the river Achelous</i>				
OVERTURE			Dm, 2/2, 3/4	4-part orchestra
1 Deianira, Hercules	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.	1. Recitative (D, H) 2. Aria da capo (H) 3. Recitative (D) 4. Aria dal segno (D) 5. Recitative (D, H)	Dm, C Em, C	voice, bc. voice, strings, bc.
2 Achelous Deianira Hercules	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.	1. Recitative (A, D, H) 2. Aria aabb (H)	DM, 6/8	voice, bc.
3 Achelous Deianira	Deianira does not accept his feelings for her, arguing that she could not get married without her father's consent.	1. Recitative (A, D) 2. Aria da capo (D)	FM, C	voice, vl, fl, bc.
4 Achelous	Achelous is uncertain of Deianira's feelings but he believes that the king Eneo cannot deny his daughter to a son of gods.	1. Recitative 2. Aria ritornello/ da capo	BbM, C	voice, strings, bc.
5 Eneo Achelous	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.	1. Aria aba (E) 2. Recitative (E, A) 3. Duet (E,A) + Ritornello	Dm, C+3/2 CM, C+3/2	voice, bc. voice, bc. + 2 vls, bc.

6 Achelou and the Naiades (dancers)	Achelous, with contentment about his marriage-to-be, calls the Naiades to celebrate it with dance.	1. Recitative 2. Aria del ballo – aabb (A) 3. <i>Air pour les ninfes du fleuve</i> (continuation of the aria above) 4. <i>Gigue</i> 5. <i>Sarabande</i> 6. (the <i>gigue</i> is retaken)	GM, 2/2 GM, 2/2 GM, 6/8 GM, 3/4	voice, bc. 4-part orchestra 4-part orchestra 4-part orchestra
7 Hercules	Hercules arrives at the end of the ballet and assumes Achelous commemorates his engagement with Deianira. Furiously, he curses Deianira, Acheloo and Eneo.	1. Recitative (with arioso) 2. Aria abc	FM, C, 3/4, 3/1+1/2	4-part orchestra (with winds)
Entrance of Eneo's palace				
8 Deianira	Deianira waits for Hercules' retour, complaining with Cupid about her destiny.	1. Recitative (with arioso) 2. Ritornello + aria ab (D)	Dm, 6/4, 3/6	Ritornello (a 4), aria: voice, bc.
9 Deianira Eneo	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.	1. Recitative (D, E) 2. Aria (E)	DM, C	4-part orchestra
10 Achelous, Deianira, and Hercules (hidden)	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.	1. Duetto da capo (D, A) 2. Recitativo (H, A, D)	DM, 3/4	2 fls., bc.
11 Achelous Hercules	Achelous complains with the gods about Deianira's indifference in relation to	1. Aria (A) 2. Recitative (H, A) 3. Aria ritornello (H)	CM, C FM, 3/4	voice, bc. voice, bc.; 1st

(hidden)	him. Hercules rejoices hopeful.			Rit. = 2 obs., bc.; 2nd Rit = 4-part orchestra
12 Eneo	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.	1. Recitative 2. Aria aba	CM, 3/2	voice, bc.
13 Achelous Eneo Hercules	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).	1. Recitative (A, E, H)		
14 Deianira and th above	Deianira announces that she will marry the one who wins the other in a combat.	1. Recitative (D, E, H, A)		
15 Deianira Hercules	Deianira and Hercules declare love to each other.	1. Recitative (D, H) 2. Duetto da capo (D, H)	Em, C	voice, bc.
16 Deianira and the courisans (dancers)	Deianira asks the courtesans to dance for celebrating the expected victory of Hercules.	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	GM, 2/2 GM, 2/2 GM, C+3/4	voice, bc. 4-part orchestra 4-part orchestra
Royal garden with a ramification of the river Achelous				
17 Eneo	Eneo thanks the stars for his relief, after Deianira's announcement of the combat to settle the problem.	1. Recitative 2. Aria	CM, 3/1	voice, bc.

18 Deianira Eneo	Deianira expects Hercules to win but, if he is defeated, she agrees to marry Achelous.	1. Recitative (D, E) 2. Aria da capo (D)	Am, C+3/4, 3/6	voice, solo vl., bc.
19 Hercules Deianira	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.
20 Eneo Achelous Hercules Deianira	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.
21 Eneo Hercules Deianira	Eneo announces the marriage of Hercules and Deianira, calling the people to dance.	1. Recitative (E, H,D) 2. Aria aabb <i>Menuet</i> (D) 3. Aria aabb <i>Menuet</i> (H) = <i>Minuet</i> (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, 2/2	voice, bc. voice, bc. 4-part orchestra 4-part orchestra 4-part orchestra

Appendix 3. Table of Arias and Duets

Genre	Deianira	Hercules	Achelous	Eneo
Aria da capo	<i>Cara dolce speranza</i> (3) type b <i>Idol mio</i> (18), type a	<i>Adorate luci belle</i> (1), bc. only		
Aria dal segno	<i>Se' il mio seno</i> (1), type a			
Short aria aba			<i>Che si fa, vilipesa Deità</i> (11), bc. only	<i>Figlia cara</i> (5), bc. only <i>Giusto cielo</i> (12), bc. only
Aria ritornello		<i>Spera goder</i> (11), type d	<i>Alma gioisci</i> (4), type c	
Aria aabb (aria di ballo)	<i>Volate pur sinceri</i> (16), type c	<i>Sento in sen</i> (2), bc only	<i>Ferma costanza</i> (6), type c	
Aria in open form	<i>Troppo è dura lontananza</i> (8), type c	<i>La cerasta piu terribile</i> (7), type a		<i>Ov è il filo d'Arianna</i> (9), type a <i>L'universo è un vasto mar</i> (17), bc. only
Aria ostinato			<i>Cedo vinto</i> (20), bc. only	
Duet	<i>Aita fortuna</i> (10), type b <i>Soavissime catene</i> (15), bc. only <i>Faretrato Dio bendato = O di Gnido</i> (19), bc. only <i>Biondo Dio = Dio d'Amor</i> (21), type c	<i>Soavissime catene</i> (15), bc. only <i>O di Gnido = Faretrato Dio bendato</i> (19), bc. only <i>Dio d'Amor = Biondo Dio</i> (21), type c	<i>Già mi brilla il cor</i> (5), bc. only <i>Aita fortuna</i> (10), type b	<i>Già mi brilla il cor</i> (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.

Appendix 4. Critical Report of the Italian Text

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

Argomento:

sudetto = suddetto

1.

fiera = decapitalized¹³⁷

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 Petrarch 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

segua = seguiva

Havvi = avviare (start, litigate...)

Stelle! = this appears only in the libretto¹³⁸

domaro = domerò¹³⁹

guardo = sguardo

3.

genitori = decapitalized

sovra pensiero = sopra pensieri

dispor - disporre

nol = non lo

Adolcirò = addolcirò¹⁴⁰

Giubila ò cor = cor¹⁴¹

4.

Puole = può

5.

difendei = difesi

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.

¹³⁸ See final notes.

¹³⁹ Ibid.

¹⁴⁰ The correction of this word is based on the later appearance of "addolcisci" in the libretto and its corrected appearance in the scores.

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
 improvviso = improvviso
 solenniza = solennizza
 letifero = letale
 ben m'avvegio = m'avvegio¹⁴²
 Clava = Hercules' hammer
 Aletto = Alecto (one of the three furies)

8.

hebbe = ebbe (avere)
 havvi = 3rd person singular, subjunctive of *avvere*
 n'avvegio¹⁴³
 riveggia = 3rd person singular of verb *rivedere*¹⁴⁴
 traffiggesti = trafiggesti
 d'armi = darmi
 dié la destra = dia la destra
 riede = ancient form of imperative of *redire*; in Ariosto, ancient form of imperative of *ridere*

9.

riveggio¹⁴⁵
 nol = non lo
 viddi = vidi

10.

sovragiungere = sovra giungere
 indisparte = in disparte
 celarò = celerò¹⁴⁶
 Aita = aiuta
 i cari = it appears both *cari* and *care* in the L15
 deggio = devvo¹⁴⁷

¹⁴² Ancient form of the conjugation of the 1st person singular of the verb *avvedersi*.

¹⁴³ Ibid.

¹⁴⁴ Same case of “avvegio” in scene 7.

¹⁴⁵ Ibid.

¹⁴⁶ Same case of “domarò” and “domerò” in scene 2.

¹⁴⁷ Same case of “avvegio” in scene 7.

nieghi = neghi
 pensarò = penserò¹⁴⁸

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 = 2nd person singular, imperfect conjunctive
 avvanza = 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
 pazienza = pazienza

18.
 havrò = avrò
 tenzone = tenzione
 Clizia = Clizia

19.
 faretrato = Cupid¹⁴⁹
 Alcide's recitative, right after his air *Faretrato*: "odi" = lists "senti" in the score

¹⁴⁸ Same case of "domarò" and "domerò" in scene 2.

¹⁴⁹ See final notes.

20.

io ve'l presento = 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.

cò 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'amerò" (or maybe, io t'amerò), L14 and Munich "io t'amerò", 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 copyist 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

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

Manuscript. Library and Shelf Number	GB-Lbl: The British Library, Shelf No.: R.M.23.h.15	GB-Lbl: The British Library, Shelf No.: R.M.23.h.14	D-B: Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Musikabteilung, Shelf No.: Mus.ms. 21200	D-Mbs: Bayerische Staatsbibliothek, Musikabteilung, Shelf No.: Mus.ms. 1052
General characteristics	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, <i>Deian: ad Alcide</i> ; scene 3, M. 33, <i>Deia</i> ; scene 9, M. 1, <i>Deian</i> ; scena 15, M. 8, <i>Deian</i> ; scene 18, M. 10, <i>Deian</i> ; scene 19, M. 1 and 20, <i>Deian</i> .	No appearance of inverted stems. French violin clef on the top staff. Few appearances of continuo figures. Abbreviations of characters names: <i>Deian</i> ., <i>Alcid</i> . <i>Achel</i> ., <i>En</i> .	Use of mostly inverted stems. French violin clef on the top staff. Few appearances of continuo figures. Abbreviation of characters names: <i>Deia</i> ., <i>Alc</i> . or <i>Al</i> ., <i>Achel</i> ., <i>Ene</i> .	Use of mostly inverted stems. French violin clef on the top staff. Frequent use of continuo figures. Abbreviation of characters names: <i>Deia</i> ., <i>Alc</i> ., <i>Achel</i> ., <i>Ene</i> .
Manuscript physical description (RISM)	1 score: 78f., 22,5 x 32 cm Ink stains due to bleed-through.	1 score: 43 folios 23 x 34 cm Ink stains, as L15.	1 score: 49 folios 22 x 31 cm No ink stains.	1 score: 90 pages 26,5 x 31 cm, Occasional stains.
Title page:	La LOTTA d'HER-/COLE/CON/ACHELOO/ Divertimento Drammatico, per il Teatro D'Hannovera/ Nell'Estate del 1689.	La Lotta d'Hercole/ con/ Acheloo/ Divertimento Drammatico, per il Teatro d'Hannovera/ Nell Estate del/ 1689.	La Lotta d'Hercole con Acheloo/ di Agostino Steffani/Hannovera – MDCLXXXIX/ II 268	LA LOTTA d'ALCIDE con ACHELOO/ Drama/ per il Teatro d'Hannover/ l'anno 1689/ nell'Estate/ Musica del' Signor/ Abbate Stephani.
Descriptive page	Descriptive page: lists the 4 characters, the 3 changes of scenario and the 3 ballets. For more details, see Text and Translation.	Same as L15. Differently from L15, the descriptive page comes before the title page.	No descriptive page.	No descriptive page.
Overture	1. Subtitle: "Overture" 2. M. 13 until the end, 3/4 barred in 6/4 3. M. 15, vn. II,	1. Subtitle, as in L15 2. M. 13 until the end, same as L15 3. M. 15, vn. II, note 4: D	1. Subtitle: "Symphonia" 2. M. 4, vn. I: "t." 3. M. 8, vn. I, note 8: "t." 4. M. 13 until the	1. Subtitle: "as in L15" 2. Bc. figures stops at the 2 nd part of the overture. Exception: M. 23,

	note 4, wrong note: E		end, as in L15 5. M. 10, vn. I, different beaming from L15 and L14 6. M. 15, vn. II, note 4: D 7. M. 18, vn. I, note 3: “t.” 8. M. 21, vn. II, note 3 and 6: “t.” 9. M. 23, vn. I, note 1: “t.” 10. M. 29, vn. I, note 2, and vla, note 2: “t.”	bc., note 2: sharp 3. M. 3, vn. I, note 3: “t.” 4. M. 8, vn. I, note 3: “t.” 5. M. 13 until the end, 3/4 barred in 6/4 by continuous barlines and in 3/4 by discontinuous barlines 6. M. 15, as in L15 7. M. 18, vn. I, note 4 and 5: “t.”, vn. II, note 5: “t.” 8. M. 29, vn. I, note 2: “t.”
Scena 1	1. Subtitle: “Bosco irrigato dal fiume Acheloo/Deianira a seguita da una fiera. Alcide dalla parte opposta.” 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	1. Subtitle, as in L15 2. M. 4, as in L15 3. M. 14, Al., notes 1–3 and notes 4–6: no slurs 4. M. 21, Al., note 7, missing stem 5. M. 23, Al., extra beat but the layout is different from L15 6. M. 37, as in L15 7. M. 62, as in L15 8. M. 63, as in L15	1. Subtitle: “Bosco irrigato dal fiume Acheloo./Deianira fuggendo da una fiera che la segge. Alcide di alla parte oposta.” 2. M. 4, no staging instruction 3. M. 13, Al., notes 2–4: no slur 4. M. 14, Al., as in L14 5. M. 23, Al., no extra beats. Second half of the bar matches L14 6. M. 37, as in L15 7. M. 42, vn. I, “seul” 8. M. 47, vn. I, note 1: “seul”, note 5: “sous”; vn. II, note 1: “seul”. 9. M. 48, vn. II, note 1: “tous” 10. M. 48, vn. I, note 8, and vn. II, note 7: “t.” 11. M. 62, no bc. figure 12. M. 63, no bc. figure	1. Subtitle: “Boscho irrigato dal fiume Acheloo./Deianira fuggendo da una fiera che la segue. Alcide dalla parte oposta.” 2. Bc. figures written from M. 13 on. 3. M. 4, as in Be 4. M. 13 and 14, Al., as in Be 5. M. 23, as in L15 6. M. 37, as in L15 but bc. reads “7/3b” 7. M. 42, vn. I, note 1, vn. II, note 1: “seul” 8. M. 44, vn. I, note 1: “tous” 9. M. 47, vn. I, note 1, vn. II, note 1: “seul”; vn. I, note 6: “tout” 10. M. 48, vn. II, note 1: “tout” 11. M. 49, vn. I, note 2, vn. II, note 2: “seul” 12. M. 52, vn. I, note 4, vn. II, note 4: “tout”
Scena 2	1. Subtitle: “Acheloo, che sorge dal suo letto/ e li sudetti” 2. Bc. line: occurrence of tied identical	1. Subtitle, as in L15 2. Bc. line: as in L15 3. M. 2, as in L15 4. M. 9, as in L15 5. M. 31, Ac., text reads “io t’amerò” 6. M. 40, Al., note 1–5: no slur	1. Subtitle: “Acheloo, che vorge dall’ Alveo e dti” 2. Bc. line: no tied identical notes in the same measure 3. “Difesa”, which is	1. Subtitle: “Acheloo, che soge dall’ Alveo e detti” 2. Bc.: tied notes are justified by the change of bc. figures

	<p>notes in the same measure</p> <ol style="list-style-type: none"> 3. M. 2, bc, note 2: 8/5 as bc. figures 4. M. 9, Ac., note 1–5: natural 5. M. 31, Ac., text reads “io d’amerò” 6. M. 40, Al., note 1–3: slur 7. M. 55, text “al fin” added later 		<p>the last word of scene 1, is repeated next to the first system M. 2, no bc. figures</p> <ol style="list-style-type: none"> 4. M. 9, as in L15 5. M. 31, Ac., text reads “io domaro” 6. M. 33, text reads “che tormento” is between parenthesis 7. M. 37 “segue l’aria” 8. M. 40, Al., note 2–3, 4–5, 7–8, 9–10: slur 9. M. 52–56, lacks text 10. M. 54, Al., note 2–4, lacks slur 	<ol style="list-style-type: none"> 3. Continuo figures written from the beginning 4. M. 9, as in L15 but bc. reads “7/4/2” 5. M. 31, Ac., text reads “io t’amerò” 6. M. 40, Al. note 2–3: slur
Scena 3	<ol style="list-style-type: none"> 1. Subtitle: “Acheloo, e Deianira, che resta sopra pensiere” 2. M. 3, bc., note 2: lacks fermata 3. M. 5, bc., note 1: lacks fermata 4. M. 7, bc., note 1: lacks fermata; Ac., notes 1 and 2, lacks sharp 5. M. 33, bc., note 2: C 6. M. 35, End of the recitative, instruction reads “Segue l’aria” as an indication that the aria follows on the next page 7. M. 36, Aria, indication of instruments (flauto, violin) 8. M. 40, bc., notes 1–4: beamed 9. M. 44, bc., note 6: G 	<ol style="list-style-type: none"> 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 	<ol style="list-style-type: none"> 1. Subtitle: “Acheleo, Deianira” 2. M. 3, as in L15 3. M. 5, as in L15 4. M. 7, bc., as in L15., Al., note 1 and 2: sharp 5. M. 33, bc., note 2: F 6. M. 35, omitted “segue l’Aria” 7. M. 36, Aria, no indication of instruments; vn. I, note 2: “t.”, vn II, note 2: “t.” 8. M. 37, vn. I and vn II, note 5: “t.” 9. M. 38, vn. I, note 3: “t.”, vn. II, note 4: “t.” 10. M. 44, vn. I and vn. II, note 1: “t.”; bc., note 6: F 11. M. 47, De., note 8: “t.” 12. M. 48, vn. I, note 2: “t.” 13. M. 50, vn. I, note 4: “t.” 14. M. 54 and 55, De., completely different figuration 	<ol style="list-style-type: none"> 1. Subtitle: “Acheleo, Deianira” 2. M. 3, as in L15 3. M. 5, as in L15 4. M. 5, as in L15 5. M. 7, bc, as in L15, Al., as in L15 6. M. 33, bc., note 2: F 7. M. 35, as in L15 8. M. 36, Aria, as in L15; vn. I and vn. II, as in Be 9. M. 37, as in Be 10. M.38, vn. I: “t” 11. M. 44, vn. I, note 1 and 3, vn. II, note 1: “t” 12. M. 47, De., as in Be 13. M. 49, vn. I and II, note 5: “t” 14. M. 44, bc., note 6: G 15. M. 54 and 55, De., same figuration as in L15
Scene 4	<ol style="list-style-type: none"> 1. Subtitle: “Acheloo” 2. M. 4, Ac., note 7 reads “ci ha” 3. M. 9–13, 1st 	<ol style="list-style-type: none"> 1. Subtitle, as in L15 2. Only one written ritornello with the complete bass line appears. The 	<ol style="list-style-type: none"> 1. Subtitle, as in L15 2. As in L14, only one written ritornello with the complete bass line 	<ol style="list-style-type: none"> 1. Subtitle, as in L15 2. Continuo figures written from the

	<p>ritornello, bc., absence of bass line or rests until M. 12, indicating that the copyist forgot to write this line down.</p> <p>4. M. 8, Ac., note 1 and 2: slur</p> <p>5. M. 9, vn. I, notes 4–8: beamed</p> <p>6. M. 10, vn. I, notes 4–8: beamed</p> <p>7. M. 24–28, 2nd ritornello, bc., complete bass line</p>	<p>second ritornello, 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 re-copied, as in L15.</p> <p>3. M. 4, as in L15</p> <p>4. M. 8, Ac., as in L15</p> <p>5. M. 9, vn. I, as in L15</p> <p>6. M. 10, vn. I, as in L15</p>	<p>appears. The second ritornello, is omitted, remaining the instruction “Rittor. poi Alma gioisca”. However, part “a” of the da capo aria is not re-copied.</p> <p>3. M. 4., Ac., note 7 reads “v ha”</p> <p>4. M. 8, Ac., missing slur</p> <p>5. M. 9, vn. I, notes 4–5: beamed; notes 6–8: beamed</p> <p>6. M. 10, vn. I, notes 4–5: beamed; notes 6–8: beamed</p>	<p>beginning</p> <p>3. As in L15, the ritornello appears twice, fully written out. However, as in B, part “a” of the da capo aria is not re-copied.</p> <p>4. M. 4., as in L15</p> <p>5. M. 8, Ac., as in Be</p> <p>6. M. 9 and 10, vn. I, as in B</p> <p>7. M. 12, vn. II, note 8: “t”</p> <p>8. M. 27, vn. II, note 8: “t”</p>
Scene 5	<p>1. Subtitle: “Eneo e detto.”</p> <p>2. M. 1–15, 3/2, barred in 6/2</p> <p>3. M. 7, 3/2, barred in 3/2</p> <p>4. M. 15, barred in 9/2 (or it could also be seen as two measures, as this event falls between change of staff</p> <p>5. M. 29–31, note 1, bc.: missing notes</p> <p>6. M. 38, missing character name “Achelloo”</p> <p>7. M. 51 and M. 52, bc., notes 1–4 beamed together, in contrast to the same figure happening at M. 53 and 54</p> <p>8. M. 56, 57, and 58, bc., notes 1–2: beamed, notes 3–4: beamed</p> <p>9. M. 59, 3/2 barred in 6/2</p> <p>10. M. 65, barred in 9/2 (or it might be intended to be 2 bars of 3/2 and 6/2</p>	<p>1. Subtitle: “Eneo, e detto”</p> <p>2. M. 1–15, as in L15</p> <p>3. M. 7, 3/2, barred in 3/2</p> <p>4. M. 15, barred in 9/2</p> <p>5. M. 29–31, bc., as in L15</p> <p>6. M. 38, as in L15</p> <p>7. M. 51 and 52, bc., notes 1–2: beamed, notes 3–4: beamed</p> <p>8. M. 56, 57 and 58, bc., as in L15</p> <p>9. M. 59, as in L15</p> <p>10. M. 65, as in L15</p>	<p>1. Subtitle: “Eneo do.”</p> <p>2. M. 1–15, as in L15</p> <p>3. M. 7 is barred in 6/2 being grouped together with the first half next bar. The copyist moved the 2nd half of this bar (M. 8 of L15) the next measure, re-barring the remaining bars of the aria successively by 6/2 to M. 15.</p> <p>4. M. 29–31, note 1, bc., not missing notes</p> <p>5. M. 38, as in L15</p> <p>6. M. 51, bc., notes 1–4, beamed together</p> <p>7. M. 52, bc., as in L14</p> <p>8. M. 59, as in L15</p> <p>9. M. 60, Ac., note 4: “t.”</p> <p>10. M. 61, En., note 4: “tr”</p> <p>11. M. 65, barred in 6/2, same procedure described above (n. 3)</p> <p>12. M. 70, ritornello, indication of “seul” at the two upper parts</p> <p>13. M. 73, vn. I, notes 1, 3, and 5, vn. II,</p>	<p>1. Subtitle: “Eneo e detto”</p> <p>2. Continuo figures written from the beginning</p> <p>3. M. 1–15, 3/2 barred in 3/2 with discontinuous barlines and in 6/2 with continuous barlines</p> <p>4. M. 29–31, as in Be</p> <p>5. M. 38, not missing character name</p> <p>6. M. 51 – 55, bc., beam as in L15</p> <p>7. M. 56, 57, and 58, bc., notes 1–4: beamed</p> <p>8. M. 60, Ac. as in Be</p> <p>9. M. 61, En., as in Be</p> <p>10. M. 70, as in Be</p> <p>11. M. 73, vn. I, as in Be; vn. II, notes 1, 3 and 5, “t”</p> <p>12. M. 76, bc., same figures as in Be</p> <p>13. M. 77, vn. I, notes 1, 3, 5, vn. II, notes 1, 3, and 5: “t.”</p>

			<p>notes 3 and 5, “t.”</p> <p>14. M. 76, bc., note 4, written continuo figures “98/76”</p> <p>15. M. 77, vn. I, notes 3 and 5, vn. II, notes 1 and 3: “t.”</p>	
Scene 6	<p>1. Subtitle: “Achelloo”</p> <p>2. M. 10, Ac, note 7 to M. 11, Ac. note 1: slur</p> <p>3. M. 12, reads “Aria del Ballo”</p> <p>4. M. 15, Ac., note 3: score “del”</p> <p>5. M. 28, bc., note 3: D</p> <p>6. M. 29, reads “il tempo andante”. On the same spot of the instrumental doubling (M. 53) instruction reads “Lentem:”</p> <p>7. M. 35, missing “presto”</p> <p>8. M. 58, vla, note 1: C#</p> <p>9. M. 59, vn. II: B</p> <p>10. M. 60, vn. II, note 2, G</p> <p>11. M. 69, bc., note 1: C</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 10, as in L15</p> <p>3. M. 12, as in L15</p> <p>4. M. 15, as in L15</p> <p>5. M. 28, bc., note 3: D</p> <p>6. M. 35, end of the aria, missing staging instruction “si volta”</p> <p>7. M. 29, as in L15. On M. 53, the abbreviation is different: “Lentem^{le}”</p> <p>8. m. 35, as in L15</p> <p>9. M. 58, as in L15</p> <p>10. M. 59, vn. II: G</p> <p>11. M. 60, as in L15</p> <p>12. M. 69, as in L15</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 10, Ac., no slur</p> <p>3. M. 12, reads “Grave”</p> <p>4. M. 13, Ac., note 1: “t.”</p> <p>5. M. 15, Ac., note 3: score “nel”</p> <p>6. M. 16, Ac., note 1: “t.”</p> <p>7. M. 24, missing “presto”</p> <p>8. M. 28, bc., note 3: E</p> <p>9. M. 29, reads “il tempo d’an[dante]”</p> <p>10. M. 35, as in L15</p> <p>11. M. 36, reads “Lentement”; missing “Premier Air pour les ninfes de la Riviere”</p> <p>12. M. 37, vn. I, note 1: “t.”</p> <p>13. M. 40, vn. I, note 1: “t.”</p> <p>14. M. 48, missing “presto”</p> <p>15. M. 52, vn. II, note 5: “t.”</p> <p>16. M. 58, vla, note 1: C</p> <p>17. M. 59, as in L14</p> <p>18. M. 60, omitted “Gigue”, vn. II, note 2: F#</p> <p>19. M. 69, vn I, note 3: “t.”, bc., note 1: C#</p> <p>20. M. 75, vn. I, note 4: “t.”</p> <p>21. M. 82, vn. I, note 4: “t.”</p> <p>22. M. 86, omitted “Sarabande”, reads “Air pour les me sines”</p> <p>23. M. 89, vn. I and vn. II, note 1: “t.”</p> <p>24. M. 90, vn.I, note 2: “t.”</p> <p>25. M. 92, vn. I and vn. II, note 2: “t.”</p>	<p>1. Subtitle, as in L15</p> <p>2. Continuo figures written from the beginning</p> <p>3. M. 10, as in L15</p> <p>4. M. 12, reads “Aria”</p> <p>5. M. 13, Ac., as in Be</p> <p>6. M. 15, as in L15</p> <p>7. M. 16, Ac., as in Be</p> <p>8. M. 28, bc., note 3: E</p> <p>9. M. 35, as in L15</p> <p>10. M. 36, reads “Lentement” as in Be</p> <p>11. M. 37, vn. I, as in Be</p> <p>12. M. 39, vn. I, note 1: “t”</p> <p>13. M. 40, vn. I, as in Be</p> <p>14. M. 48, reads “viste”</p> <p>15. M. 45, vn. I, note 5: “t”</p> <p>16. M. 52, vn. II, as in Be</p> <p>17. M. 53, reads “le temps d’aparavant”</p> <p>18. M. 57, vn. I, note 3: “t”</p> <p>19. M. 58, vn. I, note 4: “t”, vla, note 1, as in L15</p> <p>20. M. 59, end of Premier Air, instruction reads “Si volta”, vn. II, M. 60, vn. II, note 2, as in L14</p> <p>21. M. 60, as in L15</p> <p>22. M. 69, vn. I, as in Be, bc., note 1, as in L15</p> <p>23. M. 75, vn. I, as in Be</p> <p>24. M. 82, vn.I, as in Be</p> <p>25. M. 86, vn. I,</p>

			<p>26. M. 93, vn. I and vn. II, note 1: “t.”</p> <p>27. M. 96, vn. I, note 2: “t.”</p> <p>28. M. 97, bc., note 1: “t.”</p> <p>29. M. 102, vn. I, note 2: “tr”</p> <p>30. M. 103, vn. I, vn. II and vla, note 1: “tr”</p>	<p>note 1: “t”</p> <p>26. M. 88, vn. I and vn. II, note 2: “t”, bc., note 2: “tr”</p> <p>27. M. 89, as in Be</p> <p>28. M. 90, as in Be</p> <p>29. M. 92, as in Be</p> <p>30. M. 93, as in Be</p> <p>31. M. 96, vn. I, as in Be</p> <p>32. M. 97, vn. I and bc., note 1: “t”</p> <p>33. M. 102, vn. I, note 2: “t.”</p> <p>34. M. 103, vn. I, vn. II and vla, note 1: “t.”</p>
Scene 7	<p>1. Subtitle: “Alcide, arriva sù ’l fine del Ballo”</p> <p>2. M. 15–M. 20, 3/8 barred in 6/8</p> <p>3. M. 21–22, note 1, bc., missing sharp</p> <p>4. M. 33, Al.: unusual beaming, avoiding tied notes (notes 1–4: beamed, notes 5–9: beamed); Al., note 10: #</p> <p>5. M. 35, Al., note 1-2, missing flat</p> <p>6. M. 36, bc., missing flat</p> <p>7. M. 41, bc., note 1: (-)</p> <p>8. M. 66, vn. I, notes 6–9, wrong notes FFCC; over these notes is marked “bb dd”</p> <p>9. M. 70, bc., the 2nd beat is like the 2nd beat of M. 71</p> <p>10. M. 76, bc., note 5, too many stains, notes are unclear:</p> <p>11. M. 99, time signature: 3, 1/2</p> <p>12. M. 110, vn. I, vn. II, missing “tous”</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 15–M. 20, as in L15; abbreviated “Prestiss:”</p> <p>3. M. 21–22, as in L15</p> <p>4. M. 33, as in L15</p> <p>5. M. 35, as in L15</p> <p>6. M. 36, as in L15</p> <p>7. M. 39, Al., notes 2–4: slur, as in L15</p> <p>8. M. 41, as in L15</p> <p>9. M. 66, vn. I, notes 6–9, corrected notes BBDD</p> <p>10. M. 70, as in L15</p> <p>11. M. 76, bc., clearly written</p> <p>12. M. 99, as in L15</p> <p>13. M. 101, vn. II, note 3: missing instruction “tous”</p> <p>14. M. 104, vn. I missing instruction “seul”</p> <p>15. M. 109, vn. I, missing instruction “seul”</p> <p>16. M. 110, vn. I, vn. II, missing “tous”</p> <p>17. M. 113, as in in L15</p> <p>18. M. 114, missing instruction “seul”</p> <p>19. M. 115, missing instruction “tous”</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 15–M. 20, as in L15; missing “Prestissimo”</p> <p>3. M. 21–22, bc., note 1: sharp</p> <p>4. M. 33, Al., missing an 8th note; Al., note 10: (-)</p> <p>5. M. 35, Al., note 1-2: not missing flat</p> <p>6. M. 36, as in L15</p> <p>7. M. 39, Al., missing slur</p> <p>8. M. 66, as in L14</p> <p>9. M. 70, as it is in the edition</p> <p>10. M. 76, as in L14</p> <p>11. M. 89, Al., note 4: “tr”</p> <p>12. M. 98, Al., note 4: “t.”</p> <p>13. M. 99, time signature: 3, 1/2; Al., note 4: “t.”; vn. I and vn. II, reads “seul”</p> <p>14. M. 100, vn. I and vn. II, note 1: “tr”; vn. II, note 2: “t.”</p> <p>15. M. 102, bc., note 2: “tous”, vn. I, note 4: “tr”, vn. II, note 3: “t.”</p> <p>16. Between M. 102 and 103, two blank pages, without stopping the numeration</p> <p>17. M. 108, vn. II: missing instruction “seul”</p>	<p>1. Subtitle, as in L15</p> <p>2. Continuo figures written from the beginning</p> <p>3. M. 11, missing staging instruction “rivolto alle Ninfe”</p> <p>4. M. 21–22, as in Be; missing subtitle “le caccia à furia nel fiume”</p> <p>5. M. 33, Al.: as in L15, but notes 1–9 are beamed together; Al., note 10: (-)</p> <p>6. M. 35, as in L15</p> <p>7. M. 36, as in L15</p> <p>8. M. 39, as in Be</p> <p>9. M. 66, as in L14</p> <p>10. M. 70, as in the edition</p> <p>11. M. 76, as in L14</p> <p>12. M. 89, Al., note 4: “t”</p> <p>13. M. 99, time signature: 3, 1/2; Al., note 4: “tr.”; vn. I, note I: “seul”</p> <p>14. M. 100, vn. I, note 1: “t”; vn. II, note 1 and 2: “t”</p> <p>15. M. 102, bc., as in Be; vn. II, note 3: “t”</p> <p>16. M. 103, vn. II,</p>

	13. M. 113, barred in 3/2		18. M. 109, vn. I, missing instruction “seul” 19. M. 110, vn. I and vn. II, missing “tous” 20. 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. 21. M. 114, bc., note 1: F 22. M. 115, bc., note 2, instruction “tous” 23. M. 116, vn. I and vn. II, note 3 and 5, “tr.”	note 2: missing instructions “seul” 17. M. 106, vn. I, note 1: “t” 18. M. 108, as in Be 19. M. 110, vn. I and vn. II, note 2: not missing “tous” 20. 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. 21. M. 116, vn. I and vn. II, note 3 and 5, “t.”
Scene 8	1. Subtitle: “Atrio del Palazzo d’Eneo/ Deianira” 2. M. 14, De., extra time: 8th A, B, quarter G; bc.: missing line 3. M. 15, key signature (natural sign) placed before note 3 4. M. 46, time signature: C, 6/4 5. M. 55, time signature: C, 6/4 6. 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 7. M. 85, De., missing key signature 8. M. 91, time signature 3/6 9. M. 102, De., missing fermata	1. Subtitle, as in L15 2. M. 14, as in L15; bc.: written note Bb 3. M. 15, as in L15 4. M. 46, time signature: 6/4 5. M. 55, as in L15 6. M. 73 and 75, as in L15 7. M. 73, De., notes 3–5: missing slur 8. M. 91, time signature 3/6 9. M. 102, De. and bc.: no fermata	1. Subtitle, as in L15 2. M. 14, De., note 1–2, 16th A,B, note 3, quarter G; bc., 8th Bb, quarter C 3. M. 15, as in L15 4. M. 44, De., note 11: “tr” 5. M. 46, as in L15 6. M. 53, vn. I, notes 3 and 5: “t.” 7. M. 55, time signature, as in L15 8. M. 73 and 75, as in L15 9. M. 73, De., notes 3–4: slur 10. M. 74, De., note 1: “t.” 11. M. 76, De., note 1: “t.” 12. M. 86, De., note 1 and 3: “t.” 13. M. 87, De., note 1: “t” 14. M. 91, time signature 3/6, instruction “Adagio” 15. M. 96, De., note 1: “tr”; note 4: “t” 16. M. 101, De., notes	1. Subtitle, as in L15 2. M. 14, as in Be 3. M. 15, as in L15 4. M. 44, De., note 11: “t” 5. M. 46, as in L15 6. Rare occurrences of bc. figures from M. 46 on 7. M. 53, vn. I and vn. II, notes 3 and 5: “t” 8. M. 55, as in L15 9. M. 73, as in L15 10. M. 73, as in Be 11. M. 74, as in Be 12. M. 76, as in Be 13. M. 77, vn. I, note 1: “t” 14. M. 86, as in Be 15. M. 91, as in Be 16. M. 96, De., note 1: “t” 17. M. 101, De., notes 1 and 2: “t” 18. M. 102, as in L15

			1, 2, and 4: “t.” 17. M. 102, as in L14	
Scene 9	<ol style="list-style-type: none"> 1. Subtitle: “Eneo, e detta” 2. M. 1 to M. 3, De. and En., written in separate staves 3. M. 11, De., 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 	<ol style="list-style-type: none"> 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 	<ol style="list-style-type: none"> 1. Subtitle: “Eneo e dta” 2. M. 1 to M. 2, as in L15 3. M. 11, as in L14 4. M. 12, change of key signature by cancelation of flats with naturals in the key signature 5. M. 17, En., note 4: “t.” 6. M. 36, as in L15 7. M. 49, vn. I, note 1: “t.” 8. M. 54, vn. I, matches L15 9. M. 55, vn. I, slurs matching the ones in L15; vn. II, notes 4–5 and 6–7, missing slurs 10. M. 67, vn. I, note 13, vn. II, note 11: “t.” 	<ol style="list-style-type: none"> 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 8. M. 49, vn. I and vn. II, note 1: “t” 9. M. 54 and M55, as in L15 10. M. 67, vn. I, note 13, vn. II, note 11: “t”
Scene 10	<ol style="list-style-type: none"> 1. Subtitle: “Achello, 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., 	<ol style="list-style-type: none"> 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 	<ol style="list-style-type: none"> 1. Subtitle: “Achello, Deianira et Alcide in disparte” 2. No indication of instruments or characters 3. M. 1 to 38, as in L15 4. M. 3, fl. II, note 8: “t” 5. M. 6, fl. I, note 1 and 3: “t” 6. M. 9, fl. I, note 3–4 and 5–6: slurred 7. M. 18, fl. II, not missing slurs 8. M. 21, fl. I and II, note 1: “t.” 9. M. 23, De., notes 7–8 and 9–10: not missing slurs 10. M. 24, 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 	<ol style="list-style-type: none"> 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 5. M. 2, fl. I, note 3: “t” 6. M. 3, fl. I and fl. II, note 8: “t” 7. M. 9, fl. I and fl. II, note 3–4 and 5–6: slurred 8. M. 17, fl. I, note 4: “t.” 9. M. 18, fl., as in Be; fl. II, note 3: “t” 10. M. 21, fl. I and fl. II, note 1: “t” 11. M. 23, as in L15

	<p>notes 2–3, 4–5, 7–8, and 9–10: missing slurs</p> <p>11. M. 35, Ac., wrong spelling “care”, notes 5–6 and 7–8: missing slurs</p> <p>12. M. 36, Ac., notes 5–6, 7–8, De., notes 3–4 and 5–6: missing slurs</p> <p>13. M. 50, bc., note 2, C flat to indicate C natural; Al., change of key signature</p> <p>14. M. 52, Ac., note 3, F flat to indicate F natural</p> <p>15. M. 54, Ac., change of key signature – use of flats to cancel sharps of the previous key signature</p> <p>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</p>		<p>12. M. 25, De., notes 2–3 and 4–5: not missing slurs</p> <p>13. M. 27, Ac., notes 2–3, 4–5, 7–8, and 9–10: not missing slurs</p> <p>14. M. 28, Ac., right spelling “care”</p> <p>15. M. 34, De., notes 2–3, 4–5, 7–8, and 9–10: not missing slurs</p> <p>16. M. 35, Ac., right spelling “cari”; notes 5–6 and 7–8, not missing slurs</p> <p>17. M. 36, Ac., notes 5–6 and 7–8, not missing slurs; De., notes 3–4: note missing slur, and notes 5–6: as in L15</p> <p>18. M. 50, as in L15</p> <p>19. M. 52, as in L15</p> <p>20. M. 54, Ac., change of key signature, without the use of flats to cancel sharps</p> <p>21. M. 60–61, missing text</p>	<p>12. M. 24, as in Be</p> <p>13. M. 25, as in Be</p> <p>14. M. 27, Ac., notes 2–3, 4–5, as in Be; notes 7–8, and 9–10: missing slurs</p> <p>15. M. 28, as in Be</p> <p>16. M. 34, as in Be</p> <p>17. M. 35, as in Be</p> <p>18. M. 36, Ac., notes 5–6 and 7–8, De., notes 3–4 and notes 5–6: not missing slurs</p> <p>19. M. 50, as in L15</p> <p>20. M. 52, as in L15</p> <p>21. M. 54, as in L15</p>
Scene 11	<p>1. Subtitle: “Achelloo, Alcide, in disparte”</p> <p>2. M. 25, bc., note 1, missing stem</p> <p>3. M. 34 to the end, Menuet, 3/4 barred in 6/4</p> <p>4. M. 36, Al., note 3, excess of letters in a single note</p> <p>5. M. 37, Al., text (probably “seguir”) is scratched out to agree with “Sever” in the</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 25, bc., note 1, whole note instead of two tied half notes</p> <p>3. The modern Fr. spelling “hautbois”. The word “haubois” appears in Jean Hotteterre’s “Traité de la musette” (1672)</p> <p>4. M. 34 to the end, Minuet, different layout: M. 34–42, the 2nd verse is included under the bc. line. After that, follows the 3-part</p>	<p>1. Subtitle: “Achelloo, Alcide in dispe.”</p> <p>2. M. 25, as in L14</p> <p>3. M. 32, Al., note 3: “t”</p> <p>4. M. 34 to the end, Minuet, as in L15. Exceptions: M. 41, barred in 3/4, then M. 41, beats 4–6, plus M. 42, beats 1–3, barred in 6/4. This solution was probably chosen to allow the piece to end on the strong syllable of “piacer”. The</p>	<p>1. Subtitle, as in L15</p> <p>2. Rare occurrences of bc. figures</p> <p>3. M. 25, as in L14</p> <p>4. M. 34 to the end, 3/4, barred in 3/4 with discontinuous barlines, and in 6/4 with continuous barlines</p> <p>5. M. 34, Al., note 1: “t”</p> <p>6. M. 35, as in Be</p> <p>7. M. 37, as in Be</p> <p>8. M. 42, as in Be</p>

	<p>libretto</p> <p>6. M. 43, indication of instrument, “Haub.”, at both top staves</p> <p>7. M. 52, heading abbreviation: “2da.”</p> <p>8. M. 69, vn. I, vn. II, and vla., note 3: missing fermata</p>	<p>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</p> <p>5. M. 36, as in L15</p> <p>6. M. 37, Al., text “Seguir”</p>	<p>same happens with the 2nd verse: M. 63 is barred in 3/4. All the instrumental ritornellos are barred in 3/4.</p> <p>5. M. 35, Al., note 4: “tr”</p> <p>6. M. 37, Al., note 2: “t”</p> <p>7. M. 41, barred in 3</p> <p>8. M. 42, Al., note 2: “t”; missing staging instruction “si volta subito”</p> <p>9. M. 43, no indication of instruments</p> <p>10. M. 44, ob. I, note 4: “tr”</p> <p>11. M. 47, ob. I, note 1: “tr”</p> <p>12. M. 48, ob. I, note 4: “t.”</p> <p>13. M. 49, ob. I, note 1: “t.”</p> <p>14. M. 51, ob. I, note 3, ob. II, note 2: “t”</p> <p>15. M. 52, no heading</p> <p>16. M. 55, Al., note 2: “t.”</p> <p>17. M. 56, vn. I, note 1: “tr”</p> <p>18. M. 59, vn. I, note 2: “t.”</p> <p>19. M. 65, vn. I, note 1: “t.”</p> <p>20. M. 66, vn. I, note 4: “t.”</p> <p>21. M. 67, vn. I, note 1: “t.”</p> <p>22. M. 69, vn. I, note 3, vn. II, note 2: “t.”</p>	<p>9. M. 43, instruments are listed (from top to bottom): flute, flute, basson</p> <p>10. M. 44, ob. I, note 4: “t”</p> <p>11. M. 47, ob. I, note 1: “t”</p> <p>12. M. 48, as in Be</p> <p>13. M. 49, as in Be</p> <p>14. M. 51, as in Be</p> <p>15. M. 52, heading, as in L15</p> <p>16. M. 57, vn.. I, note 4: “t”</p> <p>17. M. 59, as in Be</p> <p>18. M. 61, Al., note 4: “t”</p> <p>19. M. 62, Al., note 1: “t”</p> <p>20. M. 65, as in Be</p> <p>21. M. 66, as in Be</p> <p>22. M. 67, as in Be</p> <p>23. M. 69, vn. I, note 3: “t”</p>
Scene 12	<p>1. Subtitle: “Eneo”</p> <p>2. M. 9, bc., a flat on A iat the beginning of the bar, possibly to indicate that the 7th of the chord should be flat</p> <p>3. M. 20–23, 3/2 barred in 6/2</p> <p>4. M. 24–45, barred in 3/2</p> <p>5. M. 45, bc., missing fermata</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 9, as in L15</p> <p>3. M. 20–23, as in L15</p> <p>4. M. 24–45, as in L15</p> <p>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,</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 9, no flat indication</p> <p>3. M. 10, bc., note 1, natural, En., note 2, natural</p> <p>4. M. 20–45, 3/2 barred in 6/2</p> <p>5. M. 26 and 27, as in L15</p> <p>6. M. 36, En., note 1: “t.”, notes 1–3: no slur</p> <p>7. M. 45, as in L14</p>	<p>1. Subtitle, as in L15</p> <p>2. Rare occurrences of bc. figures until M. 29</p> <p>3. M. 9, as in Be</p> <p>4. M. 20 to the end, 3/2 barred in 3/2 with discontinuous barlines and in 6/2 with continuous barlines</p>

		6. the way it is in L15 M. 45, bc., not missing fermata		5. M. 36, as in Be 6. M. 45, as in L14
Scene 13	1. Subtitle: “Achelloo, Eneo, et Alcide” 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., 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, as in L15 5. M. 36, Al., not missing character name	1. Subtitle: “Achelloo Eneo poi Alcide” 2. M. 22, as in L14 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 8 th note, suggesting <i>atacca</i> from the other scene 3. M. 4, 2/4 4. M. 5 and 6, Ac. and Al, split in two staves 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 staves	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: “Deianira e d[ti]” 2. M. 1, as in L15 3. M. 4, as in L15 4. M. 5 and 6, as in as in L15 5. M. 6, bc., note 2, not missing sharp 6. M. 18–20, not missing text parentheses 7. M. 19, De., notes 4–8, beamed together with no slur 8. M. 21, as in L15	1. Subtitle, as in L15 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 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
Scene 15	1. Subtitle: “Deianira, et Alcide” 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: “Deianira Alcide” 2. M. 6, not missing character name 3. M. 15–36, varies inconsistently between groups of 4 or 2 notes beamed together 4. M. 30, De. and Al.: no fermata 5. M. 31, bc., note 1: no fermata 6. M. 33, De., as in L15 7. M. 34, as in L15	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

			8. M. 36, De., note 2, Al., note 2, "d'Amor"	2: "d'amor", Al., note 2: "d'Amor"
Scene 16	<ol style="list-style-type: none"> 1. Subtitle: "Deianira" 2. M. 6, De., note 10: "tr." 3. M. 20, De., note 2: missing # 4. M. 25, heading "La 2da", referring to the second strophe of the aria 5. M. 36, De., note 2: missing # 6. M. 41, subtitle "Premr. Air pour les Gens de Cour/ Bourré" 7. M. 43–46, bc., the copyist jumped M. 43, writing the wrong line until M. 46, where the pitches are adjusted in order to return to the right melody 8. M. 54, vn. I, notes 1–6, unclear 9. M. 55, vn. I, note 1 and 2, unclear 10. M. 58, subtitle "2me Air pour les mesmes" 11. M. 58–74, time signature C and 3/4, barred in 6/4. Exceptions: M. 64, 1st ending, in 3/4 12. M. 60, vn. I, note 1, unclear 13. M. 65, bc., note 1: F# 14. M. 71, vla, note 4: E, note 5: C 15. M. 73, 6/4 barring with the 1st ending starting before in the middle of the bar 	<ol style="list-style-type: none"> 1. Subtitle, as in L15 2. M. 6, as in L15 3. M. 8–25, Aria del Ballo, the second strophe, which is set to M. 25–41 in L15, is written under the bc. staff. No heading "2da" is found. 4. M. 20, as in L15 5. M. 36, as in L15 6. M. 40, omitted staging instruction "Volti" 7. M. 41, subtitle "1r. Air pour les Gens de Cour/Bourré" 8. M. 43–46, as in L15 9. M. 54 and 55, vn. I, all notes are clear 10. M. 58, subtitle "Second Air pour les mêmes" 11. M. 58–74, as in L15 12. M. 65, as in L15 13. M. 71, as in L15 14. M. 73, as in L15 	<ol style="list-style-type: none"> 1. Subtitle, as in L15 2. M. 6, as in L15 3. M. 15, De., note 4: "t." 4. M. 20, as in L15 5. M. 25, omitted heading 6. M. 36, as in L15 7. M. 41, subtitle "Premier Air pour les gens de Cour"; omitted "Bourée" 8. M. 45, bar included later 9. M. 48, vn. I, note 4: "t." 10. M. 52, vn. I, note 4: "t." 11. M. 53, vn. I, note 1: "t." 12. M. 56, vn. I, note 4: "t." 13. M. 58, subtitle "Seconde Air pour les mêmes" 14. M. 58–74, as in L15 15. M. 59, vn. I, note 1: "t." 16. M. 63, vn. I, note 2: "t." 17. M. 64–65, bc.: erased first staff line. This might have confound the copyist, M. 64, note 6, he probably intended an A, creating a leap of 8ve, as in the other sources. 18. M. 65, bc., note 1: D 19. M. 65, 2nd ending, barred in 3/4; second half of the same measure on, barred in 6/4 20. M. 68, vn. I, note 5: "t." 21. M. 70–73, different counterpoint, compared to the other sources 22. M. 71, vla, note 4: F#, note 5: B 23. M. 73, bc., note 6: 	<ol style="list-style-type: none"> 1. Subtitle, as in L15 2. Rare occurrences of bc. figures 3. M. 6, as in L15 4. M. 15, as in Be 5. M. 16, staging instruction "Subito si volta" 6. M. 20, as in L15 7. M. 25, as in L15 8. M. 36, as in L15 9. M. 41, as in Be 10. M. 43, bar was copied wrongly as in L15, then corrected with the right names, written on top the notes 11. M. 45, vn. I, note 1: "t" 12. M. 46, vn. I, note 2: "t" 13. M. 48, as in BE 14. M. 52, as in Be 15. M. 53, as in Be 16. M. 56, as in Be 17. M. 58, subtitle "Seconde Air pour les mesmes" 18. M. 58–74, time signature C and 3/4, barred in 3/4 with discontinuous barlines and in 6/4 with continuous barlines 19. M. 61, vn. I, note 1: "t" 20. M. 63, as in Be 21. M. 65, as in Be 22. M. 66, vn. I, note 1: "t" 23. M. 68, vn. I, notes 3 and 5: "t" 24. M. 71, as in L15 25. M. 75, instruction reads "On reprend la bourée"

			C sharp	
Scene 17	<ol style="list-style-type: none"> 1. Subtitle: “Giardino Reale con un ramo del fiume Acheloo/ Eneo” 2. M. 13–49, 3/1 barred in 6/2; alternation between white and black notation 3. M. 14, bc., notes 1 and 2: black 4. M. 15, En., notes 1 and 2: black 5. M. 18, barred in 3/2 6. M. 19, En., note 1: black 7. M. 20, En., notes 1 and 2, bc., notes 3 and 4: black 8. M. 23, barred in 3/2; bc., notes 1–3: black 9. M. 24 and 25, all black 10. M. 26, bc., notes 3 and 4: black 11. M. 28–29, barred in 3/2 12. M. 30, all black 13. M. 34, En., notes 1–4: black 14. M. 35 and 36, all black 15. M. 38, bc., notes 4 and 5: black 16. M. 42, En., notes 1–5, bc., notes 3–5: black 17. M. 43, En., note 3: unclear; notes 1–5, bc., notes 1 and 2: black 18. M. 44, En., notes 1 and 2, bc., notes 1 and 2: black 19. M. 47, barred in 3/2 20. M. 48, all black 21. M. 49, barred in 3/2 	<ol style="list-style-type: none"> 1. Subtitle, as in L15 2. M. 13–49, as in L15 3. M. 14, as in L15 4. M. 15, as in L15 5. M. 18, as in L15 6. M. 19, as in L15 7. M. 20, as in L15 8. M. 23, as in L15 9. M. 24 and 25, as in L15 10. M. 26, bc., as in L15 11. M. 28–29, as in L15 12. M. 30, as in L15 13. M. 34, as in L15 14. M. 35 and 36, as in L15 15. M. 38, as in L15 16. M. 42, as in L15 17. M. 43, as in L15 18. M. 44, as in L15 19. M. 47, as in L15 20. M. 48, as in L15 21. M. 49, as in L15 	<ol style="list-style-type: none"> 1. Title “Scena XVIII”. Subtitle, as in L15 2. M. 13–49, as in L15 3. M. 14, as in L15 4. M. 15, as in L15 5. M. 17, beats 1–3: barred in 3/2; beats 4–6 plus M. 18: barred in 6/4 6. M. 19, En., notes 1–2: black 7. M. 20, as in L15 8. M. 23, as in L15 9. M. 24 and 25, as in L15 10. M. 26, as in L15 11. M. 28–29, as in L15 12. M. 30, as in L15 13. M. 34, as in L15 14. M. 35 and 36, as in L15 15. M. 38, as in L15 16. M. 39, En., notes 4–6: black 17. M. 40, En., notes 1 and 2: black 18. M. 41, En., notes 3–5: black; note 5 and M. 42, note 1: slur 19. M. 42, as in L15 20. M. 43, as in L15 21. M. 44, as in L15 22. M. 47, as in L15 23. M. 48, as in L15 24. M. 49, as in L15; fermata 	<ol style="list-style-type: none"> 1. Subtitle, as in L15 2. No occurrences of bc. figures 3. M. 12, no fermata 4. M. 13–49, as in L15 5. M. 17, as in Be 6. M. 18, as in L15 7. M. 19, En., note 2: black 8. M. 20, as in L15 9. M. 23, as in L15 10. M. 24 and 25, as in L15 11. M. 26, as in L15 12. M. 28–29, as in L15 13. M. 30, as in L15 14. M. 34, as in L15 15. M. 35 and 36, as in L15 16. M. 38, as in L15 17. M. 39, as in Be 18. M. 40, as in Be 19. M. 41, as in Be; missing slur between note 5 and M. 42, note 1 20. M. 42, as in L15 21. M. 43, as in L15 22. M. 44, as in L15 23. M. 46 and 47, grouped as one 9/2 bar 24. M. 48, as in L15 25. M. 49, as in L15; fermata
Scene 18	<ol style="list-style-type: none"> 1. Subtitle: “Deianira et Detto” 2. M. 9, De., notes 	<ol style="list-style-type: none"> 1. Subtitle: “Deianira, et detto” 2. M. 9, as in L15 3. M. 10 and 11, as in 	<ol style="list-style-type: none"> 1. Subtitle: “Deianira e d[to].” 2. M. 9, not missing parentheses 	<ol style="list-style-type: none"> 1. Subtitle: “Deianira e Detto” 2. No occurrences

	1–7, missing parentheses	L15		
3.	M. 10, De., notes 1–3, until M. 11, note 2, missing parentheses	4. M. 13, correct text	3.	M. 10 and 11, not missing parentheses
4.	M. 13, En., note 5, misspelling “Erori”	5. M. 14, as in L15	4.	M. 13, as in L14
5.	M. 14, En., note 1: “chi”	6. M. 22–27, as in L15	5.	M. 14, En., note 1: “pu”
6.	M. 22–27, C 3/4 barred in 6/4. Exception: M. 25, barred in 3/4	7. M. 28–49, as in L15	6.	M. 22–27, as in L15
7.	M. 28–49, 3/6 barred in 6/8	8. M. 36, vn., clear notes	7.	M. 23, De., note 2: “t.”
8.	M. 36, vn., notes 5–10, unclear	9. M. 49, vn., clear notes	8.	M. 24, vn., note 2: “t.”
9.	M. 49, vn., note 5–10, unclear	10. M. 51–68, as in L15	9.	M. 25, De., note 2: “t.”
10.	M. 51–68, C 3/4 barred in 6/4	11. M. 54, as in L15	10.	M. 25, De., note 2: “t.”
11.	M. 54, vn., notes 1–8: missing slur	12. M. 57, De., notes 4–11, missing slur	11.	M. 25 plus M. 26, beats 1–3: barred in 6/4. M. 26, beats 4–6: barred in 6/4. M. 26, beats 4–6: barred in 3/4
12.	M. 60, vn., missing one beat	13. M. 60, as in L15	12.	M. 26, De., note 2, vn., note 2: “t.”
13.	M. 64, De., note 4, vn., note 6: missing sharp; De., note 6: “tr.”	14. M. 64, as in L15	13.	M. 27, De., note 3, vn., note 9: “t.”
14.	M. 65, vn., note 5: missing sharp	15. M. 65, as in L15	14.	M. 28–49, as in L15
			15.	M. 36, vn., clear notes; De., note 9: “t.”
			16.	M. 37, vn., note 9: “t.”
			17.	M. 44, De., note 3, vn., note 3: “t.”
			18.	M. 48, vn., note 5: sharp
			19.	M. 49, vn., clear notes; De., note 9: “tr.”
			20.	M. 51–68, as in L15
			1.	M. 52, De., note 7: “t.”
			21.	M. 53, vn., note 1: “t.”
			22.	M. 54, vn., notes 1–8: not missing slur; De., note 7: “t.”
			23.	M. 55, vn., note 1, De., note 3: “t.”
			24.	M. 58, De., note 1, vn., note 1: “t.”
			25.	M. 60, not missing beat; De., note 7: “t.”
			26.	M. 61, vn., note 1: “t.”
			27.	M. 63, De., note 7: “t.”
				of bc. figures
			3.	M. 9, as in Be
			4.	M. 10 and 11, as in Be
			5.	M. 13, as in L14
			6.	M. 14, as in L15
			7.	M. 22–27, C 3/4 barred in 3/4
			8.	M. 23, as in Be
			9.	M. 24, as in Be
			10.	M. 25, De., note 2, vn., note 2: “t.”
			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
			19.	M. 51–68, C 3/4, barred in 3/4, with discontinuous barlines, and in 6/4 with continuous barlines
			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
			24.	M. 56, vn., note 1: “t.”
			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

			<p>28. M. 64, De., note 6: no trill, note 4, not missing sharp; vn., note 6, missing sharp; vn., note 1, trill</p> <p>29. M. 65, vn., note 5: not missing sharp</p> <p>30. M. 66 and 67, probably to end this section with a strong beat, the copyist chose to make M. 66, beat 1–3, barred in 3/4 and M. 66, beat 3–6 plus M. 67, beats 1–3, barred in 6/4.</p> <p>31. M. 66, vn., notes 7 and 8, De., note 7: “t.”</p> <p>32. M. 67; vn., note 3: “t”, De., note 3: “tr.”</p>	
Scene 19	<p>1. Subtitle: “Alcide e Deianira”</p> <p>2. M. 6, missing character name “Deianira”</p> <p>3. M. 10, Al., “Sortirò”</p> <p>4. M. 11, Al., note 4, missing flat</p> <p>5. M. 16, De., notes 6 and 7 belong to the next measure</p> <p>6. M. 17, 2/4</p> <p>7. M. 20–21, M. 24–25, M. 51, “Faretrato”</p> <p>8. M. 35, De., double bar after note 1</p> <p>9. M. 38, bc., double bar after note 1</p> <p>10. M. 51, “Faretrato et da capo” (this does not work, as the word)</p> <p>11. M. 56, time signature mistakenly written 3/4</p> <p>12. M. 57, added Segno</p> <p>13. M. 71, Al., fermata and double bar after</p>	<p>1. Subtitle: “Alcide et Deianira”</p> <p>2. M. 6, not missing character name</p> <p>3. M. 10, as in L15</p> <p>4. M. 11, as in L15</p> <p>5. M. 16, as in L15</p> <p>6. M. 17, as in L15</p> <p>7. M. 19, De. and bc.: fermata</p> <p>8. M. 20–21, M. 24–25, M. 51, “Fà retratto”</p> <p>9. M. 35, as in L15</p> <p>10. M. 38, as in L15</p> <p>11. M. 51, “Fà retratto et da capo”</p> <p>12. M. 56, as in L15</p> <p>13. M. 71, Al., no fermata, double bar</p> <p>14. M. 74, as in L15</p> <p>15. M. 87, as in L15</p>	<p>1. Subtitle: “Alcide Deianira”</p> <p>2. M. 4 to M. 7, missing text</p> <p>3. M. 6, as in L14</p> <p>4. M. 10, Al., “Sorbirò”</p> <p>5. M. 11, not missing flat</p> <p>6. M. 16, corrected number of beats</p> <p>7. M. 17, 4/4 correction</p> <p>8. M. 19, De.: fermata; bc.: missing fermata</p> <p>16. M. 20–21, M. 24–25, M. 51, as in L15</p> <p>17. M. 27, De., note 1: “t.”</p> <p>18. M. 34, De., note 1: “tr.”, note 4: “t.”</p> <p>9. M. 35, as in L15</p> <p>10. M. 38, as in L15</p> <p>11. M. 39, De., notes 1–8: beamed together</p> <p>12. M. 40, notes 1–6: beamed together</p> <p>13. M. 43, De., note 1: “t.”</p> <p>14. M. 51, De., notes 2 and 3: missing text and missing “da capo” indication</p>	<p>1. Subtitle: “Alcide Deianira”</p> <p>2. No occurrences of bc. figures</p> <p>3. M. 6, as in L14</p> <p>4. M. 10, as in L15</p> <p>5. M. 11, as in Be</p> <p>6. M. 16, as in Be</p> <p>7. M. 17, as in Be</p> <p>8. M. 19, as in L14</p> <p>9. M. 20–21, M. 24–25, M. 51, as in L15</p> <p>10. M. 34, De., note 1: “t.”</p> <p>11. M. 35, as in L15</p> <p>12. M. 43, as in Be</p> <p>13. M. 56, as in Be</p> <p>14. M. 71, as in Be</p> <p>15. M. 74, as in L15</p> <p>16. M. 82, as in L15</p>

	<p>note 1</p> <p>14. M. 74, bc., double bar after note 1</p> <p>15. M. 87, “<i>Ò di Gnido et da Capo</i>”</p>		<p>15. M. 56, time signature 3/2</p> <p>16. M. 68, Al., note 1: “t.”</p> <p>17. M. 70, Al., note 4: “t.”</p> <p>18. M. 71, no fermata, no double bar</p> <p>19. M. 74, as in L15</p> <p>20. M. 75, Al., notes 1–8: beamed together</p> <p>21. M. 79, Al., note 1: “t.”</p> <p>22. M. 82, Al., note 1: “t.”</p> <p>23. M. 86, Al., note 5: “t.”</p> <p>24. M. 87, “<i>Ò di Gnido</i>”</p>	
Scene 20	<p>1. Subtitle: “Eneo, Acheloo, Deianira, Alcide”</p> <p>2. M. 9, De., missing character name; missing opening parentheses</p> <p>3. M. 10, De., note 9; missing closing parentheses</p> <p>4. M. 24–41, 3/4 barred in 6/4. Exception: M. 27, barred in 3/4</p> <p>5. M. 33, beat 4: segno</p> <p>6. M. 40, vla., note 4: missing</p> <p>7. M. 43, De., missing opening and closing parentheses</p> <p>8. M. 44, divided in two due to lack of space; 2nd half, missing key signature</p> <p>9. M. 45, Al., missing key signature or incidence of change of key signature by omission of accidentals (Al., note 3, B flat or natural)</p> <p>10. M. 46, Ac.:</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 9, as in L15</p> <p>3. M. 10, as in L15</p> <p>4. M. 23, missing staging instruction “volti”</p> <p>5. M. 24, as in L15</p> <p>6. M. 24–41, as in L15</p> <p>7. M. 33, as in L15</p> <p>8. M. 40, vla., note 4: not missing</p> <p>9. M. 43, as in L15</p> <p>10. M. 45, as in L15</p> <p>11. M. 46, Ac., as in L15; Al., no incidence of a flat</p> <p>12. M. 47, Al., notes 1 and 2: no natural</p> <p>13. M. 48–49, as in L15</p> <p>14. M. 107, as in L15; missing staging instruction “si volti”,</p>	<p>1. Subtitle: “Acheloo, Eneo e sudi.”</p> <p>2. M. 1 to M. 11, Ac., note 6, one flat in the key signature</p> <p>3. M. 9, De., not missing character name; not missing opening parentheses</p> <p>4. M. 10, as in L15</p> <p>5. M. 22, Al., note 9: “t.”</p> <p>6. M. 23, missing instruction “al suono di Sinfonia” and staging instruction “volti”</p> <p>7. M. 24, character instruction reads “Fort guay”</p> <p>8. M. 24–41, barred in 3/4. Exception: M. 37, barred in 6/4</p> <p>9. M. 30, vn. I, notes 1 and 3, vn. II, notes 1 and 3: “t.”</p> <p>10. M. 32, 2nd beat: segno (different repeat layout)</p> <p>11. M. 36, vn. I, note 3: “tr.”</p> <p>12. M. 37, vn. I, note 5: “t.”</p> <p>13. M. 40, vla., as in L14; vn. I, notes 3 and 5: “t.”</p> <p>14. M. 43, Deianira:</p>	<p>1. Subtitle, as in L15</p> <p>2. No occurrences of bc. figures</p> <p>3. M. 9, as in Be</p> <p>4. M. 10, as in L15</p> <p>5. M. 23, as in Be</p> <p>6. M. 24, as in Be</p> <p>7. M. 24–41, barred in 3/4 with discontinuous barlines and in 6/4 with continuous barlines</p> <p>8. M. 30, vn. II, notes 1 and 3: “t.”</p> <p>9. M. 32, as in Be</p> <p>10. M. 36, as in Be</p> <p>11. M. 37, as in Be</p> <p>12. M. 40, vla., as in L14; vn. I, notes 5: “t.”</p> <p>13. M. 43, as in L15</p> <p>14. M. 45, as in Be</p> <p>15. M. 48–49, De. and En.: duet written on the same staff</p> <p>16. M. 61 and 62, as in Be</p> <p>17. M. 73, as in Be</p> <p>18. M. 107, staging instruction reads “Si getta nell’acqua”; missing “si volti”</p>

	<p>missing key signature; Al.: natural appears to cancel the flat</p> <p>11. M. 48–49, De. and En.: duet split in two staves</p> <p>12. M. 107, staging instruction reads “Si precipita nell’Acqua”</p>		<p>not missing opening and closing</p> <p>15. M. 45, not missing key signature</p> <p>15. M. 48–49, as in L15</p> <p>16. M. 51–107, 3/2 barred in 6/2</p> <p>17. M. 51–59, missing lyrics.</p> <p>18. M. 61 and 62, repeated. First time, M. 62 is varied: whole note, E, and half note, D</p> <p>19. M. 73, Ac., note 3: “t.”</p> <p>20. M. 107, staging instruction reads “Si getta nell’acqua”; missing “si volti”</p>	
Scene 21	<p>1. Subtitle: “Eneo, Alcide. Deianira”</p> <p>2. M. 9, En., note 7: text read “vassali”</p> <p>3. M. 11, En., note 2: text reads “coi”</p> <p>4. M. 13 to 45, 3/4 barred in 6/4</p> <p>5. M. 34 and 35, vn. I, notes 4–5 and 6–7: missing slur</p> <p>6. M. 37, “2me. Menuet”</p> <p>7. M. 42, vla., notes 3–4, 5–6: missing slurs</p> <p>8. M. 44, vn. II, note 2: A, vla., note 8: E, bc., note 5: F#</p> <p>9. M. 57, vn. II, note 3: C#</p> <p>10. M. 59, vn. II, note 2, B</p> <p>11. M. 62, instruction reads “On reprend Les Menuets/ Fine.”</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 9, as in L15</p> <p>3. M. 11, as in L15</p> <p>4. M. 12, missing instruction “Segue l’aria”</p> <p>5. M. 13 to 45, as in L15</p> <p>6. M. 21–28, suppressed. Alcide’s aria text is set under the bc. staff of Deianira’s aria (M. 13–20)</p> <p>7. M. 29, “1r. air pour les Jardiniers et Jardinieres”</p> <p>8. M. 34 and 35, vn. I: not missing slur</p> <p>9. M. 37, heading read “Second Menuet Alternativement”</p> <p>10. M. 42, as in L15</p> <p>11. M. 44, as in L15</p> <p>12. M. 57, as in L15</p> <p>13. M. 59, as in L15</p> <p>14. M. 62, instruction reads “On reprend les Menuets, et puis il fin”</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 9, as in L15</p> <p>3. M. 11, En., note 2: text reads “cò i”, as in the libretto “</p> <p>4. M. 12, as in L14</p> <p>5. M. 13 to 45, as in L15</p> <p>6. M. 21–28, as in L15</p> <p>7. M. 28, Al., note 3: “t.”; missing instruction “segue il Ballo dei Giardinieri”</p> <p>8. M. 29, “Premier Air pour le Jardiniers et Jardinieres”</p> <p>9. M. 30, 31 and 32, vn. I, note 2: “t.”</p> <p>10. M. 34, vn. I, notes 4–5 and 6–7: not missing slur</p> <p>11. M. 35, vn. I, notes 4–5 and 6–7: missing slur</p> <p>12. M. 36, vn. I, note 3: “t.”,</p> <p>13. M. 37, “Menuet”; missing “Alternativement”</p> <p>14. M. 42, vla.: not missing slurs</p> <p>15. M. 44, vn. II, note 2: G, vla., note 8: F#, bc., as in L15</p>	<p>1. Subtitle, as in L15</p> <p>2. M. 9, En., note 7: text reads “instanti”</p> <p>3. M. 11, as in L15</p> <p>4. M. 13 to 45, 3/4 barred in 3/4 with discontinuous barlines and 6/4 with continuous barlines</p> <p>5. M. 16, De., note 2: “t”</p> <p>6. M. 24, De., note 2: “t”</p> <p>7. M. 28, as in Be; Al., note 3: no “t”</p> <p>8. M. 29, as in Be</p> <p>9. M. 30 and 31, as in Be</p> <p>10. M. 34 and 35, as in L15</p> <p>11. M. 36, as in Be</p> <p>12. M. 37, “2 Menuet”; missing “Alternativement</p> <p>13. M. 42, as in Be</p> <p>14. M. 44, vn. II, as in Be, vla., note 8: E or F#, bc., as in L15</p> <p>15. M. 45, vn. I,</p>

			<p>16. M. 52, vn. I, note 4: "t."</p> <p>17. M. 53 and 54, different repeat layout: M. 53, copied twice, and M. 54, segno</p> <p>18. M. 57, vn. II, note 3: B</p> <p>19. M. 59, vn. II, note 2: A</p> <p>20. M. 60, vn. I, note 4: "t."</p> <p>21. M. 62, as in L15</p>	<p>note 3: "t"</p> <p>16. M. 52, as in Be</p> <p>17. M. 53 and 54, as in Be</p> <p>18. M. 57, as in L15</p> <p>19. M. 59, as in Be</p> <p>20. M. 62, instruction reads "On reprend les Menuets/ FINE"</p>
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Appendix 6. Text and Translation

<i>Argomento</i> [Subject]	Deianira figlia di Eneo Re degli Etoli 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. <i>Metam.</i> 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 Acheloo, 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, <i>Metamorphosis</i> , book 9
<i>Interlocutori</i> [Characters]	Eneo. Deianira. Acheloo. Alcide.	Eneo Deianira Achelus Hercules
<i>Scene</i> [Scenes]	<i>Bosco rigato dal fiume Acheloo.</i> <i>Atrio del Palazzo d'Eneo.</i> <i>Giardino Reale con un ramo del sudetto fiume.</i>	<i>Forest watered by the river Achelous.</i> <i>Atrium of Eneo's palace.</i> <i>Royal garden with a branch of the river Achelous.</i>
<i>Balli</i> [Ballet]	Di Naiadi. Di Cortigiani. Di Giardinieri, e giardiniere.	Of the Naiads. Of the courtiers. Of the gardeners.
	<i>La scena si figura in Calidonia, è né suoi contorni dove si finge che passi il sudetto fiume Acheloo.</i>	<i>The scene happens in Calydon and its surroundings, where it is pretended that the aforementioned river Achelous passes through.</i>
SCENA 1	<i>Bosco irrigato dal fiume Acheloo</i> <i>Deianira seguita da una fiera</i> <i>Alcide dalla parte opposta.</i>	<i>Forest watered by the river Achelous</i> <i>Deianira has been followed by a beast</i> <i>Alcide comes from the opposite side</i>
	<i>Si figura la Corte a spasso per quel Bosco, nel quale arriva Alcide nel'andar alla Reggia</i>	Courtesans appear strolling around that forest, where Hercules arrives on his way to the palace.
<i>Deianira</i>	Numi pietà;	Gods, have merci!
<i>Alcide</i>	Non paventar	don't be scared
<i>Deianira</i>	Aita,	help me
<i>Alcide</i>	Nelle mani d'Alcide é la tua vita.	in my hands is your life.
	<i>Spaventata la fiera si getta a precipizio nel fiume, e si perde.</i>	<i>Scared, the beast throws itself headlong into the river and disappears</i>
<i>Deianira</i>	E qual propizia sorte O di Giove immortal inclito figlio Opportuno ti guida a tormi a morte?	And what a stroke of luck, Oh, illustrious and immortal son of Jove, should guide you to free me from death?
	Bella! pietosi i Numi Traggonmi a consacrar gli affetti miei A la Divinità de tuoi bei lumi.	Fair, the merciful gods draw me to consecrate my feelings to the divinity of your beautiful eyes.
<i>Alcide</i> [Aria]	Adorate Luci belle Deh temprate il mio martor; Splendon men di voi le stelle, Di voi Febo ha meno ardor. Adorate &c.	Adored beautiful eyes, Oh, toughen my martyrdom. The stars shine less than you, Febe has less passion than you.
<i>Deianira</i>	(Qual mi serpe nel core Incognito velen, che mi diletta!)	(What pierces my heart, incognito poison which delights me!)
<i>Alcide</i>	Cruda, non parli?	Cruel fair, don't you speak?

<i>Deianira</i>	(Oh Dio!)	(Oh God!)
<i>Alcide</i>	Forse il timore T'ha oppressi i sensi, istupidito il labro? Ah che la nobile fiamma, Che per te covo in sen forse deridi; Così chi ti diè vita ingrata uccidi.	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.
<i>Deianira</i> [Aria]	Se il mio seno aprir potessi Non diresti più così: Piangerei, se pur sapessi Perché piangere, ó per chi. Se il mio &c.	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.
<i>Alcide</i>	Dunque posso sperar?	Thus, can I wait?
<i>Deianira</i>	Che?	What?
<i>Alcide</i>	Che pietosa...	How merciful ...
<i>Deianira</i>	Ti sia la sorte.	Fortune be with you.
<i>Alcide</i>	E tu?	And you?
<i>Deianira</i>	Al mio Destino Et a la destra tua devo la vita.	To my destiny and to your right hand I own my life
<i>Alcide</i>	Cruda tu mi dilleggi	Cruel fair, you mock me
<i>Deianira</i>	Perché?	Why?
<i>Alcide</i>	Perché il Destino, La tua persecutrice Fece ratta fuggir, e vil l'ha resa, Perché inutil ti sia la mia difesa.	Because destiny has made your persecutor quickly run away, and cowardly has surrender him. Because my defense is inutile to you.
SCENA 2	<i>Acheloo, che sorge dal suo letto e li sudetti.</i>	<i>Acheloo, who rises from his bed and the others</i>
<i>Acheloo</i>	Alcide: del tuo Fato Ti lagni a torto: io, che per Deianira Nutro già lungo tempo In mezzo à gelid'acque Gli ardori più cocenti, Vigilo a suoi perigli: Quindi la Belva immane, Che testé la seguia, Spinsi a morir ne le mie linfe argenti. Tu, se per sorte speri Da la vermiglia rosa Di quella bella guancia Sugger un dolce miel Ape amorosa, Lo speri in van: se Amore Un Nume per rivale a te destina Pria, che la rosa incontrerai la spina.	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.
<i>Alcide</i>	(Che udi?)	(What did I hear?)
<i>Deianira</i>	(Cieli che disse?)	(Heavens, what did he say?)
<i>Alcide</i>	E qual decreto Havvi, che siano soggetti, ó molle Amante A i figli di Nettun quei del Tonante?	And which decree would you litigate that would be subject, oh soft lover, to the son of Neptune, those of the Thunder?
<i>Acheloo</i>	E tanto ardisci?	And how dare you?
<i>Alcide</i>	E perché no?	And why not?
<i>Acheloo</i>	Superbo...	Presumptuous...
<i>Deianira</i>	(Stelle!)	(Heavens!)
<i>Acheloo</i>	Si fiero orgoglio...	Such a fierce pride...
<i>Deianira</i>	(Che pena;)	(What a suffering!)
<i>Acheloo</i>	Io domaro,	I will tame you
<i>Alcide</i>	Forse...	Maybe

<i>Deianira</i>	<i>ad Alcide</i> Deh taci:	<i>towards Hercules</i> Oh, be silent
<i>Acheloo</i>	Ancora	Again
<i>Deianira</i>	(Che tormento!)	(What a torment!)
<i>Acheloo</i>	Oserai replicar?	Will you dare reply?
<i>Alcide</i>	Et ancor soffro?	And I still endure?
<i>Deianir</i>	<i>ad Alcide</i> Vanne: ti seguirò,	<i>Towards Hercules</i> In vain, I will follow you
<i>Alcide</i>	Parto contento.	I leave joyfully
<i>Alcide</i> [Aria]	Sento in sen un barlume di speme Che il Core, che geme Sanando vi va: Fugge 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	<i>Acheloo, e Deianira, che resta sovra pensiero.</i>	<i>Acheloo and Deianira, who remains over thinking.</i>
<i>Acheloo</i>	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 kidnap 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.
<i>Deianira</i>	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.
<i>Acheloo</i>	Come?	How so?
<i>Deianira</i>	Son figlia. A me dispor non lice Di me stessa:	I am a daughter. I'm not allowed to be at my own disposal.
<i>Acheloo</i>	A chi dunque?	To whom then?
<i>Deianira</i>	Al genitore. M'è legge il suo voler: (mi scoppia il Core.)	To my father. I follow his will. (my heart explodes)
<i>Acheloo</i>	Cara, tu mi consoli	Dear, you consoles me
<i>Deianira</i>	(il Ciel nol voglia.)	(the Sky does not want it)
<i>Acheloo</i>	Me'n vado al Re!	I'll go to the King.
<i>Deianira</i>	(Ti precorro!)	(I will anticipate you)
<i>Acheloo</i>	la doglia Addolcirò	I will ease the pain
<i>Deianira</i>	(Forse t'inganni.)	(Maybe you are mistaken)
<i>Acheloo</i>	Intanto In premio de sospir spero il diletto	Meanwhile I wait sighing for pleasure as a prize
<i>Deianira</i>	(Pria mi fulmini Giove il Cor nel petto.)	(I beg you, Jove, to fumatinate the heart inside my breast.)
<i>Deianira</i> [Aria]	Cara dolce speranza Non ti partir dal sen:	Dear sweet hope don't leave my bosom.

	Del timore Ch'ho nel Core Addolcisci il rio velen. Cara &c.	Sweetened the awful poison from the fear I have in my heart.
SCENA 4	<i>Acheloo</i>	<i>Achelous</i>
<i>Acheloo</i>	Mio Cor che più pretendi? Se la bella ritrosa I tuoi contenti al Padre suo rimette Non v'ha più che temer: Eneo non puole Al figlio d'Ocean negar il Sole.	My heart, what else do you pretend? If the timid lady return my pleasures to her father, there is nothing to fear about. Eneo cannot refuse the sun to the son of the ocean.
[Aria]	Alma gioisci Giubila ò Cor. T'appresta contenti Fra brevi momenti Il Nume d'Amor. Alma &c.	Rejoice my soul, Jubilate my heart! The God of love provides you With pleasure in a short moment.
SCENA 5	<i>Eneo e detto</i>	<i>Eneo and the above</i>
<i>Eneo</i> [Aria]	Figlia cara ove t'ascondi? Giro il Bosco, il Monte, il Piano, Cerco, grido, piango in vano Tu non m'odi, o non rispondi Figlia &c.	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
<i>Acheloo</i>	O de l'Etolio scettro 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 temer non hai Se a la salvezza sua vegliano i Dei.	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.
<i>Eneo</i>	E qual benigna stella Della Madre de fiumi inclita prole La tua destra immortale Presta a la figlia mia?	And which kind star of illustrious offspring of the river's mother, your immortal hand lend to my daughter?
<i>Acheloo</i>	Re fortunato Genero un Nume hoggi t'appresta il Fatto.	Fortunate King, today a God son-in-law prepares your fate.
<i>Eneo</i>	Come?	What?
<i>Acheloo</i>	Per Deianira Ho acceso il Cor	My heart is lightened for Deianira
<i>Eneo</i>	(Che ascolto?)	(What do I hear?)
<i>Acheloo</i>	Se del nome di Padre Il pondo può dar tregua a miei tormenti A te, a sudditi, al Regno Tributerommi in liquefatti argenti.	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.
<i>Eneo</i>	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.	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.
<i>Acheloo</i>	Già mi brilla il Cor nel petto Per la Speme di goder;	My heart already shines inside my breast for the hope of joy.
<i>Eneo</i>	Io gioisco al tuo diletto, E risento il tuo piacer	I rejoice to your delight and I partake your pleasure

<i>Acheloo</i>	Voi del Mar (a 2) eterni Dei	You, eternal gods of the sea
<i>Eneo</i>	Voi del Ciel (a 2) eterni Dei	You, eternal gods of heavens
<i>Acheloo/ Eneo</i>	Secondate pietosi i voti miei.	support my vows with pity.
SCENA 6	<i>Acheloo</i>	<i>Achelous</i>
<i>Acheloo</i>	Su decoro de fonti Vaghe cerulee Ninfe A festeggiar de vostro Nume Amante Il giubilo, e'l contento, Sorgete omai sorgete Dal cupo sen de liquidi Cristalli Et il vezzoso piè snodate à i balli.	Up! Fountain decorum, Vague cerulean nymphs, let's celebrate your godly lover with joy and content! Rise from now on, rise from the dark bosom of cristal liquids and untie your foot in the ballroom.
	<i>Sorge dal fiume un Coro di Naiadi.</i>	<i>A choir of Naiadi comes out of the river.</i>
<i>Aria di Ballo</i>	Ferma Costanza Renda forte un Core Nel dolore Poiché da gli amanti Suol essiger solo pianti In tributo il Dio bambin. Ma un raggio di speranza Muta Scena Ad ogni pena Cangia faccia a rio Destin; Con la Speme de contenti La memoria de tormenti Si dilegua, e passa al fin.	Solid Constancy Make strong a heart in pain For, the Godchild demands from the lovers only laments in tribute. But a beam of hope, changes the scene, changes every sorrow, facing the cruel Destiny With the Hope of contentment, the memory of torments dissipates and comes to an end.
	<i>Segue il Ballo delle Naiadi.</i>	<i>Follows the ballet of the Naiadi.</i>
SCENE 7	<i>Alcide, arriva su'l fine del Ballo</i>	<i>Alcide, who arrives at the end of the bal</i>
<i>Alcide</i>	Qual giubilo improvviso Le Naiadi lascive invita dal Ballo? Forse di Deianira il mio rivale Solennizza il possesso? Oh Dio, sento nel seno Serper certo letifero veleno Che mi toglie a me stesso.	What unexpected delight invitates the lascivious Naiades to the bal? Maybe my rival commemorates the possession of Deianira. Oh God! I feel a certain letargic poison flowing inside my breast, which drains me out of myself.
	<i>rivolto alle Ninfe</i>	<i>he turns towards the Nymphs.</i>
	Ma voi del mio timore Odiosissimi oggetti a che qui state? Fuggite Sparite Volate E nel gorgo più vil precipitate.	But you, object of my most hateful fear, what are you here for? Run, desappear, f ly off, and precipitate in the most vile vortex.
	<i>le caccia a furia del fiume.</i>	<i>he hunts them with the river's rage</i>
	Prodigiosa caterva Di confusi pensieri M'offusca la Ragione. Ah Deianira? Deianira crudele! Un principio di speme Forse porgesti al core Per che fosse più acerbo il mio dolore; Acheloo fortunato! Forse perché immortale Ti fe nascer la sorte, ad onta mia In braccio del mio ben ti porta il Fato.	Prodigious loads of confusing thoughts ofuscate my reason. Ah! Deianira! Cruel Deianira, you gave a little hope to my heart to make my pain even bitter. Fortunate Acheloo! Maybe because you are immortal, Destiny has made you lucky, carrying you in the arms of my beloved, to my shame. But you, superbe King,

	<p>Ma tu Rege Superbo, Tu sol de l'ira mia Scopo sarai; d'Alcide Non ti cal; ben m'avveggiò Che il titolo di Nume T'abbagliò, ti confuse; e che ti fece Tumida ambizione Precipitar la figlia in grembo a un fiume; Questo il mio duol, questo il mio sdegno aggrava, Ma forse non rifletti Al tremendo poter di questa Clava.</p>	<p>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.</p>
[Aria]	<p>La Cerasta più terribile Crudo Aletto in sen m'avventa, Novo Mostro atroce orribile Giuno infausta mi presenta Sconvolgasi la terra Cada il monte Secchi il fonte Fuoco, guerra Da per tutto porterò! Ma! che pro? dura Sorte! Pria darà Deianira a me la morte.</p>	<p>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.</p>
SCENA 8	<p><i>Atrio del Palazzo d'Eneo. Deianira.</i></p>	<p><i>Atrium of Eneo's Palace. Deianira.</i></p>
<i>Deianira</i>	<p>Chi dipinse Cupido Armato di saetta, e fiamma ardente Hebbe ragion: men lieve, e men pungente Di lui, giunge lo stral; ne accesa face Havvi, che sia più presta, e più vorace. Alcide! Oh Dio! qual forza Occulta, e repentina Mi t'imprime nel Core? Ah! tardi me n'avveggiò, é il Dio d'Amore Amor! tu che pietoso Traesti il bel, che adoro a darmi aita, Fa, ch'io'l riveggia almeno, e possa dirgli Crudo! mi traffiggesti Del tuo fulgido sguardo al primo lampo Accorrendo al mio scampo Credesti d'armi vita, e m'uccidesti; Così quanto ha la sorte Di pietoso, e crudele ha in te raccolto, Se quel, che dié la destra i lumi han tolto.</p>	<p>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.</p>
[Aria]	<p>Troppo è dura lontananza Ad un Cor, che vive in pene, Deh ritorna o caro bene A dar vita a la speranza Che già langue senza te; Vieni caro riedi à me.</p>	<p>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.</p>
SCENA 9	<p><i>Eneo, e detta</i></p>	<p><i>Eneo, and the above</i></p>
<i>Eneo</i>	<p>Figlia!</p>	<p>Daughter!</p>
<i>Deianira</i>	<p>Mio genitor!</p>	<p>My father!</p>

<i>Deianira and Eneo (à 2.)</i>	Pur ti riveggio!	Finally I also see you again!
<i>Eneo</i>	Ti stringo al sen.	I squeeze you in my breast
<i>Deianira</i>	T'abbraccio.	I embrace you
<i>Eneo</i>	Amata prole Donna più fortunata Di te già mai non può veder il Sole.	Dear offspring, No lady more fortunate than you can ever see the Sun
<i>Deianira</i>	Qual cumulo di gioie Per farmi tale il Cielo hoggi m'aduna?	What great joy to make me happy, would the sky gather for me today?
<i>Eneo</i>	Per sposo un Dio. Che più può dar Fortuna?	A God as a husband. What else can bring you Fortune?
<i>Deianira</i>	(Ciel ch'ascolto?)	(Heavens, what do I hear?)
<i>Eneo</i>	Che dici	What do you say?
<i>Deianira</i>	(Ei d'Acheloo favella)	(He refers to Acheloo)
<i>Eneo</i>	E non rispondi?	And don't you answer?
<i>Deianira</i>	Qual de superni Numi Non indegna mi crede Delle sue nozze?	Which one of the supernatural gods believes I'm not unworthy of marriage?
<i>Eneo</i>	Il nostro Re de fiumi.	Our King of the rivers
<i>Deianira</i>	Signor! un gran rivale Gli presenta la sorte	Sir! A great rival present him chance
<i>Eneo</i>	E chi?	And who?
<i>Deianira</i>	Di Giove il figlio Alcide il forte	Alcide, the strong, the son of Jove
<i>Eneo</i>	Hercole qui?	Hercules who?
<i>Deianira</i>	Come? Nol sai?	What? Don't you know him?
<i>Eneo</i>	Nol viddi.	I didn't see him
<i>Deianira</i>	Ei da l'orride zanne De la belva feroce Che m'assali mi liberò.	He freed me from the horrible tusk, of the ferocious beast that attacked me
<i>Eneo</i>	Ma come? Non fu Acheloo che ti difese?	But, what? Wasn't Acheloo who difended you?
<i>Deianira</i>	Alcide Viddi, non altri	Alcide saw it, anyone else
<i>Eneo</i>	Oh Dei! Navigan fra due scogli i pensier miei. Alcide ti parlò?	Oh, Gods! My thoughts navigate between two choices. Has Alcide talked to you?
<i>Deianira</i>	Sì.	Yes
<i>Eneo</i>	Che ti disse?	What has he told you?
<i>Deianira</i>	Che m'adora.	That he adores me
<i>Eneo</i>	Tu, l'ami?	And you, do you love him?
<i>Deianira</i>	I tuoi voleri Fanno gli affetti miei.	I leave my feeling at your wishes
<i>Eneo</i>	Non ti tradir:	Don't betray yourself
<i>Deianira</i>	(Cieli soccorso!) Sire Tu lo sposo dicesti, Io'l rival ti scoprii: Più non so dir:	(Heavens, help me!) Sir, You named the husband; I showed you the rival. I can't say anything else
<i>Eneo</i>	Non più: pietosi Dei Liberate da i Scogli i pensier miei.	Enough! Pityful Gods, Free my thoughts from these choices.
<i>Eneo</i> [Aria]	Ov'e il filo d'Arianna Per sortir dal laberinto, Giusto Ciel ove m'ha spinto Fato rio, sorte tiranna.	Where is the thread of Arianna to go out of this labirint? Fair heaven, where have you driven me, mean destiny, tyrannical fate.

SCENA 10	<i>Acheloo, Deianira, & Alcide, che sopra giunge in disparte</i>	<i>Acheloo, Deianira, and Alcide, who arrives unexpectedly, standing apart</i>
<i>Deianira and Acheloo (à 2.) [Duet]</i>	Uno non vede l'altro Aita Fortuna Consolami tu. Se l'Idol, che adoro Gradisce i sospiri Son cari i martiri Non bramo di più Aita &c.	One do not see the other Help, Fortune, Console me! If the idol that I adore wishes my sighs, my sufferings will be costly but I'll long for nothing else.
<i>Alcide</i>	(Ecco gli amanti.)	(Here are the lovers.)
<i>Acheloo</i>	Cara!	Dear!
<i>Alcide</i>	(Mi celarò.)	(I'll hide myself)
<i>Acheloo</i>	Ritrosa Pur anche sei?	Yet you are also shy
<i>Deianira</i>	(Che deggio dir?)	(What should I say?)
<i>Alcide</i>	(Che sofferenza!)	(What suffering!)
<i>Acheloo</i>	Muta Pur ti ritrovo?	I find you also mute
<i>Deianira</i>	(Oh Dei!)	(Oh, Gods!)
<i>Acheloo</i>	Del martir ch'io risento Non ti muovi a pietà?	Aren't you moved by pity in virtue of the torments I feel?
<i>Alcide</i>	(Dunque non l'ama.)	(Therefore she doesn't love him)
<i>Deianira</i>	(Che noia!)	(What boredom!)
<i>Alcide</i>	(Che piacer!)	(What pleasure!)
<i>Acheloo</i>	Oh che tormento! A'un Nume, che t'adora Nieghi mercede?	Oh, what torment! Do you refuse to mercy to a god who adores you?
<i>Alcide</i>	(Io mi consolo)	(I console myself)
<i>Acheloo</i>	Parla Apri quel vago labro.	Speak, open your vague lips
<i>Deianira</i>	E che ho da dire? Tutto dissi poc'anzi;	And what do I have to say? You said everything a while ago
<i>Acheloo</i>	(Che ferezza!)	(What pride!)
<i>Alcide</i>	(Che gioia!)	(What joy!)
<i>Deianira</i>	(Oh! che martire!)	(Oh! What a torment!)
<i>Acheloo</i>	Dunque del genitore Ti rapporti a i voleri: Questo non è ciò, che dicesti tu?	Thus, you have to be follow your father's wishes. Wasn't it which you have said?
<i>Deianira</i>	Ci pensarò; non me'l ricordo più.	I thought about it, but I don't remember it anymore
SCENA 11	<i>Acheloo, Alcide, in disparte</i>	<i>Acheloo, Alcide, from apart</i>
<i>Acheloo [Aria]</i>	Che si fa, Vilipesa Deità? Di mortale Vile, e frale Sarai scherno, Ne l'Inferno S'aprirà? Che si fa &c.	What makes a despised deity? You will be scorn of vile and fragile mortals. Will Hell open itself from it?
<i>Acheloo</i>	Come? Giove nel Cielo Non ha più fulmini?	How? Has Jove in the sky no more lightings?
<i>Alcide</i>	(E i di te ride)	(And they laugh of you)
<i>Acheloo</i>	Pluto	Has Pluto no more Cerberus?

	Non ha più Cerberi?	
<i>Alcide</i>	(A te non pensa)	(She doesn't think of you)
<i>Acheloo</i>	Il gran Padre Nettuno Nel cupo sen di Teti Ò non ode, ò non cura i miei lamenti?	Great father Neptune, In the dark bosom of Teti! Oh, don't you hear, don't you take care of my grief?
<i>Alcide</i>	(Mi diluvia su'l cor Giove i contenti.)	(Giove pours contents over my heart)
<i>Acheloo</i>	Stolto Eneo! la tua fede Mi può mancar; ma vendicar l'oltraggio Saprò più che non credi; e se non curi Di risanar il duolo che m'accora <i>parte</i> Assorbirò ciò che irrigai sin ora.	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.
<i>Alcide</i>	Ti ringrazio Destin: vedo risorta La Speme che nel seno era già morta	I thank you destiny. I see hope resurrecting in my breast, which was already dead.
<i>Alcide</i> [Aria]	Spera goder Amante Core Non è più Amore Per te sever. Sgombra le nubi del sospetto Speme serena del diletto E del piacer.	Wait for joy, lover's heart, Love will not be so severe to you anymore. Remove the clouds from the suspect, serene hope of delight and pleasure.
	Dolce penar Per un bel viso Che il Paradiso Poi sa donar. Puote un momento di gioire Secoli interi di martire Ristorar.	Sweet suffering for a beautiful face, which Paradise knows how to give. A moment of rejoice can restore a whole century of sacrifices.
SCENA 12	<i>Eneo</i>	<i>Eneo</i>
	Eterno Re de Numi Tu che da l'alta sfera Del Mondo le vicende De Mortali le preci Vedi non visto, e non udito senti Volgi benigno un guardo a questa Corte E ne reggi la sorte. Deh! se pietoso mai Prestasti a un Re dolente La mano onnipotente A me toglì la pena De la necessità d'haver nemico Il figliolo di Teti, o quel d'Alcmena.	Eternal king of gods! You, who are in the highest sphere! The world's events, the mortals' prayings; you see what was not seen, you hear what was not yet said. Turn kindly your regard over this court and govern its fate. Deh, if you're ever pityfull, 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.
<i>Eneo</i> [Aria]	Giusto Cielo che sarà? Spero, e temo in un momento; Il mio bene, il mio tormento De la sorte in mano sta. Giusto Cielo &c.	Fair heaven, what will happen? I wait and fear at the same time. My well-being, my torment are in the fate's hand.
SCENA 13	<i>Acheloo, Eneo, Alcide</i>	<i>Acheloo, Eneo, and Alcide</i>
<i>Acheloo</i>	Eneo! mi deludesti.	Eneo! You have disappointed me
<i>Eneo</i>	Io?	Me?
<i>Acheloo</i>	Sì.	Yes
<i>Eneo</i>	Come?	How so?

<i>Acheloo</i>	La speme Che mi desti fu vana.	The hope you have given me was in vain
<i>Eneo</i>	E che promisi?	And what have I promised?
<i>Acheloo</i>	Dispor la figlia a le mie voglie	Grant your daughter to my wishes
<i>Eneo</i>	Il feci. Ma giusto troverai Che non sian le mie voci Decreti, ma Consigli: Non da impero il Destin su'l Cor de Figli.	I've done it. But you'll find fair that my words be not decrees, rather advises. I don't rule Destiny in the heart of my children
<i>Alcide</i>	Signor	Sir
<i>Acheloo</i>	(Ecco il rival)	(Here is the rival)
<i>Alcide</i>	T'inchina Alcide.	Alcide bows to you
<i>Eneo</i>	Illustre Ero! qual stella Qui ti guidò?	Illustrious hero! Which star has led you?
<i>Acheloo</i>	(La gelosia m'uccide.)	(Jealousy kills me)
<i>Alcide</i>	Le gemelle, che in fronte Pose prodigo il Cielo a Deianira; Quindi se tu nol sdegni Il cor d'Alcide a le sue nozze aspira.	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.
<i>Acheloo</i>	E dirassi che un Dio Soffra rivalità d'un vil mortale?	And would one say that a God will suffer the rivalry of a vile mortal?
<i>Alcide</i>	Di Giove un Figlio, un fiumicel ben vale.	The son of Jove is worthy to dispute with a river.
<i>Acheloo</i>	(Che orgoglio!)	(What pride!)
<i>Eneo</i>	(Che passion!)	(What passion!)
<i>Alcide</i>	(Che tolleranza!)	(What tolerance!)
<i>Acheloo</i>	Se più nulla t'avvanza Che vantar i natali, io ti consiglio Cercar di nobiltà più belle prove Tu sei figlio d'Alcmena Onde ó nato di furto, ò non di Giove	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
<i>Alcide</i>	Come?	What?
<i>Eneo</i>	Cessino l'onte	Stop this shame!
<i>Alcide</i>	E troppo ardire	And more impudence
<i>Eneo</i>	(Oh Dei!)	(Oh, Gods!)
<i>Alcide</i>	Nol soffrirò!	I will not suffer!
SCENA 14	<i>Deianira, e detti</i>	<i>Deianira and the above</i>
<i>Deianira</i>	Finiscan l'ire Se per me si contende	Finish the anger If you are quarrel because of me
<i>Eneo</i>	Giunge opportuna	You arrive in an opportune moment
<i>Deianira</i>	E d'uopo Ch'io la lite decida	And if necessary, that I decide the quarrel
<i>Acheloo</i>	Son contento,	I'm pleased
<i>Alcide</i>	M'acqueto.	I'll be quiet
<i>Acheloo and Alcide (à 2.)</i>	Amor m'arrida.	Love smiles at me
<i>Deianira</i>	Tu figlio d'Ocean, tu del Tonante Mi pretendete in sposa; La scelta è perigliosa Ma v'ha rimedio; sia Da una lotta deciso il vostro Amore, E questo Cor sia premio al vincitore. Così ugal è la speme, il periglio	You, the son of the Ocean; you, of the Thunder, you both pretend to have me as your wife. The choice is dangerous but there is a remedy: that a fight decide your love and my heart be the prize to the winner. In this way, hope and danger will be

	(Giove dal Ciel assisterà suo figlio.)	equivalent. (Jove will assist his son from the sky)
<i>Alcide and Acheloo (à 2.)</i>	Siasi.	So be it.
<i>Acheloo</i>	Caro cimento Io da te spero il fin d'ogni tormento	Dear endeavour, I expect from you the end of every torment
<i>Eneo</i>	Grazie a le stelle; ho in seno il Cor contento.	Thanks to the stars, I have my heart rejoice in my bosom
SCENA 15	<i>Deianira, Alcide.</i>	<i>Deianira and Alcide</i>
<i>Alcide</i>	Bella: posso dir mia	Fair, I can say you are mine
<i>Deianira</i>	Lo voglia il Cielo.	That the sky want it.
<i>Alcide</i>	Il Cielo Quanto ha di forte il Mondo, e la Natura Nel mio braccio ha raccolto	The sky has assembled in my arms all that is strong in the world and in nature.
<i>Deianira</i>	E forte assai s'egli pareggia il volto.	And even stronger, if he levels your face.
<i>Alcide</i>	Dunque m'ami	Therefore you love me
<i>Deianira</i>	T'adoro.	I adore you
<i>Alcide</i>	E crederlo dovrò?	And should I believe it?
<i>Deianira</i>	Chiedilo a gli occhi E se a gli occhi non credi aprimi'l petto	You should ask my eyes and if you don't believe them, open my chest
<i>Alcide</i>	Non più: moro di gioia	Enough! I die of joy
<i>Deianira</i>	Io di diletto.	And I die of delight
<i>à 2</i>	Soavissime Catene Su legate l'alma, e'l Cor. Pur che in grembo al caro bene Mi conduca il Dio d'Amor Soavissime &c.	Gentle Chains, you bind my heart and soul, so that the God of Love can lead me to my dear love's soul
SCENA 16	<i>Deianira</i>	<i>Deianira</i>
	Turbe fedeli voi, Già, che nel mar d'Amore Mi promette il Destino Alla nave del Cor sicuro il porto Precorrete co i balli il mio conforto	Faithfull crowds, you travel the bals with my confort, as destiny promises me that, in the sea of love, the ship of my heart will find a secure harbour.
<i>Aria del Ballo</i>	Volate pur sinceri Miei pensieri al Ciel di Venere E tributate in Cenere Questo Cor Al Dio d'Amor. Già ratto svanisce Da questo seno Ogni aspro duol, Così più bel sereno Doppo le nubi porta il Sol.	Fly my sincere thoughts to the sky of Venus and bestow this heart in ashes to the God of Love. Vanish from this chest already abducted, every bitter pain, so the sun will bring a prettier blue sky after the clouds.
<i>2à.</i>	A un lampo de contenti I tormenti a vol se'n fuggono Et i piacer distruggono Ciò che il Ciel Dié di crudel. Già lieta gioisce Ne pensa l'Alma Più a penar Così più bella calma Doppo li flutti mostra il Mar.	At a stroke of contentment, my torments fly off and pleasures destroy the cruelties that were given by the sky. Rejoice my soul already happy without thinking of the sufferings anymore. In this way, the sea shows greater calm after the waves.

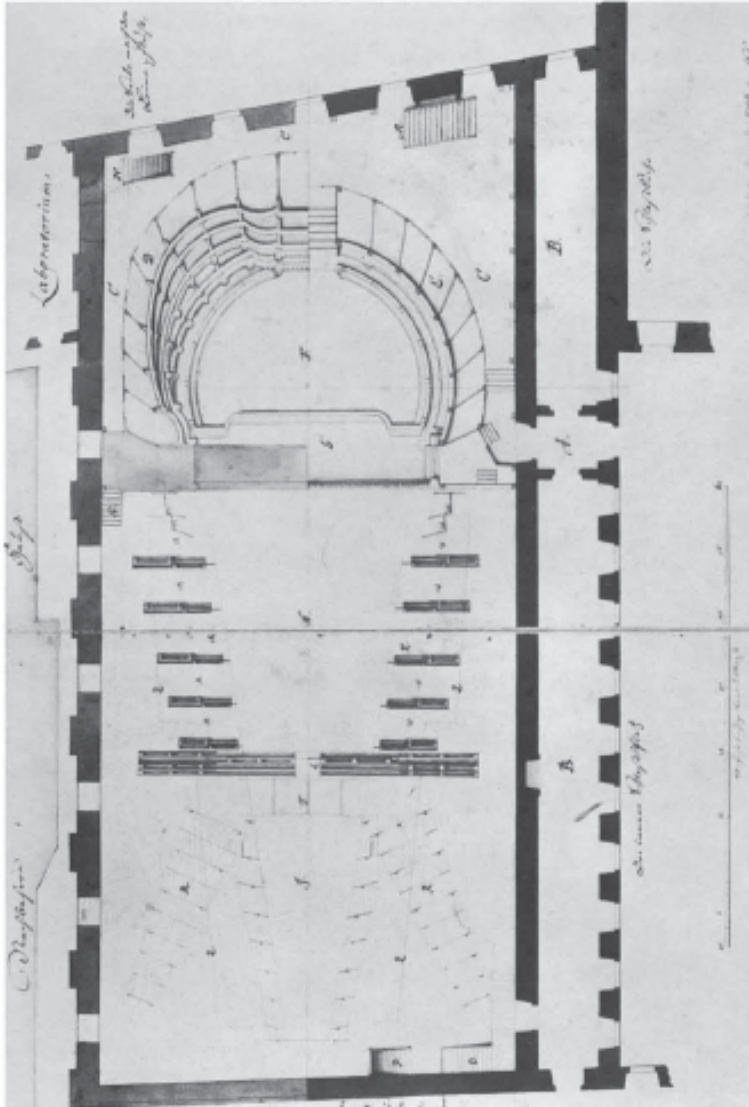
	<i>Segui il Ballo di Cortigiani.</i>	<i>Follows the ballet of the Courtiers.</i>
SCENA 17	<i>Giardino reale con un ramo del fiume Acheloo. Eneo.</i>	<i>Royal garden with a branch of the river Achelous. Eneo.</i>
<i>Eneo</i>	Furno benigni i vostri influssi ò stelle. Voi di Sisifo il Sasso Mi levaste dal Core: humanamente Preveder non potea tale accidente, Già tra Scilla, e Cariddi Ondeggiava il pensier: son d'ugual pondo Gli odi di Giove, e di Nettuno al Mondo.	Your influences were benign, oh stars. From Sisyphus, you took away a stone from my heart. Such an accident could not be humanely foreseen. My thoughts were already waving between Scylla and Charydis. The odes of Jove and Neptune have the same weight to the world.
<i>Eneo</i> [Aria]	L'Universo è un vasto Mar; Nave lacera è la vita Sempre esposta a infausti venti; Se il Destino non l'aita Son le Sirti sì frequenti Che non può che naufragar.	The universe is a vast sea and. Life is a torn vessel, always exposed to unfortunate winds. If Destiny doesn't help her, the traps are so frequent that it will eventually naufragate.
SCENA 18	<i>Deianira, e Detto</i>	<i>Deianira and the above</i>
<i>Deianira</i>	Signor	Sir
<i>Eneo</i>	Figlia	Daughter
<i>Deianira</i>	Contento Ora mi sembri	You seem happy now
<i>Eneo</i>	E lieta Ora par che tu sia	And you now seem joyfull
<i>Deianira</i>	Spero veder finir la pena mia	I hope to see the end of my suffering
<i>Eneo</i>	Intendo: ma se il Fato Vuol, che soccomba Alcide?	I understand, but what if Fate wants that Alcide succumb?
<i>Deianira</i>	Patienza havrò (maledirò la sorte.)	I'll have patience (I curse fate)
<i>Eneo</i>	E sarai d'Acheloo.	And will you give yourself to Acheloo?
<i>Deianira</i>	(Pria de la morte)	(Before I'll give myself to death)
<i>Eneo</i>	Tu qui m'attendi: io vado In traccia de gli Eroi Che qui combatteran la lor ragione Quest' il Campo sarà de la tenzone.	You wait for me here. I'll go track the heros. because here they will fight for their cause. This will be the field of tension
<i>Deianira</i>	Vanne, e riedi felici Resto Clizia fedele Se veder il mio sol sperar mi lice.	Go, and laugh happily. I'll remain Clizia faithful. If you see my sun, that it permit me to wait.
<i>Deianira</i> [Aria]	Idol mio dove t'aggiri? Vola rapido al mio sen. Se non odi i miei lamenti: Se non tempri i miei tormenti. Geme il Cor l'Alma vien men. Idol mio &c.	My idol, where are you going around? Fly quickly to my bosom. If you don't hate my laments, if you don't harden my torments. My heart groans, and my soul faints.
	<i>Su'l fin de l'Aria viene Alcide</i>	<i>Hercules comes at the end of the aria</i>
SCENA 19	<i>Alcide, Deianira</i>	<i>Alcide and Deianira</i>
<i>Alcide</i>	Eccomi	Here I am
<i>Deianira</i>	Caro,	Dear
<i>Alcide</i>	Cara	Dear
<i>Deianira</i>	Chi da te mi disgiunge Mi disgiunge da l'Alma	Who separates me from you, separates me from my soul
<i>Alcide</i>	Chi da te mi divide Mi divide dal Core	who divides me from you, divides my heart
<i>Deianira</i>	Ò soave Cupido!	Oh, sweet Cupid!
<i>Alcide</i>	Ò dolce Amore!	Oh, sweet Love!

<i>Deianira</i>	Oh Dio! quanto t'adoro!	Oh, God, how much I adore you
<i>Alcide</i>	Io mi struggo	I consumate myself
<i>Deianira</i>	Io mi moro.	I die.
<i>Alcide</i>	Sorbirò da qual seno il puro latte	I will lick pure milk from that bosom,
<i>Deianira</i>	Succhierò da quei lumi un dolce Ardore	I will suck sweet passion from those eyes
<i>Alcide</i>	Ò soave Cupido!	Oh, sweet Cupid
<i>Deianira</i>	Ò dolce Amore Senti come il Cor mio Porge le preci al pargoletto Dio.	Oh, sweet Love, Hear how my heart offer prays to God the child
[Aria]	Faretrato Dio bendato Più non tarda a consolarmi. Se qual rapida saetta Fosti presto ad impiagarmi Qual per me fatal disdetta Ti fa pigro al risanarmi? Faretrato &c.	Cupid, Blindfolded god, don't be late to console me. If you were quick to hurt me with your quick arrow, What fatal misfortune makes you lazy to heal me?
<i>Alcide</i>	Odi come simile Al tuo bel Cor il mio serba lo stile.	Hear how similar to your good heart, mine preserve the stile
<i>Alcide</i>	Ò di Gnido Dio Cupido Porgi vita a questo seno Se qual rapido torrente Tu v'entrasti col veleno Qual ti fa stella inclemente Col ristor veloce meno O di Gnido &c.	Oh, from Gnido, The god Cupid brings life to my bosom. If you entered me with poison in such rapid torrent, What makes you, merciful star, less rapid to relief me?
SCENA 20	<i>Acheloo, Eneo, e detti</i>	<i>Achelous, Eneo, and the above</i>
<i>Eneo</i>	Forti Campioni, Invitti Eroi, se siete Preparati al cimento Eccovi un vago campo Tempestato di fiori: io ve'l presento	Strong champions, undefeated heros, if you are prepared for the endeavour, Here I show you a vague field encrusted with flowers
<i>Acheloo</i>	Fortunato momento	Fortunate moment
<i>Alcide</i>	Hora beata	Blissful hour
<i>Acheloo</i>	Pure arrivasti	You also arrived
<i>Alcide</i>	Pur sei qui	So you are here
<i>Deianira</i>	(Discenda Giove dal Cielo, e'l figlio suo difenda.)	(Descend from the sky, Jove, and defend your son!)
<i>Acheloo</i>	Che più si tarda?	What else delays us?
<i>Alcide</i>	E che s'aspetta?	What are else is expected?
<i>Acheloo</i>	Cara Gli occhi con cui mi bei Delle vittorie mie saran trofei	Dear, your shiny eyes will be the trophy of my victory
<i>Alcide</i>	Un fiume sei; perciò presto ti gonfi Ma prepari i trofei pria, che trionfi	You are a river. Because of this you quickly swell. But you prepare the trophys before you triumph
<i>Acheloo</i>	Tra un Nume, et un mortale Non bilancia la sorte	Between a God and a mortal, fortunate do not ponder
<i>Alcide</i>	La sorte mia sta nel mio braccio forte.	My Fate is within my strong arms
	<i>Segue la lotta al suono di Sinfonia</i>	<i>Follow the fight with the sound of a sinfonia</i>
<i>Alcide</i>	Cedi	Surrender
<i>Deianira</i>	(Gioisci ò Cor)	(Rejoice my heart!)
<i>Acheloo</i>	Nemiche Stelle Pari il rossor al mio dolor m'uccide	Enemy stars, equal to my pain, my shame kills me.

<i>Alcide</i>	Non ti lagnar,	Don't lament
<i>Acheloo</i>	Perché?	Why?
<i>Alcide</i>	T'ha vinto Alcide	Alcide has win over you
<i>Eneo</i>	Fausto Destin T'arride	Fortunate Destiny smiles at you
<i>Deianira</i>	Benigno Ciel M'arride	Kind Heaven smile at me
<i>Acheloo</i>	Cedo vinto, e mi nascondo Nel mio letto in un baleno; M'abbandono al proprio pondo, Che mi porti al Padre in Seno Là sepolto gemerò Pianti eterni verserò; Se perché duri sempre il mio martire Mi diede il Fato il non poter morire.	Defeated, I surrender and, At once, I hide myself in my bed. I abandon myself to my own weight, which takes me to the bosom of my Father. Buried there, I'll groan, I'll pour down eternal laments. So my torments will last forever, Fate has given me eternal life.
	<i>Si precipita nell'Acqua.</i>	<i>He precipitates in the water.</i>
SCENA ULTIMA	<i>Eneo, Alcide. Deianira.</i>	<i>Eneo, Alcide. Deianira.</i>
<i>Alcide</i>	Bella! sei mia	Sweetheart, you are mine
<i>Deianira</i>	Grazie al Destin	Thanks to the destiny
<i>Eneo</i>	Gioite Felicissime Amanti Il fin de vostri pianti V'appresta il Fato. Io qui vi lascio; e vado Ad ordinar per gl'Imenei felici Le Feste, e i giochi: Intanto Questi pochi Vassalli Precorreran la gioia mia co i balli.	Rejoice, Most happy lovers! 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.
<i>Deianira</i>	Biondo Dio più bel già mai I tuoi rai Por torno il dì. Di sereno Che in un baleno Fe che ogni duolo da me spari.	Blond God, your rays were never so beautiful around the day. In a glimpse, this serene day made desappear every pain from me.
<i>Alcide</i>	Dio d'Amor mai più diletto Ad un petto Sapesti dar, Lieta l'Alma Già vive in calma Ne sa contenta che più bramar.	God of love, you've never known so much how to give more delight to a heart. My happy soul already lives calmly and satisfied, not knowing what else to wish.
	<i>Segue il Ballo di Giardinieri, che fa il FINE.</i>	<i>Follows the bal of the gardeners, that makes the end.</i>

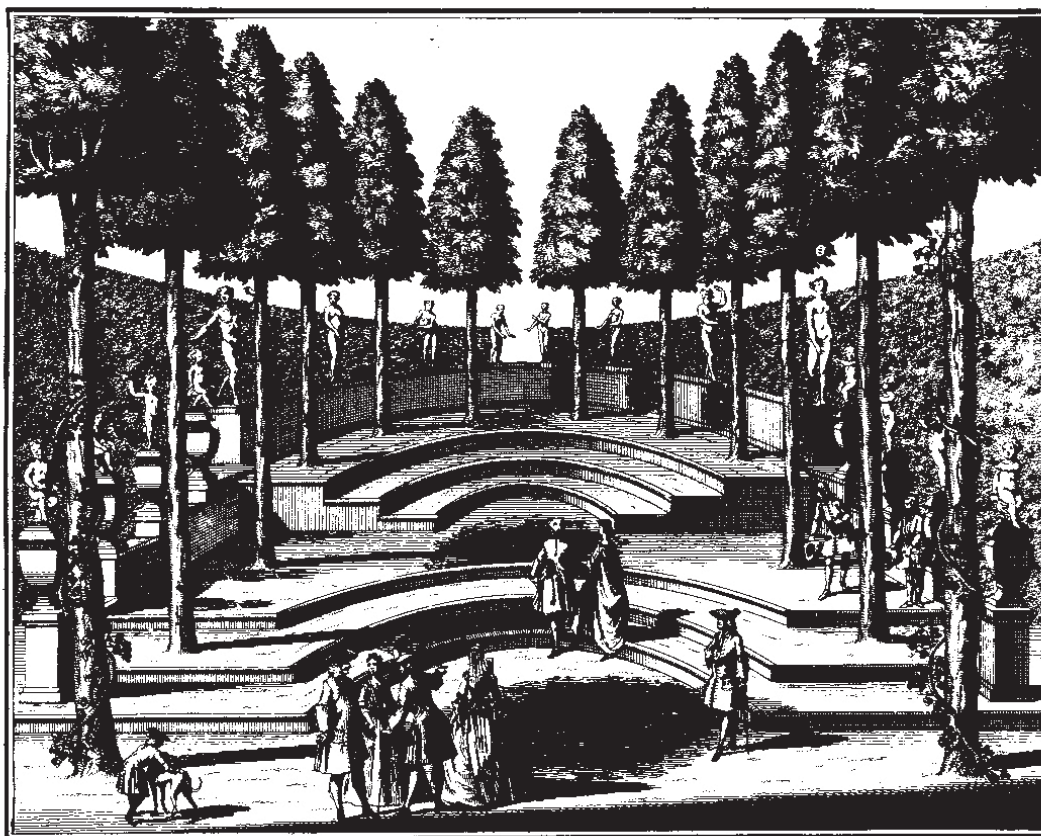
Appendix 7. Venues

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



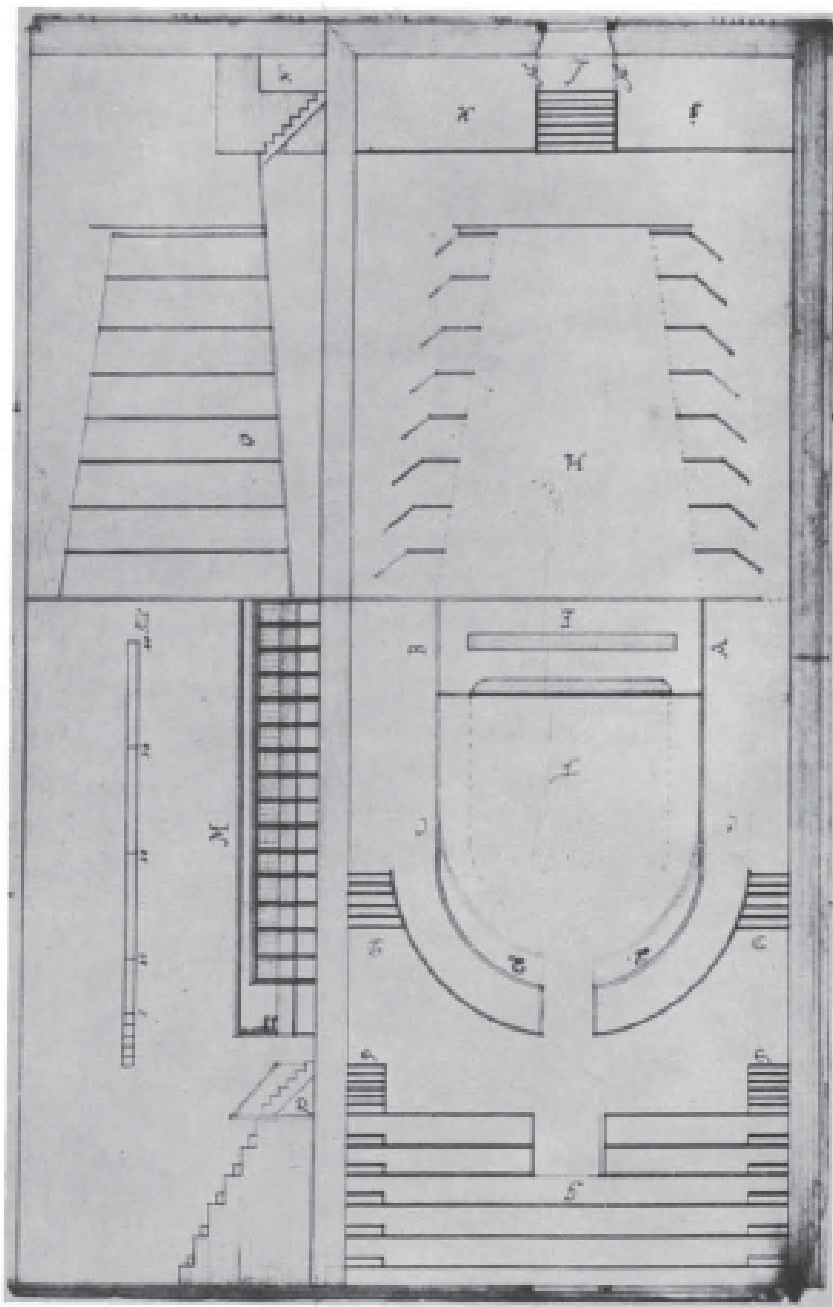
¹⁵¹ The figure appears in: Rosenmarie Elisabeth Wallbrecht, *Das Theater des Barockzeitalters an den welfischen Höfen Hannover und Celle*, Quellen und Darstellungen zur Geschichte Niedersachsens, Bd. 83 (Hildesheim: August Lax, 1974): Abbildung 12.

Fig. 2. Garden theater at Herrenhausen, amphitheater and stage by J. J. Müller and J. v. Sasse, around 1750 (Niedersächsische Landesbibliothek, Hanover)¹⁵²



¹⁵² The figure appears in: Heinrich Sievers, *Hannoversche Musikgeschichte. Dokumente. Kriterien u. Meinungen*. Vol. 1: *Von den Anfängen bis zu den Befreiungskrieg* (Tutzing: Schneider, 1979): 113.

Fig. 3. Orangery building in Herrenhausen, ground plan and front view of the interim theater by J. L. Ahrens, 1746¹⁵³



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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La Lotta d'Ercole con Acheloo

Overture

STEFFANI, Agostino
(1654-1728)

[Violins, oboes]

[Violins, oboes]

[Violas]

[Basso Continuo]

6 6/4 *2 6 *# *5 *#

5

*6 *6 *5 *4 *3 *5 *6 *6 *56 *6

9

*6 *6 *7 *6 *7 *5 *4 *# *#

13 [6/4]

Musical score for measures 13-16. The system consists of four staves: two treble clefs and two bass clefs. The time signature is 6/4. Measure 13 includes a repeat sign. A sharp sign (#) is present in the first bass staff of measure 13. A sharp sign (#) is also present in the first bass staff of measure 14.

17

Musical score for measures 17-20. The system consists of four staves: two treble clefs and two bass clefs. The time signature is 6/4. Measure 17 includes a repeat sign. A sharp sign (#) is present in the first bass staff of measure 17. A sharp sign (#) is also present in the first bass staff of measure 18.

21

Musical score for measures 21-24. The system consists of four staves: two treble clefs and two bass clefs. The time signature is 6/4. Measure 21 includes a repeat sign. A sharp sign (#) is present in the first bass staff of measure 21. A sharp sign (#) is also present in the first bass staff of measure 22.

25

29

9^b 4
8 #
7 7 7 # 6# 56 #

Scena 1

Bosco irrigato da fiume Acheloo

Deianira seguita da una fiera

Alcide dalla parte opposta

Deianira Alcide Deianira Alcide

Nu-mi pie-tà Non pa-ven-tar A-i-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*

6 6

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

7
4
2

5 6 6

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

6 5

Si torna subito

-tà de tuoi bei lu - - mi.

5 *6 *7 *6 *5 #7#
*# *4 *4

Alcide

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

*6 *6 *# *6 *43 *6 *# *6 *6 *6 *6 *# *6

-pra-te il mio mar-tor, deh tem - pra - - te il mio mar - tor,

*# *6 *# *7 *6b *5b *4 3* *# *65 *4#

Deh — tem-pra-te il mi - o mar - tor. Splen-don men di_ voi le

*6 *6 5 *6 *6 *5 *5 *4# 6

stel-le, di voi Fe-bo ha me-no ar - dor, di voi Fe - - bo ha me-no ar - dor.

da capo

*6 *6 *6 *6 5 *4 3

Deianira Alcide Deianira Alcide

(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

*7 *4 *2 *8 *5 6

-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,

*7# *4 *2 *8 *5 *6

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

*7 *3# *5 *3 *7# *4 *2# *8 *5 *6 *7 *# *6 *4 *6 *5 *6 *4 *#

[Aria] 



Deianira

Se il mio se - no a - prir po-tes-si non di - res - ti non di-res-ti più co-



*6 *# *# *# *6 *6



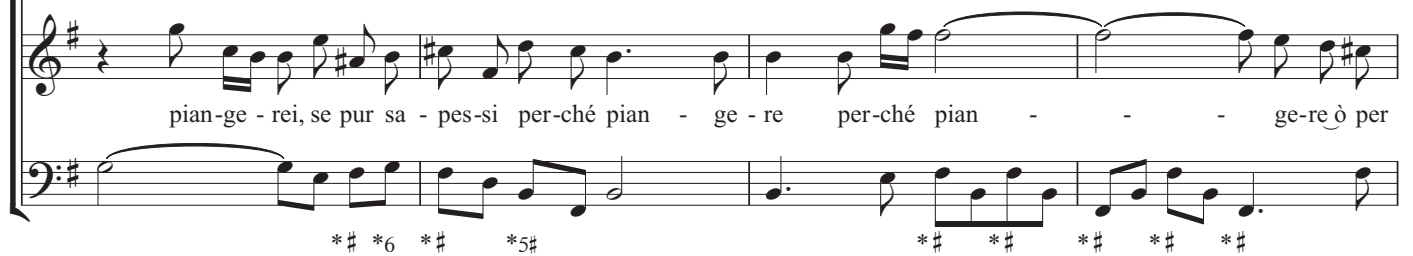
-sì, non di - res-ti_ più co - sì. Pian-ge - rei



*5 *6# *# *6 #7 *4 *# *# *#



pian-ge - rei, se pur sa - pes-si per-ché pian - ge - re per-ché pian - - - ge-re ò per



*# *6 *# *5# *# *# *# *# *#

chi, per - ché pian - ge - re ò per - chi. se' il mio se - no

*6 *6 *5 *4 *# *# *#

Alcide Deianira Alcide Deianira Alcide Deianira

Dun-que pos-so spe-rar? Che? Che pie-to-sa Ti sia la sor-te. E tu? Al mio Des-ti-no

*6 *4# *2 7/4 2 8/5 6/5

8

Alcide Deianira Alcide

et a la des-tra 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-

*7# *4 *2 *8 *5 *# *#

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.

*6 *5# *6

Scena 2

*Acheloo, che sorge dal suo letto
e li sudetti*

Acheloo

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

*7#
*4
*2#

*8
*5

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

*8
*5

-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

*7#
*4
*2#

3

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

*6

*6#

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

*#

*6#

*#

Alcide Deianira Alcide

-rai la spi-na. (Che u-di?)(Cie-li che dis-se?) E qual de-cre-to hav-vi, che sian sog

6 *6 *5
*4 *#

7#
4
2#

Acheloo Alcide

-get-ti, ò mol-le a-man-te a i fi-gli di Net-tun quei del To-nan-te? E tan-to ar-dis-ci? E per-ché

8
5

6 6#

Acheloo Deianira Acheloo Deianira Acheloo

no? Su-per-bo... (Stel-le!) Si fie-ro or-go-glio (Che pe-na); Io do-ma-rò,

6

Alcide Deianira ad Alcide Acheloo Deianira Acheloo Alcide


For-se...Deh ta-ci An-co-ra (Che tor-men-to!) O-se-rai re-pli-car? Et an-cor


6#

Deianira ad Alcide Alcide

sof-fro? Van-ne ti se-gui-rò, Par-to con-ten-to.


6#

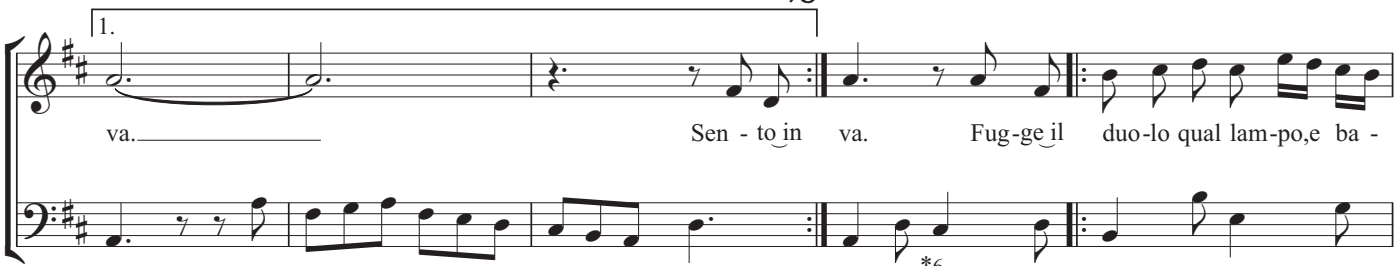
[Alcide] 



Sen - to in sen un bar-lu-me di spe-me che il Co-re, che ge-me sa-nan-do vi

6 *6 *6 *7 *# *6 *6 *5
*4 *#





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

*6



-le - no un guar-do se - re - no gio-i - re mi fa, _____ un guar-do se -

*# *6 *6# *6 *5
*4 *#



-re - no gio-i - re mi fa. Un mo - men-to _____ di con - ten-to _____ pur che io pos - sa al fin spe -

*6# *6 *5
*4 *#

6 *#



1. rar Cu-pi-do sa-zia-ti, Cu-pi-do sa-zia-te, fam-mi pe-nar. Fug-ge il nar.

1.

6 6

Scena 3

Acheloo, e Deianira, che resta sovra pensiero.

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

*6# *# *56

ci-glio? E qual stu-po-re ti ra-pis-ce a te stes-sa? Vez-zo-sa Dei-a-ni-ra!

*# *b 5# 5#

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.

- 5# 7# 8

Deianira

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

5 7 6

Acheloo Deianira

gl'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

6 7 8 7

Acheloo Deianira

dis-por non li - ce di me stes-sa. A chi dun-que? Al Ge-ni - to - re. M'è leg-ge il suo vo -

$7\sharp$
 $\frac{4}{2}$

Acheloo Deianira Acheloo

-ler. (Mi scop-pi-a il co-re) Ca-ra, tu mi con - so - li. (Il Ciel nol vo - glia.) Me'n va - do al

*6#

Deianira Acheloo Deianira Acheloo

Re! (Ti pre-cor ro!) La do-glia ad-dol-ci - rò (For - se t'in - gan - ni.) In-tan-to in pre-mio de sos-pir spe-ro il di-

*b $7\flat$ $\frac{7}{4\flat}$
 $\frac{2}{2}$

Deianira Segue l'Aria

- let - to (Pria mi ful - mi - ni Gio - ve il Cor nel pet - to.)

$\frac{8}{5}$ *6b $\frac{6}{4}$ $\frac{5}{3}$

1 Flauto

Violino

Ca - ra dol - ce spe

-ran - za non ti par - tir Ca - ra dol - ce spe - ran - za non ti par - tir dal sen,

non ti par - tir, ca - ra dol - ce, Ca - ra dol - ce spe - ran - za non ti par - tir dal

6
4

sen. Del ti - mo - re che ho nel

*6 *6

Co-re ad - dol - cis - ci il rio ve - len, ad - dol - cis - ci il rio ve - len

*6 *6 *# *6 *_b *6_b *# *6 *6# *56 *# *6

da capo
ad - dol - cis - ci il rio ve - len.

*_b *6 *6 *6

Scena 4

Acheloo

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

*6 7 4/2

più che te - mer. E - neo non puo - le al fi - glio d'O - ce - an ne - ga - re il So - le.

6/4 5/3

Ritornello

Musical score for the first system of the Ritornello, featuring piano accompaniment with treble and bass staves. The bass line includes figured bass notation: $*6$, $*6$, $*6$, \flat , $*6$, $*7$, $*6$, 6 , $*5$, $*6$.

Musical score for the second system, including vocal lines and piano accompaniment. The vocal line contains the lyrics: "Al-ma gio-is - ci, giu-bi-la Al-ma gio-is - ci, giu-bi-la ò Cor, giu-bi-la ò Cor, giu-bi-la ò". The bass line includes figured bass notation: $*6$, $*6$, $*6$, \flat , $*6$, $*7$, $*7$, $*6$, $*6$.

Musical score for the third system, including vocal lines and piano accompaniment. The vocal line contains the lyrics: "Cor, Al-ma gio-is - ci giu-bi-la ò Cor. T'ap-pres-ta con-ten - ti fra bre-vi mo". The bass line includes figured bass notation: $*6$, $*6$.

Musical score for the fourth system, including vocal lines and piano accompaniment. The vocal line contains the lyrics: "-men - ti, fra bre - vi mo - men - ti il Nu - me d'A - mor, t'ap - pres - ta con-ten - ti fra bre - vi mo -". The bass line includes figured bass notation: $*6$, 6 .

*Segue Ritornello
e poi Alma da capo*

Musical score for the fifth system, including vocal lines and piano accompaniment. The vocal line contains the lyrics: "-men - ti, fra bre - vi mo - men - ti il Nu - me d'A - mor." The bass line includes figured bass notation: 7 , 6 , 5 , 3 .

Ritornello

Musical score for the Ritornello section, featuring piano accompaniment in G minor. The score consists of four staves: two treble clefs and two bass clefs. The music is in 3/4 time and includes guitar chord markings: \flat , *6, * \flat , * \flat , *6, *7, * \flat , *6, *6, and *6.

Empty musical staves for vocal or instrumental parts, consisting of two treble clefs and two bass clefs.

Musical score for the first vocal line with lyrics. The lyrics are: "Al - ma gio - is - ci giu - bi - la Al - ma gio - is - ci giu - bi - la". The score includes piano accompaniment in G minor with guitar chord markings: *6, *6, *6, \flat , *6, *7, and *7.

Musical score for the second vocal line with lyrics. The lyrics are: "Cor, giu-bi-la-ò Cor, giu-bi-la-ò Cor, Al-ma gio-is - ci giu-bi-la-ò Cor." The score includes piano accompaniment in G minor with guitar chord markings: *6, *6, and *6.

Scene 5

Eneo e Detto

Musical score for Scene 5, featuring Eneo's vocal line and piano accompaniment. The time signature is $\frac{6}{2}$. The lyrics are: "Fi - glia ca - ra o - ve t'as - con - di? Gi - ro il Bos - co, il Mon - te, il Pia - no,". The score includes piano accompaniment in G minor with guitar chord markings: #, *6, *4, *5, and *6.

[3] [6]

Cer - co, gri - do, pian go in va - no tu non m'o - di, tu non

*7 *7 *4 *3 *7 6

m'o - di, o non ris - pon - di o non ris - pon - di. Fi - glia ca - ra

*# *9 *8 *6 *6 *5 *#

[9]

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

*8 *7 *6# *6 *6 *5

Acheloo

O de l'E-to - li - o scet-tro Glo-ri - o - so Ret-tor se de la fi - glia smar

7 4b 2

- ri - ta in ques - ta sel - va t'in - gom bra il Re-gio Cor mo-les - ta cu - ra og-ni nu - be di

*6

duo-lo scac-cia dal sen. Io da le zan-ne ul - tri-ci di Mos-tro fe-ri - tor la di - fen-de - i;

*8
*5

*7#
*4
*2

*8
5

Eneo

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

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

Achelloo

Eneo Achelloo

a la fi-glia mia? Re for-tu - na-to ge-ne ro un Nu-me hog-gi t'ap-pres-ta il Fat - to. Co-me? Per Dei-a -

65
4#

Eneo Achelloo

- ni - ra ho ac - ce - so il Cor, (Che as - col - to?) Se del no - me di Pa - dre il pon - do può dar

*6#

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-ti ar-gen -

*7 *# *#7#7#

Eneo

-ti. Si-gnor, gioi-a im-pro - vi-sa mi le-ga il Cor. Di Ca-li-do-nia in-tan-to piac-cia-ti d'o-no-rar le Re-gie

*6 *4 5 7
2

so-glie io co-là vol go il pie-de a dis-por Dei-a - ni - ra a le tue vo-glie.

[Duet]

Acheloo

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 -

6-5

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

*# *7 *7# *# *6 *# *# *7 *7# *#

[6/4]

Voi del Mar e - ter - ni De - i se - con - da - te pie - to - si i
cer. Voi del Ciel e - ter - ni De - i se - con -

*# *# *# *# *6 *6# *# *6

[2/9]

- vo - ti mie - i i vo - ti mie - - - i,
- da - te pie - to - si i vo - ti mie - - - i, se - con - da - te pie -

*98 *7 *98 *7 *7 *5 *5 *4 *7

[6/2] [2/3] *Segue subito il Rittornello*

Se - con - da - te pie - to - si i vo - ti mie - - - i.
- to - si i vo - ti mie - i i vo - ti mie - - - i.

*98 98 7 *5 *7 *5 *4-3

[6/2] *Rittornello*
Seul

Seul

98 7 *98 *7 *7 *#

*98 *98 *98
*76 *7 7

Scena 6

Acheloo

Acheloo

Su de-co-ro de fon-ti va-ghe Ce-ru-lee Nin-fe a fes-teg-giar de vos-tro Nu-me A-

7#
4#
2# 8
5

-man-te il giu-bi-lo e'l con-ten-to, sor-ge-te o-mai sor-ge-te dal cu-po

6
4
2# 8
5 7#
4#
2# 8
5

sen de li-qui-di Cris-tal-li et il vez-zo-so piè, sno-da-te a i bal-li.

7
4
2 8
5 *4#
*2# 6
4#

Aria del Ballo

Fer - ma Cos - tan - za ren - da for - te un Co - re nel do - lo - re

9 6
5

poi - ché da - gli a - man - ti suol es - si - ger so - lo pian - -

- ti in tri - bu - to in Dio bam - bin. bin. Ma un rag - gio di spe

1. Presto

- ran - za mu - ta Sce - na ad og - ni pe - na, can - gia fac - cia a rio Des -

- tin, can - gia fac - cia a ri - o Des - tin. Con la Spe - me de con - ten - ti, la me

il tempo andante

*Si volta
Segue il Ballo delle Naiade*

- mo - ria de tor - men - ti si di - le - gua e pas - sa al fin. Ma un rag - gio di spe - fin.

1. [Presto]

Première Air pour les Ninfes de la Rivière

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with the same key signature. The music is in 3/4 time. The first staff contains a melodic line with eighth and quarter notes. The second staff provides harmonic support with chords and moving lines. The third and fourth staves are for the left hand, with the third staff containing a bass line and the fourth staff containing fingering numbers: 9, 6, 7, and 6.

The second system of the musical score continues the piece. It features four staves. The top staff has a first ending bracket labeled '1.' over the final two measures. The bottom two staves contain a bass line with fingering numbers: 5, 6, #, 6, #, #.

The third system of the musical score is marked 'Presto' in both the top and bottom staves. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by rapid sixteenth-note passages. The bottom staff includes fingering numbers: 6, #, 6, 7, 6.

Lentem:

7 5 # 6 5

Lentem:

6 5 #

Presto

6 5 #

Gigue. Second Air pour les Mesmes

6 5 6 6# 6 6#

1.

6 6# 6 6# # 6 5 #

This system contains the first six measures of a piece. It features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes. A first ending bracket labeled '1.' spans the final two measures. Fingering numbers (6, 6#, 6, 6#, #, 6, 5, #) are placed below the bass line.

6 # 5 6 # 6

This system contains measures 7 through 12. It continues the melodic and harmonic material from the first system. A repeat sign is present at the beginning of measure 7. Fingering numbers (6, #, 5, 6, #, 6) are placed below the bass line.

6 6 6

This system contains the final four measures of the piece. It concludes with a melodic phrase in the treble clef and a bass line. Fingering numbers (#, 6, 6, 6) are placed below the bass line.

1.

6

Sarabande. 3me. Air pour les mesmes

6 6 *6 6 # 6 #

6 6 6 6 3# 6 5 #

5 5 6

On reprend la Gigue

Scena 7

Alcide; arriva sù 'l fine del Ballo.

Alcide

Qual giu - bi - lo im - pro - vi - so le Nai - a - di las - ci - ve in - vi - ta dal

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

*7#
*4
*2

8
5

*6#

*#

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

*#

*6

*7#
*4
*2

-

8
3

rivolto alle Ninfe

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

*4-#

*6

prestissimo

- get - ti a che qui sta - te? Fug - gi - te, spa - ri - te, vo - la - te e nel gor - go più vil pre - ci - pi - ta - te

*7-6

*6

le caccia à furia nel fiume

pre - ci - pi - 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 - a - ni - ra? Dei - a - ni - ra cru - de - le!

un prin - ci - pio di spe - me for - se por - ges - ti al co - re per che fos - se più 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

7/2 8/5

nas - cer la sor - te, ad on - ta mi - a in brac - cio del mio ben ti_____

*6# *6b *7#
4
2 8
5

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

*5 *6 *6 *6b

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

*6 *6

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

*8 *7#
*4
*2 *8
5 *6

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

*# 65 *4#

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

*6

[Alcides]

Musical score for the first system. It consists of five staves: three for piano accompaniment (treble, middle, and bass clefs) and two for the vocal line (treble and bass clefs). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line includes the lyrics:

- - - - - ta, no-vo Mos -tro a-tro ce or

A fingering mark $*_6$ is present in the bass clef staff of the vocal line.

Musical score for the second system. It consists of five staves: three for piano accompaniment (treble, middle, and bass clefs) and two for the vocal line (treble and bass clefs). The piano accompaniment continues with the same rhythmic pattern. The vocal line includes the lyrics:

ri - bi-le no-vo Mos-tro a-tro-ce or - ri-bi-le Giu- no in- faus-ta mi pre - sen - ta Giu no in -

faus-ta Giu-no in - faus-ta mi pre - sen - - - - ta.

* \sharp *6 *6 \sharp *6

Scon-vol-ga-si la ter - ra scon-vol-ga-si la ter - ra, ca-da il mon-te, sec-chi il

5
4

fon - te, ca-da il mon-te, sec-chi il -fon - te, fuo-co, guer-ra, fuo-co, guer-ra da per tut-to por-te -

6 5
4 3

-rò! Ca-da il mon-te, sec-chi il fon - te, ca-da il mon-te, sec-chi il fon - te, fuo-co,

5 6 5 5

[6] [2] [seul]

guer-ra, fuo-co, guer-ra da per tut-to por-te - rò. Ma! che pro? Du - ra sor -

5 6 6 4 5 3

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with eighth-note patterns and a bass clef with a similar pattern. A time signature change to 3/2 occurs at the third measure. A bracketed '6' and '2' are positioned above the third measure. The word '[seul]' is written above the vocal line in the third measure. The lyrics 'guer-ra, fuo-co, guer-ra da per tut-to por-te - rò. Ma! che pro? Du - ra sor -' are written below the vocal line. Fingering numbers '5', '6', '6', '4', '5', and '3' are placed below the bass line.

tous seul

tous seul

- - - te! Pria da-rà Dei - a - ni - ra a me_ la

7 6 6 4 5 6 6 4 5 7 4 3 6 7 7

Detailed description: This system contains the next four measures. The vocal line continues with lyrics and includes a slur over the first two measures. The piano accompaniment continues with the same rhythmic patterns. The words 'tous' and 'seul' are written above the vocal line in the first and second measures of this system, respectively. The lyrics '- - - te! Pria da-rà Dei - a - ni - ra a me_ la' are written below the vocal line. Fingering numbers '7', '6', '6', '4', '5', '6', '6', '4', '5', '7', '4', '3', '6', '7', and '7' are placed below the bass line.

Musical score for the first system. It consists of five staves: two vocal staves (Soprano and Alto), a Bass line, and two guitar staves. The lyrics are: "tous", "tous", "mor - - - - - te. Pri - da - rà Dei - a -", and "seul". The guitar part includes fret numbers: 6/3, 5, 7, 6/4, 5/3, 6/4, 7, 4, 3, 7, 5.

Musical score for the second system. It consists of five staves: two vocal staves (Soprano and Alto), a Bass line, and two guitar staves. The lyrics are: "seul", "tous", "tous", and "-ni - ra a me la mor - - - - - te, la mor - -". A time signature change to 3/2 is indicated by a bracketed "3/2" above the staff. The guitar part includes fret numbers: 4, 3, #7/3, 7/5, 6, 5, 6, 7, 6/4, 5/3, 6/4, 5/3, 6, 5.

[6 / 2]

seul tous

seul tous

- te.

Scena 8

Atrio del Palazzo d'Eneo

Deianira

Deianira

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

Si volta

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!

7
4
2

8
5

*6#

6
4

*#

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

7

*4 - #

6
4
2#

- 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

5

6
4
2#

5

6

6
4
3#

- 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

7#
4
2#

8
5

7b

vi - ta, e m'uc - ci - des - - - - - ti.

*6
*4

*6b *5
*4 *#

Co-sì quan-to ha la sor-te di pie-to-so e cru - de-le ha in te rac - col-to, se quel che dié la

Figured bass: *# 7 7# 4/2 #

des-tra i lu-mi i lu - mi han tol - - - - - to.

Figured bass: *# *6 b 4# 6 6# 6 4 #5

Ritornello

Figured bass: 6 6 6 6# 6 # b

Figured bass: 7b # 7 6 - 7 # # 7 #

Trop - - po è du - - ra lon - ta - nan - -

- - - - - za ad un

Cor, che vi-ve in pe - - - - ne, che vi - ve in pe - ne, ad un

Cor che vi-ve in pe - - - - ne, che vi - ve in__ pe -

-ne. Deh____ ri - tor - na deh ri - tor - na o ca-ro_

be - ne a dar vi - ta a la_ spe - ran - za che già lan - gue,

che già lan - gue, che già lan - - - - -

- - - gue sen - - - za te_

che già lan - - - - - gue sen - za

te. Vie - ni ca - ro, ca - ro, ca - ro rie - di a me vie - ni, vie - ni, ca - ro, ca -

-ro rie - di vie - ni ca - ro rie - di a me, vie - ni, vie - ni ca - ro rie - di,

6/4 5/3 # 6

rie - di ca - ro vie - ni ca - ro rie - di rie - di a me.

6 *4#

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

7/4_b 8/5 *b

Deianira

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

*b #

Eneo

ta - le il Cie - lo hog - gi m'a - du - na? Per spo - so un Di - o. Che più può dar For - tu - na?

6 56

Deianira Eneo Deianira Eneo Deianira

(Ciel ch'as-col - to?) Che di - ci? (Ei d'A-che-loo fa - vel - la) E non ris - pon - di? Qual de su-per-ni

6 $\frac{1}{2}$

Eneo Deianira

Nu-mi non in-deg-na mi cre-de del-le sue noz-ze? Il nos-tro Re de fiu-mi. Sig-nor! un gran ri -

7 $\frac{4}{2}$ 8 $\frac{5}{5}$

Eneo Deianira

-va-le gli pre-sen - ta la sor-te E chi? Di Gio-ve il fi-glio Al - ci - de il for-te

7 $\frac{4}{2}$ 8 $\frac{5}{5}$ # 6 $\frac{4}{4}$ # $\frac{5}{5}$

Eneo Deianira Eneo Deianira

Her-co-le qui? Co - me? Nol sai? Nol vid-di Ei da l'or-ri-de zan-ne de la bel-va fe-ro-ce che m'as-sa-li

7 $\frac{4}{2}$

Eneo Deianira

mi li - be-rò. Ma co - me? Non fu A-che-loo, che ti di - fe - se? Al - ci - de

8 $\frac{5}{5}$ 5 6 #

Eneo

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

Deianira Eneo Deianira Eneo Deianira

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

Eneo Deianira

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

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

Eneo

Non più. Pie-to-si De-i li-be-ra-te da i sco-gli i pen-sier mie-i.

[Aria]

Ov' e il fi - lo ov' e il fi - lo d'A - ri - an - na per sor - tir dal la - be -

-rin - to, per sor - tir per sor - tir dal la - - be - rin - to.

Musical score for the first system. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and a fifth staff is for guitar accompaniment. The key signature is two sharps (F# and C#). The guitar part includes fret numbers: 6, 6, 6, 6, *5, *#, and *#.

Gius-to Ciel

Musical score for the second system. It consists of five staves. The top three staves are for vocal parts (Soprano, Alto, Tenor) and are mostly empty. The fourth staff contains the vocal line with lyrics: "Gius-to Ciel o - ve m'ha spin-to Fa-to rio, Sor-te ti - ran-na, Sor - - -". The fifth staff is for guitar accompaniment with fret numbers: 6, 6, and 6.

te ti - ran - na. Gius-to Ciel, gius-to Ciel o - ve m'ha

6

Spin-to, Fa-to rio, Sor-te ti - ran - na, Sor - - - - - te ti-ran -

6 6 6 3 3 3 3 6 7

-na.

6 6

Scena 10

Acheloo, Deianira et Alcide, che sovra, giunge in desparte

[6 / 4]

Flutes

6 6# 5 6 6 5 5 6 5

Deianira

A - i - ta For - tu - na con - so - la - mi tu a - i - ta

Acheloo

A - i - ta For - tu - na con - so - la - mi tu a - i - ta

7 6 6 5 6 5 6

For - tu - na con - so - - - - - la - mi

For - tu - na con - so - - - - - - - - - - - la - mi

5 6 5 6 5 6 6

con-so - la-mi tu.

con-so - la mi tu.

6 4 3 6 6# 5 6 6

[3]

Se l'I-dol che a - do-ro gra - dis-ce i sos - pi-ri son ca-ri i mar - ti-ri son

6 5 7 6 6 6 6 # 6 4 2 6 6 5 #

[3]

ca - - - - -

Se l'I - dol che a - do - ro gra - dis - ce i sos - pi - ri son ca - ri i mar - ti - ri son

6 - 6 6 # 6 4 # 6 4 2 # 6 6 6 6

[6/4]

- ri i mar - ti - ri non bra - mo di_ più. Se l'I - dol che a
 ca - ri i mar - ti - ri non bra - mo di più, son ca - ri i mar - ti - ti, son ca - -

6 # 6 5 3 5 4 6 - 6

[2/4]

- do - ro_ gra - dis - ce i sos - pi - ri son ca - re i mar - ti - ri son ca - ri i mar - ti - ri non bra - mo di più.
 - - - - - ri i mar - ti - ri non bra - mo di_ più.

6 # 6 4/2 6 4# 6 6 6 6 5 6 6 6 5 3

Alcide Acheloo Alcide Acheloo Deianira Alcide

(Ec - co 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 -

5-6# 4# 2

Acheloo Deianira Acheloo Alcide

- 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 tà? (Dun - que non

5 6# 7# 4 2

Deianira Alcide Acheloo Alcide

l'a-ma.) (Che noi a!) (Che pia-cer!) Oh che tor-men-to! A un Nu me, che t'a - do-ra nie ghi mer ce-de? (Io mi con

4-3 7 6 5

Acheloo Deianira

-so - lo) Par-la a - pri quel va - go la - bro. E che ho da di - re? Tut-to dis - si poc'

6 5 7 4 2

Acheloo Alcide Deianira Acheloo

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

7 4 2 8 5

Deianira *parte*

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

6 3 6 4-3

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 e fra-le sa-rai scher-no, 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!

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

Alcide Acheloo

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

7#
4
2

Alcide Acheloo

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

6#
3

6
4
2#

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

6#
4
2

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

7

7
3

Alcide

Ti rin-gra-zio Des-tin. Ve-do ri - sor-ta la spe - me che nel se-no e - ra già mor-ta.

7
4
2

8

6
4

5
4

3

[6/4] *Menuet*
Alcide

Spe - ra 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

Alcide

Dol - ce pe - nar per - un bel vi - so, che il Pa - ra - di - so poi sa do - nar.

Puo - te un mo - men - to di gio - i - re se - co - li in - te - ri di mar - ti - re ris - to - rar.

Scene 12

Eneo

E - ter-no Re de Nu-mi, tu che dal' al - ta sfe-ra del Mon-do le vi - cen-de de Mor

6

-ta - li le pre-ci ve - di non vis-to, e non u - di - to sen-ti, vol-gi be-ni - gno un

6 $\frac{7}{4}$
2

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

7 \flat 6 $\frac{6-5}{4-3}$ 6

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 -

$\frac{7}{4}$ 2 $\frac{6}{4}$ 3 *6 \sharp

-tà d'ha-ver ne - mi - co il fi - gli - lo di Te - ti, o quel d'Alc - me - na.

7 \sharp 3 \sharp 6 6 $\frac{6}{4}$ $\frac{5}{3}$

[6/2]

Gius - to Cie - lo Gius - to Cie - lo che sa - rà, che sa - rà? Spe - ro e

6b 6 b 4 6b 6 5 6 4 - 6 6 4 4 - 6 4 -

te - mo in un mo - men - to, in un mo - men - to, in un_ mo - men - to il mio

6 6 6 b 6

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

5 *6 *6 4 6 6 6/4 6 6/3 6 6 6/3

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

4 3 *# *6# 6 *4 6 7/4 2 *6b *6 b

Gius - to Cie - lo che sa - rà, che sa - rà?

4 *6b *6 b 4 - 6 6 4 6

Scene 13

Acheloo, Eneo, et Alcide

Acheloo Eneo Acheloo Eneo Acheloo Eneo

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

6^b 5 7[#]/₄/₂ 8/₅

Acheloo Eneo

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 -

7/₄/₂ 7/₄/₂

Alcide 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 -

- 8 6

Alcide Eneo Acheloo

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

43[#] 6

Alcide

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

6/₅ 4 - 3[#] 7/₄/₂ 8/₅

Acheloo

se tu nol sdeg-ni il cor d'Al - ci-de a le sue noz-ze as-pi - ra. E di-ras-si che un Di-o sof-fra ri - va-li -

Alcide Acheloo Eneo Alcide

-tà d'un vil mor-ta-le? Di Gio ve il fi-glio, un fiu-mi - cel ben va-le. (Che or-go-glio!) (Che pas-sion!) (Che to-le-

Acheloo

-ran - za!) Se più nul - la t'av - van-za che van-tar i na-ta - li, io ti con-si-glio cer-car di no-bil-tà più bel-le

pro-ve tu sei fi - glio d'Alc - me-na on-de ò na - to di fur - to, e non di Gio - ve.

Alcide Eneo Alcide Eneo Alcide

— Co - me? Ces - si-no l'on-te E trop-po ar-di - re (Oh De - i!) Nol sof-fri - rò!

Scene 14

Deianira, e detti

Deianira Eneo 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

4-3# #

Acheloo Alcide Deianira

M'ac-que-to. A-mor m'ar-ri-da. Tu fi-glio d'O-ce-an, tu del To-nan-te

Son con-ten-to. A mor m'ar-ri-da.

4 6# 7#

3 4 2

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

7# 8 7 #

4 2 5 3

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.

7# 8 6 4-3#

4 2 5

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

7# 6 4-3#

4 2

a 2
Alcide/Acheloo

Acheloo

Sia - si. Ca - ro ci - men - to, io da te spe - ro il fin d'og - ni tor - men - to.

6/4 5# 3#

Eneo

Gra - tie a le stel - le ho in se - no il Cor con - ten - to.

Scene 15

Deianira, et Alcide

Alcide Deianira Alcide

Bel - la, pos - so dir mia Lo vo - glia il Cie - lo. Il Cie - lo quan - to ha di for te il

7# 8 6 8
4 5 4 5
2

Deianira

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

7# 8 7# 8 5 6 6
4 5 4 5

Alcide Deianira Alcide Deianira

Dun - que m'a - mi T'a - do - ro. E cre - der - lo do - vrò? Chie - di - lo a gli oc - chi e se a

6

Alcide Deianira

gli oc-chi nol cre-di a-pri-mi'l pet-to Non più! mo-ro di gioi-a Io di di-let-to.

6# 4# 2 | 6 3 | 6-5 4-3# | #

Deianira

So - a - vis - si-me Ca-te-ne, su le - ga - te su le - ga - te l'al - ma e'l Cor

Alcide

So - a - vis - si-me Ca - te-ne sù le -

6# 4 3 6# # - | 9 - 8 4 3 6# # -

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

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

6# 6 9 - 7(b) | 9 - 7 - 4 5# 3# | 9 6 7 - 7 - 6 5# - #7 3#

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

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

- 5# 3 | 5 4 5 9 6 | 5 4 - 6 - 9 - 6 5 | 6 4 5#

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

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

7 - 6 4 5 3#

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

6 3 4 3 5 - 6 5 3

da capo

mor, mi con - du - - ca il Di - o, il Dio d'A - mor.

Dio d'A - mor, mi con - du - - ca il Dio d'A - mor.

7 7 4 3# 7 9 8 6 6 5 4 - #7 3 9#

Scena 16

Deianria

Deianira

Tur-be fe-de-li vo-i, già, che nel mar d'A-mo-re mi pro-met-te il Des-ti-no a la-na-ve del

Cor-si-cu-ro il por-to per-cor-re-te co-il bal-li il mio con-for-to. (t.)

Aria del ballo

Vo-la-te pur sin-ce-ri-mie-i pen-sie-ri al Ciel di Ve-ne-re e

tri-bu-ta-te in Ce-ne-re ques-to Cor-al-Dio d'A-mor. Vo-mor. Già

ra-tto sva-ni-sce da ques-to se-no o-gni-a-spro duol, co-

1. *La 2.da*

-sì più_ bel se - re - no dop - po le nu - bi_ por - ta il Sol. Già Sol. A'un

lam - po de con - ten - ti_ i tor - men - ti a vol se'n fug - go - no et

1.

in pia - cer di - strug - 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 - nar, co -

1.

-sì più_ bel - la_ cal - ma dop - po gli flut - ti_ mos - tra il Mar. Già

Bourée. Premier Air pour les Gens de Cour.

Segue il Ballo di Cortigiani
Volti

Mar.

6 6 6 5 6 6# 6

This system contains the first four measures of the piece. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The music is in 3/4 time. The first measure is a whole rest. The second measure begins with a repeat sign. The bass line includes fingerings: 6, 6, 6, 5, 6, 6#, 6.

1.

6 # 6 3# 7# 6 6 # #

This system contains measures 5 through 8. Measure 5 starts with a first ending bracket labeled '1.'. The bass line includes fingerings: 6, #, 6, 3#, 7#/2, 6, 6, #, #.

5# # # 6

This system contains measures 9 through 12. The bass line includes fingerings: #, #, 5#, #, #, 6, #.

Musical score for the first system, featuring four staves (two treble clefs and two bass clefs). The key signature is one sharp (F#). The music includes a first ending bracket labeled "1." above the final measure of the first system.

[6 / 4] *Deuxième Air pour les mesmes*

Musical score for the second system, featuring four staves (two treble clefs and two bass clefs). The key signature is one sharp (F#) and the time signature is 6/4. The music includes a first ending bracket labeled "1." above the final measure of the second system.

[3 / 4]

Musical score for the third system, featuring four staves (two treble clefs and two bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music includes a first ending bracket labeled "1." above the final measure of the third system.

[6/4]

3 # # 7/4 7 7 6 # 7 5 4 #

6 6 6 6 7/6 4/3 6

1.

7 3

Scena 17

Giardino Reale con un ramo del fiume Acheloo
Eneo

Fur-no be-ni - gni i vos-tri in - flus-si ò Stel-le. Voi di Si - si-fo il Sas-so mi le-

-vas-te dal Co-re. Hu - ma - na - men - te pre-ve-der non po-tea ta - le ac - ci - den - te,

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

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

[3/4]
L'U - ni - ver - so è un vas - to Mar, è un va - sto Mar;

[3/2] [6/2]

na - ve la - ce - ra è la vi - - ta sem - pre e - spo - sta

9 8 9-8[#] - 6 4 6⁵ 4-3
6

[3/2] [6/2]

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

7 4-3 6 # 6 #

4/2

[3/2]

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

6 6 4 5 5 6 5 6 6

4

[6/2]

- ti a in - fau - sti ven - ti. Se il De - sti - no non l'a -

6 6 6 6 6 6 6#

-i - ta son le Sir - ti si fre - quen - ti che non

Fingerings: #, 6, 5, 6, 6, 4, 3, 6#₃

può che nau - fra - gar,

Fingerings: 6, 4, 6, 4, 3#, 7, 5, -, 4, 7

— che non può che nau - fra - gar. Son le Sir - ti si fre - quen - ti che

Fingerings: #, 6, 6, 6#, #, -, 6, 6, 4, 7

non può che nau - fra - gar,

Fingerings: 6, 7, 7, 6, 7, 6

[3/2] [6/2]

che non può che nau - fra - gar.

Fingerings: 7, 6, 6, 6

Scena 18

Deianira e Detto

Deianira Eneo Deianira Eneo Deianira

Si-gnor Fi-glia Con - ten-to o-ra mi sem-bri E lie-ta o-ra per che tu si-a Spe-ro ve-der fi-

6 4 8 7# 4 2# 8 3

Eneo Deianira

-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

3# 6 5 4 #7 3# 6 7# 4 2# 8 5

Eneo Deianira Eneo

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

7# 8 4 2 5 3

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.

7# 8 4 2 #7 6 3 #

Deianira

Van-ne, e rie-di fe - li-ci res-to Cli-zia fe - de-le se ve-der il mio sol spe - rar-mi li - ce.

6# 7 6 3# 6 5 3 4 3

[6/4] *Violino* [6/4]

Deianira

I - dol mi - o do - ve t'ag - gi - ri? do - ve,

6 # 4-3# # #

[6/4] (#)

do - ve, do - - ve - t'ag - gi - - - - ri?

7 6 5 3#

[6/8]

Vo - la ra - - - - pi - do vo - la_ ra - - -

6 # 6

6 6 6

pi - do al mio sen, vo - la ra

6 6 5 6 6-5 4-3 #

vo - la ra

7 7 7 6 6

pi - do al mio sen, vo - la ra

4 # #

pi - do al mio sen.

#

[6 / 4]

Se non o - di i miei la - men-ti, se non tem-pri

9 8

i miei tor - men-ti. Ge - me il Cor, ge - me il Cor l'Al -

9 8 # # # 7 3h

- ma vien men_____ l'Al - ma vien men. Se non o - di

3# 7 # # 7 6 4 5 9 8 # #

i miei la - men-ti, ge - me il Cor, se non tem-pri

9 8 # # 6 4# # 6 3# # 6 3#

i miei tor - men - ti, ge - me il Cor_____

9 8 # # # #

Idol mio Da Capo

l'Al - - ma, l'Al - ma vien___ men, l'Al - ma vien men.

7 6b 5 # 5 7 8 6# 5#

Scene 19

Alcide et Deianira

Alcide Deianira Alcide Deianira

Ec - co-mi Ca - ro Ca - ra Chi da te mi di - sgiun-ge mi di - sgiun-ge da l'Al-ma

6# b #

Alcide Deianira Alcide

Chi da te mi di - vi - de, mi di - vi - de dal Co-re Ò so - a - ve Cu - pi - do! Ò dol - ce A -

6# b # 6# 3

Deianira Alcide Deianira Alcide

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

6-5
4-3#

Deianira Alcide 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

7^b 6^b₃

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

6 b 4-3#

Deianira

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

6 6 9

tra-to Dio ben - da - to più non tar - da a con-so-lar - mi, a con-so-

6 6 9 5 # # - 6

-lar - - - mi, più non tar - da a con-so - lar - mi, a con -

- so - lar - mi. [fine] Se qual

ra - - - - - pi - da sa - et - ta fos-ti pres - to ad im-pia-

-gar - mi, qual per me fa - tal di - sdet - ta, ti fa pi - gro al ri - sa -

-nar - mi, ti fa pi - gro, ti fa pi - gro al ri - sa - nar - - mi? fa - re -

al segno

Alcide

Sen-ti co-me si-mi-le al tuo bel Cor il mio ser-ba lo sti-le.

6 4-3#

[6/4]

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

6 6 9

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

6 6 9 # # # 6

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

6 # 6 # 6 # 6 6

-to se-no. Se qual

6 6 5 # # [fine]

ra - - - - pi - do tor - ren - te tu v'en - tras - ti col ve -

6 6 4 3
5

-le - no qual ti fa stel - la in - cle - men - te col ris - tor ve - lo - ce

6# 5 # # #

me - no, col ris - tor, col ri - stor__ ve - lo - ce me - no. Ò di

5 4 3 # 4 6 7 6 4 6 5 3#

al segno

Scene 20

Eneo, Acheloo, Deianira, Alcide

Eneo

For - ti Cam - pio - ni, in - vit - ti E - ro - i, se sie - te pre - pa - ra - ti al ci -

7 8
4 5
2

-men - to ec - co - vi un va - go cam - po tem - pe - sta - to di fio - ri, io ve' l pre - sen - to.

6 6
4 5
2

Acheloo Alcide Acheloo Alcide Deianira

For - tu - na - to mo - men - to Ho - ra be - a - ta Pu - re ar - ri - vas - ti Pur sei qui? (Dis - cen - da Gio - ve dal

6#
3

7
4
2

8
5

Acheloo Alcide Acheloo

Cie - lo, e' l fi - glio suo di - fen - da) Che più si tar - da? E che s' a - spet - ta? Ca - ra quei ful - gen - ti oc - chi

5

6

6
4

6

6
5

Alcide

be - i del - le vit - to - rie mie sa - ran tro - fei — Un fiu - me se - i; per - ciò pre - sto ti gon - fi,

b

6-5
4-#

6
4

7#
4
2

8
3

Acheloo

ma pre - pa - ri i tro - fei pria, che tri - on - fi Tra un Nu - me et un mor - ta - le non bi -

Alcide

lan - cia la sor - te La sor - te mi - a sta nel mio brac - cio for - te. *Volti*

*Segue la Lotta
al suono di Sinfonia
Volti.*

7
4
2

8
5

7
5b

7

6-5
4-#

[6/4] *La Lotta* [3/4]

This system contains the first four measures of the piece. It is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The first two measures are in 6/4 time, and the last two are in 3/4 time. The music features a mix of eighth and quarter notes, with some sixteenth-note runs. Fingering numbers (6, #, #, #, #, #, 7, 6, 6, 6) are provided for the bass line.

[6/4]

This system contains the next four measures. It continues the four-staff arrangement. The first measure is in 6/4 time. A first ending bracket labeled '1.' spans the final two measures. Fingering numbers (6, 5-6, #) are present in the bass line.

§

This system contains the final four measures of the piece. It begins with a section symbol (§). The four-staff arrangement continues. Fingering numbers (6, 3, #, #) are provided for the bass line.

Figured bass notation: # 6 6[#] 4 3[#] 6 6 6^b 6 6



Alcide Deianira Acheloo Alcide

Ce-di (Gio - i - sci ò Cor) Ne - mi - che Stel - le pa - ri il ros - sor al mio do - lor m'uc - ci - de. Non ti lag -

Figured bass notation: 6 6 4 6

Acheloo Alcide Eneo Deianira: Be - ni - gno Ciel m'ar - ri - de

- nar. Per - ché? T'ha vin - to Al - ci - de Faus - to Des - tin Eneo: t'ar - ri - de

Figured bass notation: 6 7 6 5

Achelloo

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

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

6 4 5

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

5

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

6 6 4 5

la se - pol - to ge - me - rò pian - ti e - ter -

6 #

- - - ni ver - - se - rò. Se per

6 6/4 5/3

che du - ri sem - pre il mio mar - ti - re mi die - de il

6/4 7/3

Fa - to, mi die - de il Fa - to il non po - ter

6

mo - ri - re, mi die - de il Fa - to, mi die - de il

7

Fa - to il non po - ter mo - ri - re, il non po -

9 6 7 6

Si volti
Si precipita nell'Acqua

-ter mo-ri - re.

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. Io qui vi la - scio e va - do ad or - di -

- nar per gl'I - me - nei fe - li - ci Le fe - ste e i gio - chi. In - tan - to que - sti po - chi Vas -

Segue l'Aria

sal - li pre - cor - re - ran la gio - ia mia có i bal li.

[6/4] *Menuet*
Deianira

Bion - do Dio più bel già ma - i i tuoi ra - i por tor - no il dì.

Di se - re - no che in un ba - le - no fe_ che o - gni duo - lo da_ me spa - ri.

Menuet
Alcide

Dio d'A - mor mai più di - let - to ad un pet - to sa - pes - ti dar.

Segue il Ballo di Giardinieri

Lie - ta l'Al - ma già vi - ve cal - ma ne. sa con - ten - ta_ che più bra - mar.

Menuet. Premr. Air pour les jardiniers, et jardinières

Alternativement

Musical score for 'Alternativement' in D major, 3/4 time. The score consists of four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. The music is in a 3/4 time signature and features a simple, rhythmic melody in the right hand and a supporting bass line in the left hand. The piece concludes with a double bar line and repeat dots.

2me. Menuet

Musical score for '2me. Menuet' in D major, 3/4 time. The score consists of four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. The music is in a 3/4 time signature and features a simple, rhythmic melody in the right hand and a supporting bass line in the left hand. The piece concludes with a double bar line and repeat dots.

Musical score for the third piece in D major, 3/4 time. The score consists of four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. The music is in a 3/4 time signature and features a simple, rhythmic melody in the right hand and a supporting bass line in the left hand. The piece concludes with a double bar line and repeat dots. Fingerings are indicated by numbers 6, 5, 6, 6, 7, 6, 6, 5, 6 below the bass staff.

Entrée

6 4 3 #7 43 6 4 2 6

6 # 6 8 7 8 # 6 7 6 #

On reprend les Menuets.
FINE

6 6 5 3 6 3 6 6