

Francesco Cavalli * Opere



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Francesco Cavalli

Orione

Dramma per musica by Francesco Melosio

Edited by
Davide Daolmi and Nicola Usula



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Front Cover: "IoFrancCavalli" ("I, Franc[esco] Cavalli");

Santa Maria dell'Orazione di Malamocco, b. 3, fascicolo "Cavalli," September 27th, 1650 (detail).

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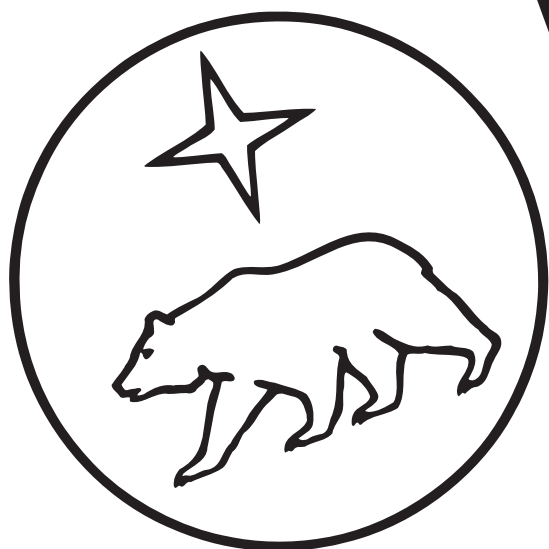
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Preface

The Edition

Over the past several decades, the operas of Francesco Cavalli (1602–1676) have become increasingly in demand in theaters around the world, an interest stimulated in part by the overwhelming popular success of the operas of Monteverdi, Cavalli's great predecessor and teacher. Whereas Monteverdi's extant operas are only three, however, Cavalli's number nearly thirty. Indeed, Cavalli was the most prolific and important opera composer of the seventeenth century, and it is his works that set the stage for the subsequent development of opera as a genre. Cavalli's operas, which share some of the most outstanding features of Monteverdi's, thus provide a treasure trove of material waiting to be rediscovered.

The last decades of the twentieth century, however, have not been kind to Cavalli. For their time, and actually for the time of Cavalli, there were not enough keep-ers for early music. Two of the past decade, during the past decade, productions, especially of Cavalli operas have decreased, without much notice. Francesco Cavalli's works have been resurrected in modern times by Alvaro Torrente in association with Bärenreiter. The same reality thanks to the Andrew W. Mellon Foundation, which granted me a Distinguished Achievement Award in 2007. We are also indebted to the Dipartimento delle Arti visive, performative, mediali dell'Università di Bologna and the Ministero dell'Istruzione, dell'Università e della Ricerca for financing the research on the librettos of Cavalli's operas under the direction of Lorenzo Bianconi. Our Editorial Board consists of seasoned Cavalli scholars from six countries – the United States of America, Great Britain, Italy, Switzerland, Germany, and Spain. The first phase of this edition will comprise fourteen operas, half of those for which scores have survived:

<i>Artemisia</i>	<i>L'Eliogabalo</i>
<i>Ercole amante</i>	<i>L'Erismena</i>
<i>Giasone</i>	<i>L'Eritrea</i>
<i>Il Xerse</i>	<i>L'Ipermestra</i>
<i>La Calisto</i>	<i>L'Orione</i>
<i>La Didone</i>	<i>Scipione Affricano</i>
<i>L'Egisto</i>	<i>Veremonda l'Amazzone di Aragona</i>

These were chosen on the basis of a variety of criteria: the historical importance of the works, the variety and interest of particular source materials, the interest of individual editors, some of whom had already been working on these editions before the Cavalli Edition was established, and representative examples of important trends or moments in the development of the composer's career. The editorial challenges posed by these works differ profoundly from those of later operas. For one thing, the original musical material for these operas is notoriously laconic: the scores consist essentially of only two lines, a vocal part and a sparsely figured bass line, interspersed with a few passages for three or five-part strings. The scores may also contain certain verbal notations and a few non-musical symbols for orchestration, transposition, or other editorial interventions. Material that the original performers could understand, but whose meaning is not immediately obvious to contemporary ones. Translation into usable performing material thus requires the intervention of specialist editors who understand the implications of the scores and can refresh them – or provide performers with the means of doing so themselves – with appropriate additional material.

The Sources

Although nearly all were produced more than once in the seventeenth century, as attested by numerous published librettos (exceptions are *Eliogabalo*, never performed at all, *Calisto*, *Ipermestra*, and *Ercole amante*), some are represented by only a single musical score (*Eliogabalo*, *Calisto*, *Ipermestra*, *Ercole amante*, *Eritrea*, *Artemisia*, *Didone*, and *Veremonda*), while others have multiple scores – *Giasone* (12), *Erismena*, *Xerse*, and *Scipione Affricano* (three), *Orione* and *Egisto* (two).

This source situation is both ameliorated and further complicated, however, by the existence of multiple librettos for most of the works. The importance of these librettos – as testifying to multiple productions and as means of understanding various editorial annotations in the extant scores – makes them an essential part of this edition. Indeed, because of the paucity of musical sources, the textual edition can often reflect more about the reception of the opera than the score does. It is for this reason that each individual opera will have a text editor as well as a music editor. Most of the primary musical sources for our individual volumes come from the famous Contarini Collection at the Biblioteca Marciana, Venice. The 28 Cavalli scores in this collection, representing all of his extant operas, seem to have been collected by the composer himself, with an eye toward preserving them for posterity.

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I-GUBd Gubbio, Biblioteca vescovile e archivio diocesano

I-GUBsp Gubbio, Biblioteca comunale e universitaria

I-LDE Lurago d'Erba, Biblioteca privata Somaini

I-LOG Longiano, Biblioteca comunale Felio Pasolini

I-Ma Milan, Biblioteca Ambrosiana

I-Mh Milan, Biblioteca nazionale Braidense

I-Mn Milan, Biblioteca del Conservatorio di musica Giuseppe Verdi

I-Mi Milan, Archivio storico-civico, Biblioteca Trivulziana

I-MC Cassino, Biblioteca statale del Monumento nazionale di Montecassino

I-MOas Modena, Archivio di stato

I-MOe Modena, Biblioteca Estense e universitaria

I-N Naples, Biblioteca nazionale Vittorio Emanuele II

I-PEC Perugia, Biblioteca comunale Augusta

I-Pi Pisa, Biblioteca universitaria

I-Ps Padua, Biblioteca del Seminario vescovile della Facoltà teologica del Triveneto

I-Rc Rome, Biblioteca vaticana

I-Rn Rome, Biblioteca nazionale centrale

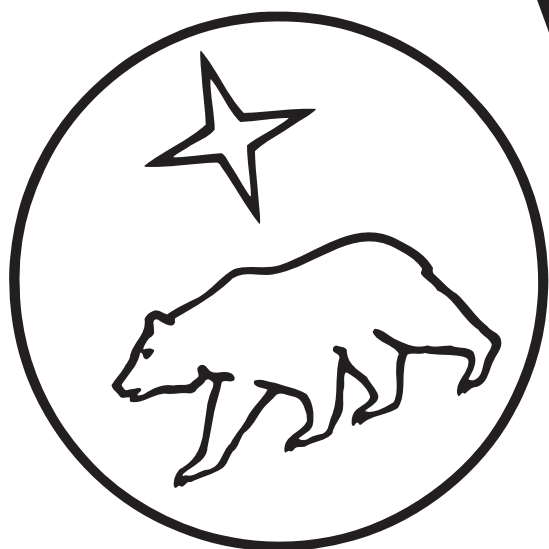
I-Ru Roma, Biblioteca universitaria Alessandrina

I-Rvat Vatican City, Biblioteca apostolica Vaticana

I-Tn Turin, Biblioteca nazionale universitaria

I-TRIag Treia, Accademia Georgica

I-Vas Venice, Archivio di stato



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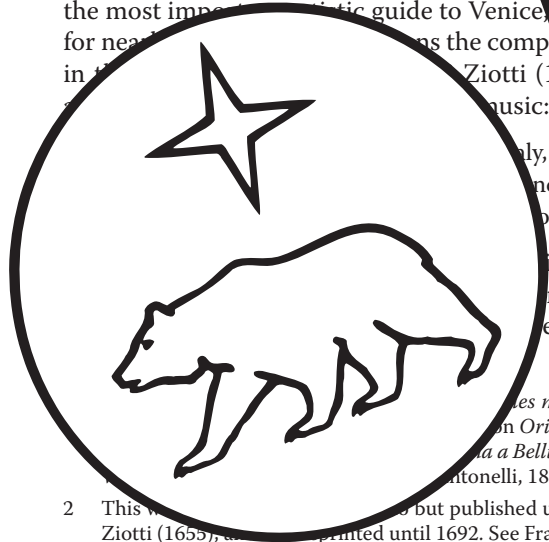
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Introduction

Orione, composed in 1653 in Venice and performed in 1654 in Milan on a libretto dating back to 1642, is not the most famous opera by Cavalli. Yet there was a moment, in the decades preceding the First World War, when it seemed to be among his four best-known works: in addition to the ever-famous *Giasone*, in dictionaries of those years it was customary to mention *Orione* together with Cavalli's two French operas (*Xerse* and *Ercole amante*). This is all the more significant since even the second edition of the *Bibliographie universelle* of Fétis (1862), which attributed *Orione* to the organist of San Marco, did not mention *Orione*.¹ The acknowledgment of Cavalli as an opera composer is quite recent. *Le cose notabili e belle che sono in Venezia* (Venice, 1556), the most important artistic guide to Venice, printed frequently for nearly two centuries, mentions the composer for the first time in the 1655 edition by Giovanni Ziotti (1655),² – Cavalli was

Francesco Cavalli at present directs this chapel [San Marco] to his greatest glory for his valor and intelligence in music; for his delightful compositions he was called to the court of France and to the court of Bavaria, where he gave most demonstrations of his worth.⁴

To write operas in Venice remained an activity too “commercial” to be praised. Cavalli was forgotten and *Orione*, which was never performed in Venice, disappeared from all the most important catalogues of music dramas. Neither the first edition of Leone Allacci, nor Cristoforo Ivanovich, nor Giovanni Carlo Bonlini lists it.⁵ We have to wait for the Milanese Francesco Saverio Quadrio (1695–1756) and his monumental *Storia e ragione d'ogni poesia* to find *Orione* listed among Cavalli's operas.⁶ It was in those years that scholarship begins to be interested in his works. Though the German Gottfried Walther still ignores the name of the composer,⁷ Johann Adolph Scheibe, in various numbers of *Critischer Musikus* (1738–1740), returns often to Cavalli's operas.⁸ Specific attention is paid to Cavalli in the *Essai* by Jean-Benjamin de La Borde, not under the entry “Cavalli,”⁹ but in the unusually positive judgement given to Melosio's verses,¹⁰ in sharp opposition to the general opinion of Italian critics, from Giovanni Mario Cescimbeni (1711), to Girolamo Tiraboschi (1772). The myth of



Les musiciens et bibliographie générale de la musique, 2nd ed., 8 vols. (Paris: Firmin-Didot, 1860–1865), II, 226–28. Cavalli is mentioned in *Orione*, but actually draws the material from Caffi. See Oscar Chilesotti, *I nostri maestri del passato: note biografiche sulla vita di Giovanni Bellini* (Milan: Ricordi, 1882), 32; Francesco Caffi, *Storia della Musica Sacra nella già Cappella Ducale di San Marco in Venezia* (Venice: Antonelli, 1854–1855), I, 268–92: 277.

- 2 This work was first published under the pseudonym “Guisconi” was updated by Girolamo Bardi (1587), Niccolò Doglioni (1603), and Giovanni Ziotti (1655), and was reprinted until 1692. See Francesco Sansovino, *Tutte le cose notabili e belle che sono in Venetia, cioè usanze antiche. Pitture e pittori. Scultore e scultori. Fabriche e palazzi. Huomini virtuosi. I principi di Venetia. E tutti i patriarchi. Di m. Anselmo Guisconi* (Venice: n.p., 1556).
- 3 “Francesco Cavalli veramente in Italia non ha pari, e per esquisitezza del suo canto e per valore del suono dell’organo e per le rare di lui composizioni musicali le quali in stampa fanno fede del di lui valore.” See Giovanni Ziotti, *Le cose notabili et maravigliose della città di Venetia, già riformate & accomodate da Leonico Goldioni et hora grandemente ampliate da Zuanne Zittio, ove amplamente & con ogni verità si contengono & si descrivono* (Venice: G. Giacomo Hertz, 1655), 206.
- 4 “Francesco Cavalli al presente regge questa capella con grandissima sua gloria per il suo valore et intelligenza nella musica; per le sue dilettevoli composizioni fu chiamato alla corte di Francia; alla corte di Baviera dove diede gran saggi della sua virtù.” See Francesco Sansovino, *Le cose notabili, et maravigliose della città di Venetia, di Nicolo’ Doglioni, et hora accresciute [sic] & ampliate di tutte le cose occorse, & fatte fino al presente . . .*, ed. Niccolò Doglioni (Venice: heirs of G. Battista Cestati [sic], 1671), 207. The name of Doglioni, editor of the 1603 edition, had always appeared as “Leonico Goldioni”; in the 1662 edition, he becomes “Niccolò Dolgioni” and finally Doglioni in 1671. The name of Ziotti (always printed “Zittio”) appeared only in the editions of 1655, 1662, and 1666.
- 5 Leone Allacci, *Drammaturgia di Leone Allacci divisa in sette indici* (Rome: Mascardi, 1666); Cristoforo Ivanovich, *Minerva al tavolino · Lettere diverse di proposta e risposta a vari personaggi, sparse dalcuni componimenti in prosa et in verso. Nel fine le Memorie teatrali di Venezia* (Venice: N. Pezzana, 1681 [2nd ed., 2 vols., *ibid.*, 1688]); Giovanni Carlo Bonlini, *Le glorie della poesia, e della musica contenute nell’esatta notizia de’ teatri della città di Venezia, e nel catalogo purgatissimo de’ drammi musicali quivi sin’hora rapresentati. Con gl’auttori della poesia, e della musica, e con le annotazioni a suoi luoghi propri* (Venice: n.p., [1730]).
- 6 Francesco Saverio Quadrio, *Della storia e della ragione d’ogni poesia*, 4 vols. [II and III split in 2 parts] (Milan: F. Agnelli, 1739–1752), II.2 (1744), 476, 508.
- 7 Johann Gottfried Walther, *Musicalisches Lexicon oder Musicalische Bibliothec* (Leipzig: W. Deer, 1732).
- 8 The numbers of the journal were all republished in a single volume: Johann Adolph Scheibe, *Critischer Musikus* (Leipzig: B. Ch. Breitkopf, 1745; facs. ed. Hildesheim: Olms, 1970).
- 9 Jean-Benjamin de La Borde, *Essai sur la musique ancienne et moderne*, 4 vols. (Paris: Ph.-D. Pierres et E. Onfroy, 1780–1781), III, 179.
- 10 “Melosio made history in his time for a lively and sparkling imagination, and managed to ruin taste, by leaving after him a quantity of mediocre writers who lacked the force to follow him, and only imitated his faults. He invented a new genre of poetry, filled with equivocations, affectations, and bad puns, in the midst of which one

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poet,²⁴ and manipulates the evidence, to the point that it coined the famous phrase *in di dei*".²⁵ Among the "antecedents of the birth of the hero, and of Delos, which provide the background to Ovid, Orion was born to a later version already at 100 BC), in which Orion was hunted by Artemis. Hymenaios in *Metamorphoses* wanted to vary the myth and told three different versions, from which Ovid chose the one that led Orion to go to Delos with Merope, daughter of Okeanos. Orion has become blind and an infection has given him a promethean vision of the divine fire. ["disce deo," "learn from the god,"] escapes from his servant (1). The drama begins exhausted and soaked. The mythic strands of the search for Diana (see below).



Figure 1: The wandering of Prios that preceded the events told by Melosio: from Boeotia to Chios and then to Delos by swimming.

AC II. Cupid is jealous of tributes that Diana, Aurora, and some Nympheas pay to Apollo ("there is no more name among the Nympheas").²⁹ In revenge, he makes them fall in love with the first person they will meet, which will be Orion. Meanwhile, Orion is happily asleep near the temple. From here, his misfortunes start. When Aurora discovers that the young man prefers the goddess of the sun, she lies in a rage and cannot wait to see Orion punished. Apollo, in order to safeguard the purity of his sister Diana, goddess of chastity, decides that Orion deserves death. Tithonus – jealous husband of Aurora – nurtures the same bloody feelings. Venus hates Orion because his love will make her bitter enemy, Diana, happy.³⁰ Even Cupid, relying on Venus's slanders, harbors resentments against the unfortunate youth. The calumnies of Venus are tied to a surreal and apparently gratuitous episode, which marks the midpoint of the second act: having sensed Apollo, Aurora, and Tithonus' malevolence against them, Orion and Philoterus, in a desperate attempt to leave the island, get help from the sorceress

30 In Euripides' *Hippolytus* there are reasons for the hostility between Venus and Diana: out of jealousy, the goddess of love kills Hippolytus, beloved by Diana, hence the ancient hatred between the two goddesses.

(Venus in disguise). The boat provided to them – that is, the dolphins she uses to ride the waves – turns out not to be very trustworthy: Philoterus falls into the water. The servant, who having landed exhausted at Delos after a very long swim, has sworn that if he ever touched seawater again he would turn into stone, is now unexpectedly transformed into a rock. Recovering his human shape through the intercession of Neptune, Philoterus curses the old witch and wants to punish her. Venus, in response, enlists her son Cupid's help in finding and causing harm to Orion and Philoterus. But it is Apollo who plays the decisive role.

ACT III While Diana awaits the arrival of Orion at the beach, Apollo, who wants his sister's lover dead, challenges her to shoot a "monster," ["mostro," v. 1542] who is swimming off-shore. After some resistance, the goddess shoots an arrow and kills the marine target. The "monster" turns out to be Orion, who was involved in a swimming race. Diana and Philoterus despair; Neptune emerges furious at the killing of his son; Diana descends into the underworld to seek her beloved, but Pluto and Charon report that they haven't seen Orion. All becomes clear when Jupiter reveals that Fate decreed Orion's death, and no one could change that. But Orion is not dead; he has been transformed into a constellation, so the opera can conclude in a triumph with a festive and celebratory chorus.

The Poet

Francesco Melosio (Città della Pieve, Perugia, 1608/09–1670),³¹ poet more by inclination than by trade, enjoyed great fame in life, but, apart from sporadic compositions inserted in various anthologies, and two libretti – *Sidonio e Dorisbe*, and *Orione* – never had his works printed during his lifetime.³²

We have to wait until 1672 for the posthumous edition of his first collection, entitled *Poesie e prose*,³³ edited by Domenico Bambini.³⁴ The latter, in the dedicatory letter addressed to Cardinal Flavio Chigi,³⁵ informs us that Melosio was reluctant to publish his works: "with sentiments of great modesty ... he repeated his rejections eternally."³⁶ The "modesty" cited as motivation for refusing repeated requests for publication is not very convincing: it is more likely that, as consequence of his new social status (he became a priest in 1662),³⁷ Melosio preferred not to expose himself, given the licentiousness of many of his poems.³⁸ But Bambini, a friend of his, understood the situation and having enjoyed his close confidence for many years,³⁹ his friend's long delay published the first successful edition of the *Poesie e prose*.⁴⁰ It is important to emphasize the good fortune of the volume, which was printed at least fourteen times with additions and changes up

31 The birth and death dates, and much other information of the life of Melosio are inferred from the commemorative tablet in his native town erected in his honor in 1679, in the chapel of S. Antonio in the cathedral of Città della Pieve. The tablet, given here in Documents, 1, was transcribed for the first time in Giulio Bolletti, *Notizie storiche su Città della Pieve* (Perugia: F. Baccini, 1830), 278; it was then published in Gino Uboldi, *Un freddurista*, 373. For the life and work of Melosio, see Gnoli, "Un freddurista," Holzer, *Music and Poetry*, 340–59; Marco Catucci, "Francesco Melosio in *Dizionario biografico degli Italiani*, vol. 73 (Rome, Treccani, 2009), 376–79; and in the recent edition of the compositions of Melosio, *Poesie e recitativi*; Gambacorta, *Drammi per musica*.

32 Included in the second edition of *La finta pazza* by Giovanni Trovati of 1661 (see note 48), Holzer (*Music and Poetry*, 347, 451) reports that it was included in:

... *una, due, e tre voci, con una servata a 5 violini e violone* (Venice: A. Vincenti, 1641), 16–27, acte 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

33 The text we refer to is the first edition of Melosio's poems (Tuscano, *Poesie e recitativi*), which, however, is based on a text that was "editorially rushed and incorrect" ["editorialmente affrettata e scorretta"]. In effect, the first stages of the work; moreover, the exemplar for the edition is that in I-Pec (Coll. IN.2335), which, mutilated of 2 pages, contains a few sonnets, hence omitted by Tuscano.

34 Only in a publication by Ludovico Cortesi of 13 years before Melosio's collection: a "Scherzo drammatico" with music by Giovanni Cortesi, I-Tn and I-Vnm), with a dedication by Bambini to Innocenzo Conti, dated Rome, 28 April 1659. See Ludovico Cortesi, *Amor e scherzo* (1659); Saverio Franchi, *Drammaturgia romana. Repertorio bibliografico cronologico dei testi drammatici pubblicati a Roma e nel Lazio* (Rome: Bulzoni di Storia e Letteratura, 1988), 335.

35 The information about Cardinal Chigi dates to the last years of the poet's life. A payment by the Cardinal in favor of Melosio is recorded in 1661, and 1667 is the date of the composition of the cantata "Sull'eminente cima" based on Siennese themes. This composition was published posthumously in Francesco Melosio, *Poesie e prose di Francesco Melosio da Città della Pieve* [Venice: I. Prodociamo, 1678, 2nd ed.] [hereafter "1678b"], Parte Terza, 112–14, with the title *Lamento che fa il Mangia di Siena ...* (in Tuscano, *Poesie e recitativi*, 337–40). For the payment in 1661 by the Cardinal Chigi see Jean Lionnet, "Les activités musicales de Flavio Chigi cardinal neveu d'Alexandre VII," in *Studi musicali* 9 (1980), 287–302: 295. Two other pieces of evidence can be found in *Poesie e prose*: in the dedicatory letter by Bambini to the Cardinal, where the poet is called "blessed servant" ["beneficato servitore"] of the prelate (see Melosio, *Poesie e prose*, 1672 [IV], missing in Tuscano, *Poesie e recitativi*), and especially in the place of the first edition: Cosmopoli. Holzer reports that Chigi's cultural circle had already made use of the pseudonym Cosmopoli; he identifies the place of printing with Rome (not with Portoferraio [Isola d'Elba], Ronciglione, or Venice, as commonly occurs) for at least one other publication: *La sincerità con la sincerità, ovvero il Tirinto* (text by Giovanni Filippo Apolloni, music by Bernardo Pasquini, represented on 20 October 1672 at the Villa Chigi in Ariccia). See Holzer, *Music and Poetry*, 349–51.

36 "Con sentimenti modestissimi ... replicò eterne le ripulse," Melosio, *Poesie e prose*, 1672, [III]. The dedication is reproduced in Documents, 3.

37 This information, in addition to being given on the commemorative tablet ("sacerdotis charactere insignitus"), is provided by a letter of Salvator Rosa, a friend of Melosio (they were both members of the Accademia degli Umoristi in Rome), addressed to Giovanni Battista Ricciardi and dated 27 May 1662, in which it is clearly stated that "Melosio became priest" ["Il Melosi s'è fatto sacerdote"]; see Salvator Rosa, *Lettere*, collected by Lucio Festa, ed. Gian Giotto Borrelli (Bologna: Il Mulino, 2003), 289.

38 Melosio's denigration of his career as a poet and his works can be found both in Salvator Rosa's letter cited above, where we read that "he renounced poetry-writing as unfruitful and for madmen" ["ha rinunziato affatto il poetare, come cosa infruttuosa e da pazzi"] (Borrelli, *Lettere*, 289), and in another letter addressed to Ricciardi and dated 15 September 1663, in which Rosa reports Melosio's thinking indirectly by citing a maxim about him: "to the name poet you lie like a dog that they are honored men" ["al nome di poeta ci va il menti per la gola che siano uomini onorati"]. See Borrelli, *Lettere*, 311; Accademia della Crusca, *Vocabolario degli Accademici della Crusca* (Venice: F. Pitteri, 1741), III, 143, *ad vocem* "mentir per la gola."

39 "aver avuta per molti anni la di lui confidenza strettissima," Melosio, *Poesie e prose*, 1672, [VI].

40 Although not yet united in one volume, Melosio's poems must have been circulating for some time, since a passage in the dedicatory letter of *Sidonio e Dorisbe* (Melosio, *Sidonio e Dorisbe*, 4) refers to his "poesie" as well-known works.

to the beginning of the eighteenth century,⁴¹ and that made Melosio the leader of a style “full of equivocation, convoluted and bizarre,”⁴² devoted to puns, vulgarity, and easy irony. In the nineteenth century, thanks to the diffusion of the anthology, Melosio earned the still-current moniker “the punster or witticism-writer” [“freddurista”],⁴³ but, if this qualitative and stylistic judgment fits the author of the sonnets and poems, it does not equally suit Melosio the dramatist: in comparison to the Venetian dramas of 1637–1641, *Orione* stands out for a lively dialogue and dramatic articulation that is anything but ordinary.

After his education in Florence and his Roman studies in law and philosophy,⁴⁴ Melosio is taken to the court of Bernardino or Virgilio Spada as “valet de chambre” [“aiutante di camera”].⁴⁵ But on 10 August 1640, at the age of 31, he leaves the papal city and heads north in search of his fortune.⁴⁶ A few days later, he is in Turin, where he writes about the famous siege of 1640 (which ended in September).⁴⁷ In 1641 he is finally in Venice. This is the year in which *La finta pazza* by Giulio Strozzi and Francesco Sacrati is staged at the Teatro Novissimo. The second edition of the libretto contains three sonnets by Melosio, dedicated to the protagonist, the Roman singer Anna Maria Renzi in the role of Deidamia.⁴⁸ At the end of the libretto, the printer Giovanni Battista Surian informs us that he was “forced by the eagerness of the readers of this work to publish it twice within a month.”⁴⁹ We are, therefore, faced with a libretto reprinted, according to Surian, already after the twelfth performance.⁵⁰ Melosio’s poems thus appeared in a publication intended

for wide circulation. If we do not want to believe that his reputation was sufficient to enliven such a close reprint, we could presume this was a business maneuver to set the stage for his new work.

On Sacrati, we can produce here for the first time a pungent sonnet, probably by Melosio, with the title *Al Sacrati musico parmeggiano* [“To Sacrati, musician of Parma”], inserted in a manuscript collection of poetry titled *Libro di poesie diverse*, found in Madrid, Biblioteca Nacional.⁵¹ From the verses of the sonnet we glean that Sacrati was a renegade, a Jew who converted to Christianity, although the poet gives us this information through a distasteful screen of overt anti-Semitism; moreover he produces the portrait of a man who is a hypocrite, lazy, impatient, not to mention a pederast.⁵²

In 1641, Melosio is already in contact with the operatic environment of Venice,⁵³ therefore it is not unlikely he was in touch with the entourage of the Accademia degli Incogniti, of which Strozzi was a distinguished member.⁵⁴ The *Memorie teatrali* of Ivanovich report that he was a member of the Accademia Delfica.⁵⁵ The commission for a libretto to be set to music and staged for Carnival 1642 must therefore date from mid 1641. In the libretto of *Sidonio e Dorisbe*, staged at the theater of S. Moisè in 1642 with music by Nicolò Fontei,⁵⁶ Melosio complains of having to ready the drama in a hurry because one he had already written was not going to be produced. To the request for a drama to be set to music Melosio had originally proposed the already “finished” *Orione*, but “the one who had to stage it” rejected it for “lack of time.”⁵⁷

41 A significant increase occurred in 1678 with the addition of a new section that the Venetian printer Prodocimo concedes to have received from the heirs of Francesco Baba, printer of the second edition of *Poesie e prose* (1673). In fact Domenico Bambalini, who collected the poems for the edition, says in the preface to the first edition: “Un altro avrebbe forse dato alla luce qualche cosa di più, ma che per non averlo avuto non ha potuto stampare” [“Another would perhaps have published something more, but as he did not have it he was unable to print”]; text reproduced in Documents, 1. The text of the preface has been omitted”; text reproduced in Documents, 1.

42 “Un freddurista” in Gnoli, “Un freddurista” 178.

43 “Nacqui dove Agnino superbo erede di Roma, | nutrimmi di locks, di lora (Florence) noucated me, Rome taught me” [“Nacqui dove Agnino superbo erede di Roma, | nutrimmi di locks, di lora (Florence) noucated me, Rome taught me”]; added in Melosio, *Poesie e prose*, 1678b, Parte Terza, 1 (Tuscano, *Poesie e recitativi*, 251). The information on Melosio’s the comitative tablet (Documents, 1), which gives him the title “I. V. utriusque doctor).

44 Bernardino (1594–1661) or his brother Virgilio (1596–1652); the data is hidden between the lines of some poems: Melosio the addressee of his composition, as explained in *La storia della volgar poesia scritta da Gio. Mario e custode d’aula*, 6 vols. (Venice: Bassano, 1734–1735), 5, 177; cit. in Holzer, *Music and Poetry*, 342. On Bernardino Familien Archiv Spada zur Musik in Barmen, in *Römisches Jahrbuch für Kunstgeschichte* 18 (1979), 173–248; Bernardino Spada, *Memorie di un cardinale romano* (Göttingen: Vandenhoeck & Ruprecht, 2001); and Arne Karsten, Spada coordinatore del piano matrimoniale della famiglia romana nel Seicento,” in *Dimensioni e problemi della*

45 “Oggi che fa Lorenzo al ciel tragitto,” in Melosio, *Poesie e prose*, (Venice: I. Prodocimo, 1678b), 1678b, Parte Terza, 1 (Tuscano, *Poesie e recitativi*, 29); see Claudia Bocca, *Gli assedi di Roma*, 1640 (Rome: Newton Compton, 2006).

46 See Giulio Strozzi, *La finta pazza*, 2nd ed. (Venice: G. B. Surian, 1641), 7–9; Nicola Michelassi, “La finta pazza di Giulio Strozzi: un dramma incognito in giro per l’Europa (1641–1652),” in *Gli Incogniti e l’Europa*, ed. Davide Conrieri (Bologna: Libri di Emil, 2011), 147–210; Nicola Michelassi, *La doppia “Finta pazza”: un dramma veneziano in viaggio per l’Europa* (Florence: Olschki, in press); see also Lorenzo Bianconi and Thomas Walker, “Dalla Finta pazza alla Veremonda: Storie di Febiarmonici,” in *Rivista italiana di Musicologia* 10 (1975), 379–454. Given the circumstances, it is possible that Melosio had already established relationships with Renzi and the composer Filiberto Laurenzi in Rome, before the two went to Venice in 1639; see Davide Daolmi, “Filiberto Laurenzi,” in *Dizionario biografico degli Italiani*, vol. 64 (Rome, Treccani, 2005), 79–81.

47 “Sono stato sforzato dall’avidità de’ lettori di quest’opera a metterla due volte in un mese sotto il torchio,” Strozzi, *La finta pazza*, 1641b, 96.

48 “La finta pazza nel Teatro Novissimo della città di Venezia ... con regale apparato è stata in 17 giorni dodici volte rappresentata,” *ibid.*

49 Location: E-Mn [MS/2623].

50 For an edition of the sonnet on Sacrati, see Documents, 5.

51 Among Melosio’s sonnets there is one dedicated “Al s. Claudio Monteverde musico celeb.[er]rimo,” probably written on the occasion of the performance of one of the Cremonese composer’s works of these years: *Il ritorno d’Ulisse in patria* (1640–1641), *Le nozze d’Enea in Lavinia* (1641), or *L’incoronazione di Poppea* (1643). The poem, cited by Holzer (Holzer, *Music and Poetry*, 345), is found in a ms. in I-Rn (ms. Vittorio Emanuele 1090, 6), containing compositions of Melosio, as well as in the 1672 collection *Poesie e prose*, this time published with a new title, *Lodasi la penna erudita di un virtuoso amico* (Melosio, *Poesie e prose*, 1672, 22; Tuscano, *Poesie e recitativi*, 19–20).

52 Bianconi and Walker, “Dalla Finta pazza”; Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 37–40.

53 See Ivanovich, *Minerva al tavolino*, Tavola seconda, 450. For the edition of 1688, see the facsimile in Cristoforo Ivanovich, *Memorie teatrali di Venezia*, ed. Norbert Dubowy (Lucca: LMI, 1993). On the Accademia Delfica, see Mauro Calcagno, *Staging Musical Discourses in Seventeenth-Century Venice: Francesco Cavalli’s Eliogabalos* (1667), Ph.D. diss. (Yale University, 2000), 14–18.

54 See Letizia Lavagnini, “Nicolò Fontei,” in *Dizionario biografico degli Italiani*, vol. 48 (Rome, Treccani, 1997), 762–63.

55 “Chi doveva farlo rappresentare s’è scusato con la penuria del tempo,” Melosio, *Sidonio e Dorisbe*, 8; the letter is reproduced in Documents, 2.

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But up to this moment, Melosio showed himself to be a prolific author of poetry for music, still little studied today. Numerous Roman composers of the second part of the Seicento, such as Luigi Rossi and Marco Marazzoli, composed cantatas and arias on his texts, but aside from the pioneering contribution of Robert Holzer,⁶⁹ that material is still awaiting thorough study.⁷⁰

The Refused *Orione*

Why was *Orione* not produced in Venice in 1642? What did it contain or not contain compared to *Sidonio e Dorisbe*, judged instead more suited to the Venetian theater of S. Moisè?

First, the drama by Melosio, in addition to a scenography that had to show simultaneously a beach and a temple (or a beach and the forge of Vulcan), also required the use of specific machines to enable the characters to swim and fly, and to allow dolphins to come out on stage, not to mention transforming men into rocks. We know that the stage at San Moisè was one of the smaller ones in Venice.⁷¹ Indeed, the second opera of 1642, *Sidonio and Dorisbe*, did not make great use of machines, as Melosio confesses in his note “to the reader” of the libretto.⁷² However, S. Moisè must have been able to offer a respectable scenographic apparatus if Cavalli could praise the contribution of the machines to the success of *Amore innamorato* in the very same year. In the letter “to the reader,” Fusconi, co-author of the libretto,⁷³ mentions explicitly the name of the stage designer and stagehand:

All the imperfections of [the drama] will be mitigated by ... the marvelous talent of Gasparo Beccari who has neither superior nor equal in the use of machines and in the arrangement and



... intended for “lack of time,” ... he write a new libretto from ... tion. In supp ... should have been hiding

... took place, and the author received a silver candlestick” [“... citato dall'autore nella Galleria Farnese alla presenza ... ua maestà, nella quale fu presentato un candelabro, ed all'autore medesimo toccò in sorte una bugia d'argento”]; Melosio, ... citativi, 157–62, ... the two compositions are different: Melosio therefore must have participated in ... queen of Sweden.

... Marinetta, moglie di Masaniello, capo delle sollevazioni di Napoli nel giugno de 1647 (first stanza “Correa l'ottavo giorno”), ... esie e prose printed in Bologna by Recaldini in 1674 (127–32; see Sources, p. 127), and present (with anonymous text and ... ved in I-Bc [Q.47, fols. 87^v–94^r]. See Bianconi and Walker, “Dalla Finta pazza,” 394; *Masaniello nella drammaturgia europea e nel* ... Roberto De Simone (Naples: G. Macchiaroli, 1998), 306–11.

71 Myron Schwager, “The Opera and the Trials of the Teatro San Moisè,” *Early Music* 3 (1986), 387–94; Franco Mancini, Maria Teresa Muraro, and Elena Povoledo, *I teatri del Veneto*, 6 vols. (Venice: Regione del Veneto e Corbo e Fiore, 1985–2000), I. Melosio himself, in the “Scherzo avanti il prologo” of *Sidonio e Dorisbe*, lets Time say that “superb and royal scene erected for such a purpose abound elsewhere in the city, [but] in this narrow and poorly decorated room, neither the gods nor the muses can be received” [“Di superbi teatri e regie scene | a tal affare erette | in altre parti la cittade abbonda; | [ma] in quest'angusta e mal ornata stanza | né gli dèi né le muse hanno ricetto”], see Melosio, *Sidonio e Dorisbe*, 14. As already noted, even Giovanni Battista Fusconi, co-author of *Amore innamorato* (S. Moisè, 1642), complains about the “narrowness of a place in which one can scarcely move or work” [“angustie di un luogo che a pena è capace per muoversi, non che per operare”]; Pietro Michiel, Giovanni Battista Fusconi, *Amore innamorato* (Venice: B. Surian, 1642), 8, cit. in Rosand, “Dopo una lunga quarantena,” 264.

72 “If you do not see machines, you can say that, being certain of my shame, I have deemed it superfluous to machinate it” [“Se tu [nel dramma] non vedi machine, puoi dire che, essendo io sicurissimo della mia vergogna, ho stimato superfluo il machinarmela”]; Melosio, *Sidonio e Dorisbe*, 9.

73 The libretto of *Amore innamorato* is signed only by Fusconi, but we know that it was in fact written by Pietro Michiel on a scenario by Gian Francesco Loredan – as Michiel reports in the preface of his *Rime* of the 1642 – and revised “with the prologue and three or four other scenes filled with humorous ‘concetti’ to delight the common elements among the listeners when it was performed” [“col prologo e con altre tre o quattro scene piene di concetti di burla per allettare la plebe degli auditori quando si recitò”]; see Michiel, Fusconi, *Amore innamorato*, [15], in Rosand, *Opera in Seventeenth-Century Venice*, 38, 163–64, and Bianconi and Walker, “Dalla Finta pazza,” 421, n. 127.

74 Michiel, Fusconi, *Amore innamorato*, 8. Gasparo Beccari reappears in 1658 in Venice, mentioned as “maestro delle scene” in the first printing of the libretto *L'incostanza trionfante*, by Francesco Piccoli and Pietro A. Ziani: Francesco Piccoli, *L'incostanza trionfante, ovvero il Theseo* (Venice: A. Giuliani, 1658), [24].

75 Melosio, *Sidonio e Dorisbe*, 8.

76 Pirrotta, “Il caval zoppo,” 267–68.

77 Cupid, Venus, Aeolus, Charon, Jupiter, Vulcan, and the Cyclops (Steropes and Brontes in *Orione*); see Rosand, “Dopo una lunga quarantena,” 266.

78 Schwager, “Public Opera,” 394, n. 36.

79 Pirrotta, “Il caval zoppo,” 267.

behind this choice: *Orione* contained characters and situations too similar to those of *La virtù de' strali d'Amore* by Faustini and Cavalli (staged that year at St. Cassiano), but especially to those of *Amore innamorato*, which was to be represented at S. Moisè.⁷⁶

The similarities between *Orione* and *Amore innamorato* are indeed numerous: the two plots have in common the scene of Vulcan's forge with the Cyclops, the argument between the spouses Venus and Vulcan, and the descent to Hades of the female protagonist (Psyche in *Amore* and Diana in *Orione*), as well as eight characters, who risked being interpreted by the same singers in the two operas.⁷⁷

It is also true, however, that these similarities are not substantial. As Myron Schwager observed:

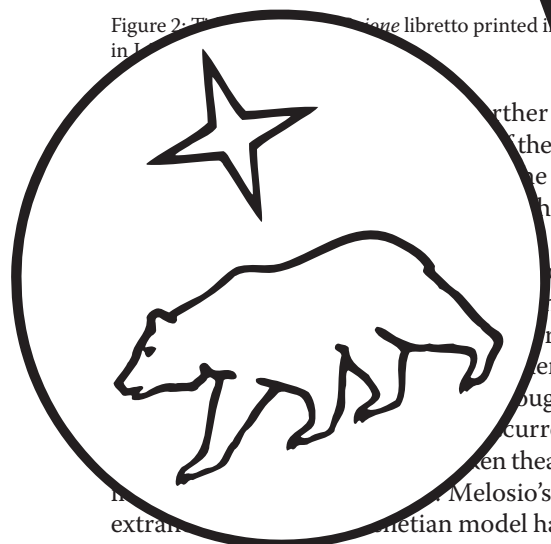
situations such as Diana's hunting with nymphs, or Cupid's intervention with his arrows, were in 1640 as exploited to the same ends as train robberies and automobile chases are in modern Hollywood films.⁷⁸

The subject matter, thus, seems to be a weak explanation for the rejection of Melosio's first libretto. But a comparison between *Amore innamorato* (1642) and the substitute *Sidonio e Dorisbe* sheds new light on what might have happened in that winter between 1641 and 1642.

Sidonio e Dorisbe actually contains certain elements that make it more similar to *Amore innamorato* than *Orione*: elements that seem to have been requested explicitly by the patrons to conform to the current Venetian stage. From *Orione* to *Sidonio*, the number of scenes falls from 11 to 8 (even though the text of the second libretto, as already pointed out by Pirrotta, is no shorter than the first), but, on the other hand, the increase in the number of scenes staged by a single character (7 in both libretti), at the expense of those that are dialogic and dramatically dynamic. Although the number of scenes decreases, regular poly-trophic dias appear in the new libretto: while *Orione* has none of these, *Sidonio* has eight (and *Amore innamorato* 10).



Figure 2: Title page of the *Orione* libretto printed in Milan in 1653 (copy preserved in the library of the University of Padua).



Further below, only in *Orione* do they have already begun back to the previous evening from the action. The developments are also those who should not bear misunderstanding: Monday reported, that are there are also time-veils though shown in sequence, are occurred at the same time. Such in the theater, have not yet appeared in the Venetian model had to be physiological in a librettist trained in Rome. Yet, some of the “modernity” of *Orione* might have appeared unusual even on the Roman stage. If it is indeed in the courts of the Pope’s nephews that the most radical experiments will take place – offering, for example, operas in which the characters live stories set in the time of the audience (for example, *Dal male il bene* by Giulio Rospigliosi, Antonio Maria Abbatini, and Marco Marazzoli) – this will happen only in the fifties. The truth is that Melosio, skilled but amateur poet, is not only a “foreigner” in Venice, he is even separated from his own time. Yet in his libretto there are some other anti-Venetian elements. The characters of *Orione* are all a bit over the top, if not frankly unpleasant. Melosio’s cynicism forces the audience to enjoy the wit of the text rather than being moved by it: an intellectual response that would have produced great admiration but very few perform-

ances. After all, in the end no one gets married, bad characters are not punished, and the good ones ... well there are no good ones. Poor Orion dies in the middle of the third act, without having time to redeem himself from his stupidity. Moreover, if someone in the audience will breathe a sigh of relief, that certainly will not be the impresario. Nevertheless, *Orione* is an exhilarating drama, and it would have been a shame to leave it in a filing cabinet. Cavalli did retrieve it in 1653 for Milan (not by chance a “foreign” theater), his first external commission (see Figure 2). Cavalli tells us, in effect, that the libretto remained effective, and perhaps only a bit ahead of its time. By that time, *Poppea* had shown that you could also sing about the fate of a gang of criminals, and Cicognini himself had bestowed honor on a showy fool, victim of a hormonal disorder. All these eccentricities were already present in *Orione*, and now they seemed much less “subversive.” Besides, we cannot think that Cavalli would have liked to meet the request of the governor of Milan, known for his passion for music, with a recycled work, especially one insured to the style of the time.

The Libretto of *Orione* has 20 characters, including main characters and extras. The number is very large, even for a work of the 1640s, and in order to understand how the librettist organizes the cast it is useful to sort the characters according to the number of their appearances on stage:

More than 5	Between 4 and 5	Less than 3
Philotes	9	5
Diana	Aurora	5
Orion	Nymph I of Diana	5
Charon	Steropes and Brontes	5
Venus	Tithonus	1
	Vulcan	1
	Amorino	1
	Aeolus	1

Philotes, a comic servant of Orion, stands out among the others, and although he is not the protagonist of the opera, he is a constant presence for the whole duration of the libretto, while Orion is basically absent for the entire third act.

Unless we want to consider “First Nymph” the generic designation for a character that is different from time to time, the coquettish first Nymph of Diana stands out for her leading role in the second group of characters, close to Apollo, Aurora, Tithonus, and Vulcan. Once again, in Melosio’s libretto a subordinate character assumes a prominent role.⁸⁰

It is not surprising, however, that deities such as Jupiter, Neptune, Pluto, and Charon sing in very few scenes: the first two are necessary for the final denouement of the action (the fury of Neptune leads to the dramatic climax while Jupiter – a real *deus ex machina* – brings about the resolution of the drama); the other two sing only a few lines in the Hades scene.

Orion is the protagonist of the opera, but he is certainly not Melosio’s most beloved character: he hardly stands out for his intelligence or his initiative, and more than once the librettist has him say enough nonsense to portray him as a good-for-nothing.⁸¹ But the whole story revolves around him and, as a good protagonist, he remains in our thoughts even in the third act where he sings only in the first scene. Diana, as his partner (although only confirmed in II.11), is the real “prima donna,” and the two main characters are support-

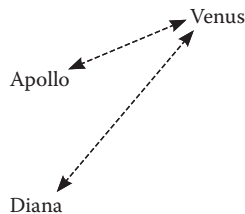
80 The impertinent youngster talks with Diana in the first act (I.1–2), and, having failed in her attempt to pick Philoterus up in the second act (II.3–4), she becomes the sole interlocutor of the servant, grieving over the death of Orion (III.8).

81 The most significant passages in which Melosio expresses his negative vision of Orion are: I.5 (vv. 224–233); I.6 (vv. 318–319, 330); I.10; and II.11.

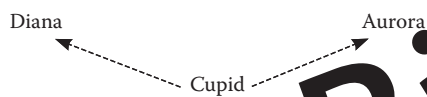
ed by their respective subordinates, Philoterus and the first Nymph of Diana, who might have formed a parallel pair, were it not for the misogynist reluctance of Philoterus.

A quick glance through the libretto reveals that, if Vulcan, with his retinue of one-eyed lackies, seems to have only a diversionary function, Cupid and Venus serve as Orion's main antagonists. Actually, even Apollo, Aurora, and Tithonus are in agreement in wanting Orion dead.

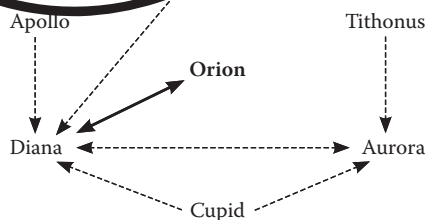
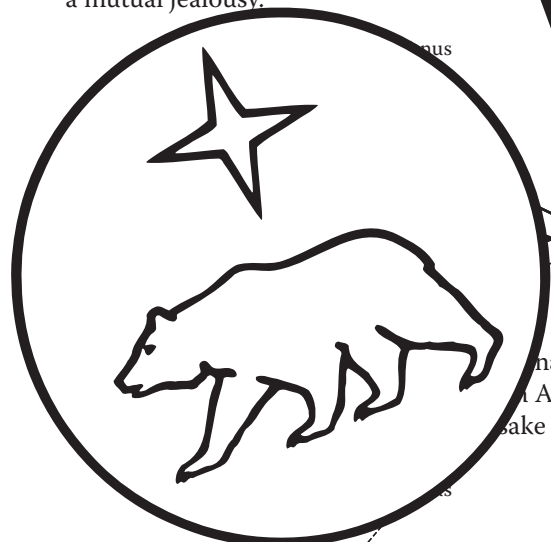
To be more specific: Venus nourishes ancient resentments against the siblings Apollo and Diana,⁸² and this is reciprocated by them (the connecting lines are dotted for hate, continuous for love).



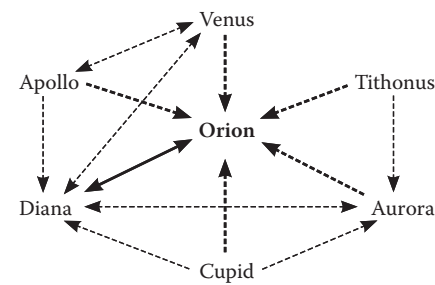
Added to this in Scene I.11 is the envy of Cupid for having heard the verses of Diana and Aurora in praise of Apollo.



Thus follows the love of the two goddesses for Orion, resulting in a mutual jealousy.



The final collapse follows from here: Cupid wants to avenge Orion's offenses against his mother; Venus wants him dead because he returns the love of Diana; Apollo and Aurora must avenge Orion's fateful refrain: "I care little for Apollo | and nothing for Aurora,"⁸³ and Tithonus wants to destroy the man with whom his wife has fallen in love.



In short, it should take a great effort to attract the wrath of all gods on Delos, but Orion has not done much to deserve it: his consent to reciprocate Diana's love was enough to ignite Fate against him.

Cupid, Diana, Philoterus

apart from Cupid, Diana, and Philoterus, who evolve psychologically over the course of the opera, all the others appear simple personifications of a mood and are not worth dwelling too much on them.⁸⁴ Cupid, instead, is painted in a rather ambiguous way by Melosio. His appearance in I.11 presents him, from the very beginning, as a negative character.⁸⁵ However, the meeting with Aurora (I.6) changes him somehow. Cupid sincerely pities the fate of the young man (perhaps an affinity in their common blindness?) and decides, gratuitously, to help him:

I know very well what happened to you.⁸⁶

In that "unfortunate" there is perhaps a sense of responsibility, since it is because of love that Orion has lost his sight. The blind-god also appears sincerely pleased by Orion's recovery of his sight thanks to Apollo:

A famous warrior of the army of Love should not have stayed for much longer in such guilty blindness.⁸⁷

And yet, after asking Orion to "reveal to the world | that pity is not always dead in Cupid" ["fa' tu palese al mondo | che pietade in Amor non sempr'è morta"] (vv. 463–464), he will change irrevocably. Convinced by his mother Venus, first he promises to ruin the celebrations in honor of Apollo (I.11), and then, believing his mother's slanders (II.7), turns his destructive impulses against Orion.

For her part, Diana, who begins by boasting to her first Nymph of a successful day of hunting (I.1), immediately appears as a strong woman, determined and capable, but the request for help from two naked swimmers in the sea is sufficient to cause her to lose her mind:

⁸² See *supra* note 30 and note 41 of the libretto edition.

⁸³ "Curo poco d'Apollo | e nulla de l'Aurora," vv. 1240–1241; 1246–1247; 1282–1283; 1315–1316; and 1342–1343.

⁸⁴ Orion / bon vivant, Venus / calculator, Apollo / treacherous, Aurora / jealous, First Nymph of Diana / impertinent, Steropes and Brontes / rough, Tithonus / hypocritical, Vulcan / offhand, Jupiter / authoritative, Neptune / angry, Nymph of Aurora / cunning; the remaining characters sing in only one scene (Second Nymph of Diana, Pluto, Charon, Amorino, and Aeolus).

⁸⁵ He complains to his father (Vulcan), because he had to look for him everywhere to replenish his quiver of arrows; he blames the poor Amorino for the slowness with which he spins the grindstone; he does not care about the celebrations for Apollo; and when Vulcan urges him not to disturb Apollo on that day of celebration he answers resolutely "Cupid does not want advice" ["Amor non vuol consigli"] v. 216.

⁸⁶ "A me pur troppo è noto | de le sciagure tue l'ordine strano," vv. 368–369.

⁸⁷ "Un famoso guerriero | de l'amoroso impero | rimaner non dovea | per più lunga stagione | in cecità sì rea," vv. 451–455.

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Apollo that plays the principal role in the plot: lying to Diana, he induces her to kill Orion.

The dismissive nihilism of Melosio feeds upon the irony of which Philoterus is the herald, but throughout the drama the sarcasm is constant. In the midst of a fight with the rightly jealous Tithonus, Aurora, scolded for her libertine conduct, replies:

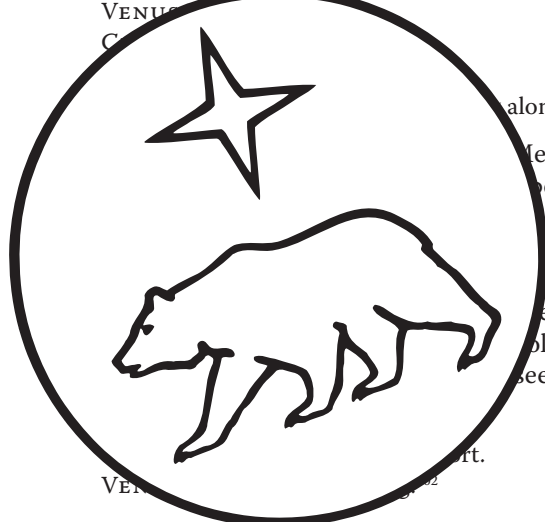
perché di gelo sei,
perciò fatto geloso ognor paventi.⁹⁹

The pun “gelo” / “geloso” that joins by assonance two different etymologies, is surprisingly gratuitous, but fits completely within Melosio’s expressive palette, and goes back to that basic assumption according to which no one in the play is upright, not even the gods.

The Dialogic Techniques

Orione is based on dialogue. Excepting certain passages of *La finta pazza* by Strozzi (1641), the Venetian context of the years 1637–1642 offers no examples of libretti so dialogically articulated. Melosio always avoids one character waiting in silence while the other speaks: he enjoys creating interferences of various kinds that allow the scene to evolve dynamically. It is obvious that Melosio’s model is the spoken theater, and more specifically that “all’improvviso” of Commedia dell’arte. Here follows an example taken from Act I, Scene 2, in which Venus interrupts Cupid’s speech after every line:

CUPID Nobler archer ...
VENUS ... than Cupid for sure!
CUPID – This is not the way it goes! – to the Apollo ...
VENUS ...
CUPID ...



Also widespread is the use of what we might call *dialogi ficti*. In such cases, through verses explicitly directed to a specific character,

the “asides,” and their fortuitous violation (real or imaginary), Melosio disseminates misunderstandings throughout the drama.¹⁰³

The examples are many and different from one another, but two are particularly effective.

When in I.8 Orion invokes Apollo to regain his sight, Venus, who is listening outside the temple, unexpectedly sees Cupid, and first takes him to be Orion’s interlocutor, but then fears that someone has heard her aside:

ORION ... ah, merciful one, please clear these
aching eyes of these hazy shadows.
VENUS (Dream or reality? Cupid, in the temple,
praying for a blind man? I’d sooner be
blinded myself!)
PHILOTERUS Yes, yes ... <To the statue of Apollo.>
VENUS (Could he possibly hear me?)
PHILOTERUS ... oh, please, help.¹⁰⁴

The second example exploits the *topos* of the character who speaks while asleep.¹⁰⁵ Diana and Aurora see Orion while he is resting. The two, both in love with him and jealous of each other thanks to Cupid, sing of their feelings in a kind of “aside,” to which Orion seems to respond inappropriately in his sleep:

ORION <dreaming.> Barbarous cruelty, monster of jealousy,
enemy of mercy ...
AURORA (Oh, strange monster! He sleeps and yet he
knows I am jealous of him!)
DIANA (What is his monster? He could sense the
jealousy that I feel for Aurora in my heart!)¹⁰⁶

Chronological Time and Achronological Time

The particular physico-temporal organization of *Orione* calls for a careful analysis of the structure of the drama for an understanding of the technique by which Melosio superimposes multiple levels of time made by the simplicity of the spaces in which he places the action (see figure 1, p. XXIII).

The location of the three acts is always the beach of Delos, where the forge of Vulcan (I.6) and the temple of Apollo (I.7–11) are also located – Hades (III.9) is set in an undefined “elsewhere.” However, Melosio seems to imagine a fixed set, and does not attempt to characterize the various environments.

In this context, the articulation of spaces allows us to identify blocks of scenes whose events take place simultaneously. As shown in Figure 3 (the passage of time unfolds from top to bottom), few situations follow one another in linear fashion. In some cases, it is possible to identify up to four episodes potentially occurring at the

99 “Because you are stone-cold [di gelo], | [to be] made jealous [geloso] you always fear,” vv. 1259–1260.

100 “CUPIDO Più nobile arciero ... | VENERE ... d’Amore, sì sì! | CUPIDO – Non dice così! – | ... di Febo ... VENERE Perché? | CUPIDO ... no no, che non v’è. | VENERE Che vuoi tu dir? CUPIDO Così cantava a punto | Diana con l’Aurora,” vv. 780–786.

101 This can be observed in the opening words of the following scenes: I.10; II.3; II.6; II.12; III.2; III.9. The opening words of II.5 and III.3 also exploit this technique, but in a more attenuated way.

102 “AMORE Strane cose mi narri. VENERE E pur non mento,” v. 1118.

103 Apart from the cases mentioned above, these may be found in Scenes I.6 (vv. 364–367); II.2 (vv. 780–784); II.4 (vv. 822–837); II.7 (vv. 973–981); II.11–12 (vv. 1238–1247). We should also remember the passage in II.7 (vv. 1071–1081), in which Philoterus is turned into a rock and, after having regained human form, thanks to Neptune, begins repeating (consciously or not) the ends of the verses Orion addresses to him, generating a humorous echo effect, which incidentally implies a sarcastic parody on famous “echo scenes” like those in Guarini’s *Pastor fido* (IV, vv. 1027–1084) and Rinuccini’s *Dafne* (vv. 44–55); see the analysis of the scene *infra*, p. XXVII.

104 See Libretto, vv. 422–428.

105 See Rosand, *Opera in Seventeenth-Century Venice*, 338–42.

106 See Libretto, vv. 641–649.

same time.¹⁰⁷ Some situations are paradoxical, such as II.10, which, simultaneously with Scene 7 (that of the dolphins), must necessarily have occurred before Scene 9. Scenes 10 (followed by 11) and 7 (followed by 9), develop in fact from Scene 6.¹⁰⁸

This generates a continuous gap between chronological time and the time of the action that, using undeclared flashbacks, threatens to confuse the audience. An interesting example is the moment of transition between the first and the second act. In the first twenty lines of I.11/a, Diana, Aurora, and the nymphs come out on stage dancing to celebrate Apollo and his victory over Python. Cupid, hidden, hears them singing that “there is no more noble archer than Phoebus.”¹⁰⁹ Blinded by jealousy, he decides to punish the two goddesses, makes them both fall in love with Orion, and flies away.

Then he reappears in II.2, repeating the words of the song as if he had just heard them. Actually, more than 150 verses separate the two interventions with the same text; what happens in the middle is evidently a parallel action:

- I.11/a – Diana and Aurora fall in love with Orion
- I.11/b – Orion wakes up and tells his story
- Orion flirts with both goddesses
- II.1 – Venus describes her disguise as an old woman

That is, while Cupid is hearing the goddesses singing the praises of Apollo (I.11/a), Venus reveals her disguise (II.1), and while Aurora and Diana awaken Orion and make him tell his story (I.11/b), Cupid tells Venus what has just transpired outside the temple of Apollo (II.2).

Issues: Dramaturgical Gaps

The continuous flow of dramatic knots and finds clues in which the reader can find out how much the characters know at any given time. For the first time in II.5, but not before, the wife, fell in love with Orion and for conjugate loyalty. In fact, she or someone else to know the truth is told nothing. By the death, Philoterus approaches and distinguish “the man from the sea thinking he was a sea-monster, Apollo; Philoterus might have heard about the nymph (who in I.8 reveals to him what happened), but no verses actually mention it. In short, Melosio makes

off-stage (“behind the scenes”) a place where the characters are constantly updated.

In one case, however, the accounts do not add up. In I.11 Diana and Aurora fall in love with Orion, who will promise his love to Diana only in II.11. How then is it possible that four scenes earlier (II.7, v. 966), Venus, Diana’s bitter enemy, already cannot tolerate the fact that Diana “is a beloved lover”? Melosio already knows how the love story between the two will end, and likewise even some spectators who know this version of the myth of Orion, but the fact remains that the intervention of Venus is justifiable only if the role of the old fortune-teller with which she has disguised herself suddenly becomes real.

Finally, a couple of moments seem poorly resolved. After the episode of the rock, Venus disappears and Orion and Philoterus react with anger toward the old woman. If we trust what Venus confesses to her son shortly after (II.9), she should be innocent, but are we sure she is not lying, even to Cupid? Melosio leaves us in doubt. Even the swimming competition in which Orion will lose his life is introduced casually in a few verses of Cupid:

But why was Orion afraid of the sea, if he is a son of Neptune and he dared to challenge every expert swimmer in Delos, himself included?¹¹⁰

Participation in the contest is not a marginal event, since Orion dies; but obviously, Melosio puts on a full lot of trust in the audience’s ability to pay attention.

Cavalli’s New Style for *Orione*

The autograph score of *Orione* (henceforth *Or*) dates to 1682¹¹¹ and is exactly at the midpoint of Francesco Cavalli’s operatic career, which Jane Glover has called “the middle period,”¹¹² perhaps the quantitative peak of his productivity. Cavalli’s autographs are scarce, and *Orione* is distinctive in that it is the only one entirely in the composer’s hand, or, rather, the only one that contains no music written by other copyists.¹¹⁴

Among its pages are all the signs of the fluid and continuous compositional process that seems to characterize Cavalli’s writing, that habit of composing “straight through the libretto from beginning to end.”¹¹⁵ If *Orione* shows afterthoughts, these occur during the initial setting: there is no indication to suggest that there were opportunities to return at a later time to what was written. Note for example f. 5^v,¹¹⁶ in which, at the end of I.3, having written the heading of I.4, Cavalli decides to add a Sinfonia, crosses out the heading, writes the instrumental intervention, and then begins writing again.¹¹⁷

107 In the table, the height of each block does not correspond to the duration of the scene, but only the temporal interval during which the scene may have occurred. For instance, scenes III.3 and 4 (the ones with Vulcan) do not last the entire third act but may have occurred at any time in that act, though before the final scene (III.14).

108 The correspondence between II.9 and II.11 is justified because Venus left II.8 in the middle of the scene and, as mentioned above, in II.9 she has already told the story to Cupid.

109 “più nobil arciero | ... | di Febo | ... | non v’è,” vv. 608 – 612.

110 See Libretto, vv. 1119 – 1124.

111 See Sources, pp. 128 – 32.

112 Jane Glover, *Cavalli* (London: B. T. Batsford, 1978), 65.

113 They are all preserved in the Contarini collection of I-Vnm: *Oristeo* and *Rosinda* (1651), *Orione* (1653), *Xerse* (1655), *Statira* (1656), *Artemisia* (1657), and *Ipermestra* (1658).

114 A different hand, possibly that of the copyist who prepared the materials to be sent to Milan, is evident only in the correction of Diana’s name to Aurora at fols. 64^r – 65^r; see Peter Jeffery, *The Autograph Manuscripts of Francesco Cavalli*, 2 vols., Ph. D. diss. (Princeton University, 1980), 187.

115 Glover, *Cavalli*, 73. Jeffery attempts to reverse this thesis by highlighting an anomaly in the ordering of the fascicles of *Orione*, but this does not seem very significant (Jeffery, *The Autograph Manuscripts*, 188 – 90); see Sources, pp. 131 – 32.

116 See Documents, 14.

117 There is a similar intervention at fol. 57^r between Scenes II.7 and II.8.



Figure 3: Chronological structure of *Orione*. The darker background indicates the only three sets different from the general one, *Delos beach* [*Spiaggia di Delo*], where everything takes place. They are *Vulcan's forge* [*Fucina di Vulcano*] (I.6), *Apollo's temple* [*Tempio d'Apollo*] (I.7–9), and *Hell* [*Inferno*] (III.9).

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process of composition – whose reasons are, in almost all cases, elusive or of negligible interest – we would have added nothing to the understanding of *Orione*.

V, however, shows graphical characteristics that are typical of Cavalli and worth noting.

First of all the way in which he writes the alterations. Even limiting our observation to the pages from which we have taken the examples, it appears evident that Cavalli places the accidentals both next to the note and below it, and in this case a single accidental can refer to two repeated notes.¹²⁸ It seems possible to intuit that the alterations placed below were added at a later time as Cavalli recognized them as obvious, and provided them only for the use of the copyist. Cavalli never puts the alteration above the note, and this in order not to confuse it, in the continuo, with the bass figuration, which is always written above.¹²⁹ Unfortunately the presence, in the bass, of alterations below the note often led the copyist to read them as figuration (traces of this confusion are still evident in the Milanese copy, henceforth M).¹³⁰

Among the pages of the autograph there are (a) two trills,¹³¹ (b) an unclear indication of an embellishment,¹³² (c) a sign in the shape of a cross of undetermined meaning,¹³³ (d) cross references.¹³⁴

Regarding the trills (a), our only observation concerns their parsimonious use: if there is no doubt that they will be integrated extemporaneously during the performance execution, it is not clear why Cavalli has prescribed these two. The second embellishment (b) seems to be a mordent, justified by the word “force” [“heavy”] in which it falls, but its unique shape does not clarify its meaning. The third sign (c), at least in *Orione*, is not an embellishment, since it falls on the letter of the name “Diana,” but its meaning remains unknown. The fourth sign (d), to be found in other Cavalli’s autographs, seems to denote a trill.

The shape of star signs (with six arms, fol. 44^v) does the sign in all other cases in an unchanging way, perhaps not because of the fact that M bears

no trace of any of these hypothetical interventions: the additions of M do not correspond to the signs in V. On the other hand, the star sign is certainly used as a reference mark in *Oristeo*,¹³⁶ and in other autograph scores. In *Xerse*,¹³⁷ as well as in *Ipermestra*,¹³⁸ this mark signals a reference to a later leaf where there is the indication “Al segno”; in *Artemisia*¹³⁹ the sign refers to a handwritten staff at the bottom of a page containing two added bars, while in *Xerse*¹⁴⁰ it appears at the two ends of a passage, which is entirely deleted in pen.¹⁴¹ At the bottom of fol. 91^r we read some numbers in a column: a sum of numbers (most likely money) cut off at the bottom because of the trimming of the paper. This kind of calculation is also found in *Statira*:¹⁴² it seems that Cavalli used the paper of his works to record urgent accounts.

The Composition

Melosio’s libretto actively influences the structure of Cavalli’s score, since it proposes a continuous flow of blank verses, rarely entwined with rhyming lines, and this in accordance with drama that emphasizes the acting of the singers and poses the closed number as a slowing down of the narrative pace. The strength of the drama requires a rapid flow of dialogue interrupted only by short passages in ornament or by a walking bass in eighth notes in response to particular affective words or phrases.¹⁴³

Take for example the end of I.5. Such shortening of recitatives where repeated notes predominate are a typical feature of the operas of Cavalli. It is clear that the high dialogue imposed by Melosio offers only rare occasions for “cantate” (*cantabile* passage extracted from the continuous flow of blank verses), but provides even rarer opportunity for arias. Moreover, among those few granted by the libretto, all are treated as such by the composer.

For example, when Neptune evokes thunder clouds to avenge the death of Orion – and Melosio offers him no more than five *sdruccioli*¹⁴⁴ – Cavalli limits himself to a mere two bars of triple meter on a *d* pedal point.

In the part of Cupid on the last system, the first three *cs* are interspersed with two *#*, while the *G* of the next bar has

is in which the figuration is placed below the note, but only for lack of space above: *#* at fol. 3^r (I.2, 40), 54^v (II.7, 202, 33^r (I.11, 262); 4 at fols. 67^r (II.14, 18), 68^r (II.14, 40), 77^v (III.5, 52); 6 at fols. 44^v (II.5, 20, 22), 77^v (III.5, 48). It must be said that the figuration is always perfectly above the note heads, unlike the accidentals that, even if not at by a little. The only case in which the figuration could be written above but appears below is a 4 3 in II.14, 26, which because of the centering of the sign.

130 I-Vnm, It. IV, 367 (9891), fol. 1^v, always at system I.

131 The two trills (with the abbreviation placed between two dots: *tr*) are at Scenes I.5, 67, and II.1, 22, both at a cadence. The trill appears only occasionally in Cavalli’s autographs, in particular: *Rosinda* (fol. 13^r, system IV, m. 2; three trills are then found at fol. 88^v, system III, mm. 1–2); *Statira* (fol. 1^r, system I, m. 1); *Artemisia* (fol. 77^v, system I, m. 1).

132 At fol. 80^r, system V, m. 5 (III.6, 97).

133 At fol. 77^r, system II (at the beginning of III.5).

134 At fols. 14^r (see Documents, 15), 23^v, 59^v (deleted), and 60^r, all listed in the Critical Report.

135 The cross-shaped sign, almost a *tr* as is customary in France (but here sometimes rotated by 45°), is found in all Cavalli’s autographs and in some of his copies. The composer places it both on long notes (which would suggest an embellishment) and on fast notes or even rests (which would counteract the hypothesis of an embellishment). In some places, the sign is far from the staff and could be a simple reference mark (though not very visible).

136 I-Vnm, It. IV, 367 (9891), fol. 1^v, always at system I.

137 I-Vnm, It. IV, 374 (9898), fol. 7^r with reference to 9^r, systems III and I.

138 I-Vnm, It. IV, 362 (9886), fol. 21^r with reference to 22^r (page added with staves written across), systems IV and I.

139 I-Vnm, It. IV, 352 (9876), fol. 52^v system III.

140 I-Vnm, It. IV, 374 (9898), fol. 57^r, systems I–IV.

141 On the meaning of the star signs in Cavalli’s scores see also Jeffery, *The Autograph Manuscripts*, 179; and Ellen Rosand, *Le ultime opere di Monteverdi: trilogia veneziana*, edited in Italian by Federico Lazzaro (San Giuliano Milanese: Ricordi, 2012), 118, n. 91 [1st edition, *Monteverdi’s Last Operas: A Venetian Trilogy* (Berkeley: University of California Press, 2007), 114, n. 91].

142 I-Vnm, It. IV, 372 (9896), fol. 27^r, at the top of the page, also trimmed.

143 See Thomas Walker, Irene Alm, “Cavalli, Francesco,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan, 2001), V, 302–13.

144 “Volino, stridano,” III.12 (vv. 1794–1798).



It is evident that the parody of the scene would not have allowed a vehement vocal expression, especially from the mouth of a god whom Melosio depicts as a chatterbox as much as a victim of circumstances (here rhetorically called Fate).

In this sense, it is useful to look more closely at one of the most significant scenes of *Orione*, II.7 – the famous one of the dolphins and the rock – in order to understand how Cavalli reacts to the difficulties of Melosio's libretto. It represents a very substantial portion of the drama (the most extended scene of the second act), consisting of 141 lines (295 bars), in which Cavalli inserts but a single “real” aria, at the opening of the scene,¹⁴⁵ and then manages a potpourri of situations (dialogues, prayers, and even a solo aria), using recitative alone as the single constructive element. For greater clarity, the scene can be divided in five episodes:

- Venus meets Orion and Philoterus (vv. 959–967);
- Orion, feeling persecuted by Venus, decides to leave the island (vv. 968–1000);
- Venus, seeing the opportunity of leaving the island (vv. 1001–1006), decides to punish the old woman (vv. 1007–1011).

The intervention of the pseudo-aria “Venus” (“Siete amanti, e che mi dite?”) [“You are lovers, and what do you tell me?”]¹⁴⁹ is elegant: the long pause after the first verse, aside from expressing the fake amazement of Venus, suggests for a moment the comic possibility that the love stories between Orion and Philoterus. The pause also has the dramatic function of smoothing the passage from recitative to the rhythmic regularity of an aria as unexpected as it is brief: the drama must go on; there is no time for singing. After depicting rhythmically the words “volare” [“to fly”] and “fuggiamo” [“let us flee”] in mm. 112–115, Cavalli wrote the only passage in $\frac{4}{4}$ of the entire autograph. This consists of four bars for Philoterus, who pronounces the self-curse that will transform him into a rock: “You can challenge the pride of these waves; I’d rather turn into a reef than to dive back in.”¹⁵⁰ The quatrain of *senari* is not a real aria (nor does Cavalli treat it as such), but rather a way to highlight a motto that the music expresses almost onomatopoeically. Perhaps there was no need to evoke the sea, but the image handled in this way provides an occasion for comedy. The three following lines show a typical passage of dialogue in recitative, in which the characters follow each other and the beginning of each intervention

The interpretation of the character’s hostility is here expressed especially by the harmony: the melancholy mode of *e* is made less noble (than usual) by the systematic use of *F#* which, harmonized with the harsh *A#* as the dominant of *b*, in two internal cadences (mm. 20–21, 32–33) lends the aria a sense of restlessness and misery. In the recitative that follows, Venus announces the death

of Orion, by passing it off as the voice of Heaven. These are some of the devices Cavalli uses to portray his characters: the false detachment of Philoterus, who feigns “smugness” but is actually scared, is conveyed through insistent pauses (II.7, 55–56):



The imitation of the word on “dal ciel, dal ciel” [“From heaven, from heaven”] is similarly well-chosen (II.7, 75–76):



The trivial ascending arpeggio outlining an octave (almost like he is raising his voice) conveys Philoterus’ annoyed irritation.

- The sudden introduction of *b*♭ of “infelice” [“unhappy”] sung by Orion expresses above all the resigned, and perhaps guilty, despair of the youth who dared to challenge his fate by requesting the restoration of his sight and, seduced by his eyes, fell in love with Diana (II.7, 80–82):



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145 There is actually a second aria, also for Venus: “You are lovers, and what do you tell me?” [“Siete amanti, e che mi dite?”]. It is a *sestina* of *ottonari* that Cavalli renders in 13 bars (89–101), as if it were a “cavata.”

146 II.7, mm. 1–44, vv. 959–967.

147 We adopt this term from Francesco Dalla Vecchia, rather than resorting to the ambiguous “internal refrain,” “da capo section,” “ritornello,” “intercalare,” “reprise” and “recapitulation.” By “rounding” we mean the repetition at the end of a stanza of its opening section; see Francesco Dalla Vecchia, *Key Symbolism in Francesco Cavalli’s Arias*, Ph.D. diss. (University of Iowa, 2011), 15.

148 We should note the obtuse complacency of Venus for her disguise, which she expresses in the opening aria of the second act: “I would never have believed it to be such fun wandering in disguise, anonymous to everyone” [“Mai non l’avrei creduto | che fosse tal diletto | andar con finto aspetto”]. See *infra*, pp. XXXIII–XXXIV.

149 This aria lasting only 14 bars contains a “rounding” as in the poetic text by Melosio. The passage is in *a* with an insistent reiteration of the Phrygian cadence that concludes at mm. 90, 93, 95 and 101.

150 “De l’onde l’orgoglio | disfida pur tu; | diventi uno scoglio, | s’io v’entro mai più,” vv. 238–241, 1006–1009.

overlaps the closing of the previous one, forcing Cavalli to use as many staves as there are characters. It is a dramatic device that conveys the immediacy of “question and answer” by excluding inappropriate breaks. The device is located mainly in Cavalli’s autographs, whereas the copyists tend to elide the recitative in order to use a single staff: in fact in M dialogic overlaps are often eliminated.¹⁵¹ The overlapping of phrases explodes in the outburst of Philoterus that Cavalli turns into a “storm” of notes: for example mm. 127–132.

c) This immense effort is followed by a long recitative that features the intervention of Venus, who calls her dolphins to help Orion and Philoterus escape from Delos.¹⁵²

Melosio does not change the meter for the invocation and Cavalli seems disinterested in characterizing Venus’s magic in a supernatural way. Once again, the composer, who becomes a choragus, aims for the effectiveness of a scene that must remain comic and would not have tolerated the addition of a horrific episode following the model of Medea’s enchantments in *Giasone*.

d) This is followed by Philoterus’s fall into the water and his transformation into a rock. Here it is Orion who sings an invocation, praying to Neptune to restore Philoterus to life, and, although once again Melosio, and in his wake Cavalli, decides not to depend on an aria for this passage, the composer alters the character of the recitative with a *B* on the staff, an insistent repetition that becomes *cantabile* in response to Orion’s emotion (one of the character’s rare moments of sincere pain).

Philoterus’s metamorphosis from stone to man marks the beginning of the final section of the scene, which Cavalli conveys by juxtaposing the ordinary recitative that, through its prosaic, typical *com-*

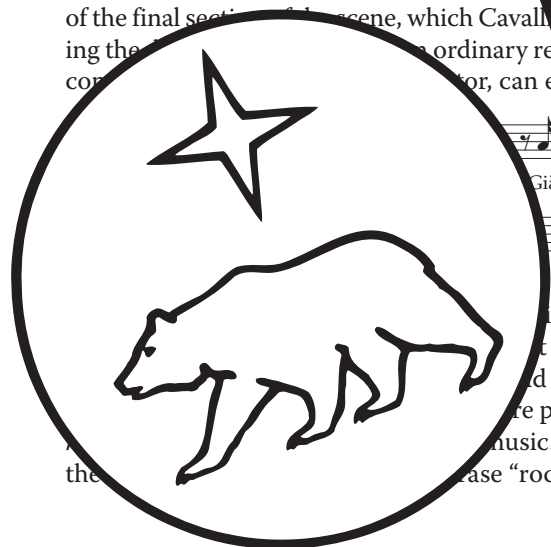
which the stone-like heaviness and immobility of the repeated *d* in the voice part stand out against a bass in quarter notes that outlines a descending melodic pattern, we find one of the few *sinfonie* of Cavalli’s autograph score.¹⁵⁴ It consists of only eight bars for two violins and continuo,¹⁵⁵ whose incipit, derived from Philoterus’s mini-cavata, “I want to look for that witch” [“ch’io voglio andar di quella strega in traccia”] (mm. 283–287) plays on the chromatic alternation of *d*♯ (m. 288), and *d* (m. 292).

In the entire score there is no regular strophic aria, apart from two sung by two different characters who share the two stanzas,¹⁵⁶ nor do we find any recitative or aria accompanied “with instruments.” The total absence of arias with obbligato strings (aside from the few *Ritornelli / Sinfonie*) and the extremely parsimonious use of instrumental interventions suggests that Cavalli may have been counting on someone else to complete the work (perhaps a member of his own workshop or else the Milanese court composer who would have overseen the production). But a look at the other autographs shows many cases in which arias “with instruments” are in Cavalli’s hand. Moreover, if the arias were completed in this way, the aria would have required a form suitable for the insertion of the strings; that is, with long pauses in the vocal part, and a recognizable and imitable melody. There is nothing like that in *Orione*, which hardly mixes with singable episodes but rather stands out for its dramatic solidity, apparently conceived in this form, at least in its first draft.

The fact that Cavalli bends his score to the features of the libretto, showing his ability to write as some Roman composers would have done (Marazzoli and Abbatini, for example, traditionally focused on the performance of a rapid recitative),¹⁵⁷ reveals not only his extraordinary sense of theater and of the other but also his limited knowledge of Milanese conventions. Milan had in fact modeled its open productions on those of Venice.

The Premiere in Milan

The actor of 1652 was probably the most shining moment of the career of Luis Carlo de Benavides y Toledo, Marquis of Caracena and governor of Milan (1648–1655). The triumphant storming of Casale, an undertaking vainly attempted by his predecessors, had allowed the Spaniards to expel the French from the small garrison on the border of the Duchy of Milan, causing the definitive failure of Cardinal Mazarin’s hopes of penetrating Italy.¹⁵⁹



151 See Critical Notes, p. 140, I.10, m. 9.

152 II.7, “Gods of the salty realm” [“Numi del salso regno”], vv. 1038–1044, mm. 170–182.

153 “Non camminano i sassi,” v. 1087.

154 A certain semantic ambiguity between the terms “Ritornello” and “Sinfonia” has already been highlighted by Glover (Glover, *Cavalli*, 109): “Ritornello” should indicate a section of music that is repeated, but sometimes this does not happen; likewise, “Sinfonia” should define a single instrumental section heard once, but in some cases we hear it again. Dalla Vecchia lists cases in which “Sinfonia” is used in Cavalli’s scores as an instrumental section to be repeated between the stanzas of an aria, but he does not consider other cases of repeated Sinfonie (Dalla Vecchia, *Key Symbolism*, 21). In *Orione*, in addition to the three Sinfonie that are not repeated (I.3, 44–48; I.6, 198–205; II.7, 288–295), two others are used as a refrain: in I.6, 22–34 and 94–105, and I.11, 58–95, 101–108 and 146–153. In *Orione*, however, there are only two “Ritornelli” as sections of music that are repeated: II.5, 27–40, 67–80 and III.7, 19–30, 45–56, 75–86.

155 Walker and Alm note that the instrumental movements of Cavalli’s scores may be in four or five parts, but “the musical skeleton consists of two violins and bass, the combination found in all Cavalli’s autographs,” Walker and Alm, “Cavalli Francesco.”

156 They are “Troppo altiero, ohimè, sei tu” [“Too proud, alas, you are”], sung by the First Nymph of Diana and Philoterus, in II.3 (vv. 802–811); and “Se fiamma d’Amore” [“If the flame of Love”], sung by Vulcan and the Nymph of Aurora in II.5 (vv. 858–871).

157 On the characteristics of Roman recitative, see Davide Daolmi, “Drammaturgia di ‘Armi e Amori’: sul recitativo romano di metà Seicento,” *Aprosiana* 12 (2004), 127–55.

158 See Roberta Carpani, “Comici, Febiarmonici e Gesuiti a Milano: intrecci e contaminazioni. Problemi della circolazione delle opere di Cavalli,” *Musica e Storia* 16 (2008), 5–39; and Carlo Lanfossi, *Il teatro d’opera a Milano nella seconda metà del XVII secolo. Alcuni esempi di drammaturgia musicale tra storiografia e analisi*, Tesi di dottorato (Università degli studi di Pavia, 2012).

159 The following information about the history of Milan during these months and the governor Caracena, unless otherwise indicated, is taken from Gianvittorio Signorotto, “L’Italia degli Austriaci: Monarchia cattolica e domini italiani nei secoli XVI e XVII,” *Cheiron* 9/17–18 (1992), 135–81.

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wished to offer the city the same kind of production that, four years earlier, had crowned Queen Anne's entrance into Milan (1649). On that occasion, the Febiarmonici, still under the aegis of the governor, had produced *Giasone*, the new opera by Cicognini and Cavalli that had just arrived from Venice. That production was to be long remembered as one of the most successful and appreciated of the time.¹⁶⁷

Cicognini, perhaps the main architect of the success of *Giasone*, had died in 1649 and, although the choice of the new librettist seems to have been left to Cavalli, there may have been indications that the new opera should have the same features as *Giasone*, in particular its irresistible comedy.

We have no knowledge of the relationship between Cavalli and Caracena, but it is worth noting that, in the years of *Giasone*, Antonio Lonati, the impresario in Milan, had shared his activity with Carlo Casati (the collaboration ended in the following year)¹⁶⁸ and that in 1651, and again in 1654, Cavalli turns out to have been godfather to sons of a "Carlo Casati."¹⁶⁹ Perhaps this is just a simple case of homonymy, but if not, we may suppose that it was the same Casati, who had evidently moved to Venice after 1650, to maintain impresarial contacts between the two cities, whose operatic exchanges became particularly intense during the fifties and sixties.¹⁷⁰

Caracena's purpose was not only to renew the past successes but, perhaps subliminally, to connect his name to the introduction of opera in the city, also as a direct route to the politics of concessions. To Rinuccini's objection addressed to the governor that the activities surrounding the production were an excuse not to muster the troops, Caracena's reply is unconvincing, since

spectacular. In mid-May, Rinuccini had the opportunity of attending rehearsals of *Orione* and was very impressed:

the scenes are almost ready, and will be filled with machines, among which some will be, as far as I understand, extraordinarily ingenious, and particularly a flight of Aeolus who, falling straight down and making a half turn to the left, will then bend in a circle to the right, finally flying back up and then exiting from the stage.¹⁷²

But at the same time, in referring to news about the opera, he doubts the effect of the singers:

The opera is by Melosio, the myth is that of Orion, and the composition is very witty and varied. As for the interpreters, I do not know whether to hope for marvels: there will be two women who will act convincingly, but we cannot expect much from the others who have bad diction and are only accustomed to singing in church.¹⁷³

If Cavalli, a week earlier, had not yet sent the score, it is unlikely that Rinuccini could already have had the opportunity of hearing the interpreters (he must have judged from having heard them elsewhere). Or perhaps he could have heard the "two women" in the Prologue, which Francesco Chiari must have composed before having the score of *Orione*; the version published in the libretto (the first prologue makes no reference to the subject of the opera).¹⁷⁴

Rehearsals of the opera continued throughout the month. At the same time, except for some diplomatic friction over Vásquez's celebrations suffered no delays and took place, as planned, on 29 May, Ascension Day, at the Castle.¹⁷⁵

On 5 June, the news of the coronation of Ferdinand as King of the Romans arrived in Milan. The next day, the Court of Provisione came to organize civic celebrations,¹⁷⁶ and decided to light up the city for three nights (6, 7 and 8 June), to set-off fireworks in Piazza del Duomo, and to prepare the fanfare of trumpets on the clock tower.¹⁷⁷ The "Gazzetta di Milano" also records a Mass with *Te Deum* to be sung in Santa Maria del Soccorso. Caracena seems to have seized the moment as an appropriate occasion for his new opera:

He resumed the rehearsals of the play with hastened diligence in the hopes of being able to stage it on the 19th of this month.¹⁷⁹

For Carnival, Rinuccini could not help but compare it to "what was done on the occasion of the visit of her majesty the queen [report of 5 March, Documents, 10/b]; on the 1649 arrival and sojourn of the opera a Milano: 1598–1649 (Turnhout: Brepols, 1998), 225–38; Roberta Carpani, "Comici, Febiarmonici e Gesuiti," *La piazza*, 197–99.

168 *La Gazzetta di Milano*, 217–21, 332–33.

169 The impresario, as godfather of Casati's children, Giacomo e Cristoforo – baptized respectively on 20 August 1651 and 13 December 1654 – is in Paolo A. Rismondo, *Pietro Francesco Caletti Bruni detto il Cavalli: tappe per una biografia*, typescript [2009] in I-Vas, pp. 307–08, whom we thank for providing us with a copy of his work; see Venice, Archivio parrocchiale della Madonna dell'Orto, Registri parrocchiali di San Marziale, Baptisms 1633–1709 (n. 11), fols. 57^r and 88^r.

170 On the opera house in Milan in the second half of the seventeenth century, see Lanfossi, *Il teatro d'opera a Milano*.

171 "Non gli sarebbe riuscito poter far la commedia, perché il Cavallo non veniva a fine di mandar le musiche e il tempo s'avanzava," Rinuccini's report of 7 May (Documents, 10/e).

172 "Le scene sono a buon segno, e saranno copiose di macchine, tra le quali ce ne saranno, per quel ch'io intendo, delle più che ordinariamente ingegnose, e particolarmente un volo di Eolo che, calando a dirittura e voltandosi con mezzo giro alla sinistra, piegherà poi pur circolarmente sulla destra, e ripigliando infine dirittamente a volar uscirà dal palco." Rinuccini's report of 14 May (Documents, 10/f). Here it refers to Aeolus's intervention in III.12.

173 "L'opera è del Melosi, la favola è quella d'Orione, e la composizione è molto spiritosa e varia. Dei rappresentanti in universale non so se sperare maraviglie: ci saranno due donne che faranno ragionevolmente, ma dagli altri non possono aspettarsi gran cose, che hanno cattiva pronunzia e non sono avvezzi a cantare che per le chiese," *ibid.*

174 See *infra*, pp. XXXI–XXXIII.

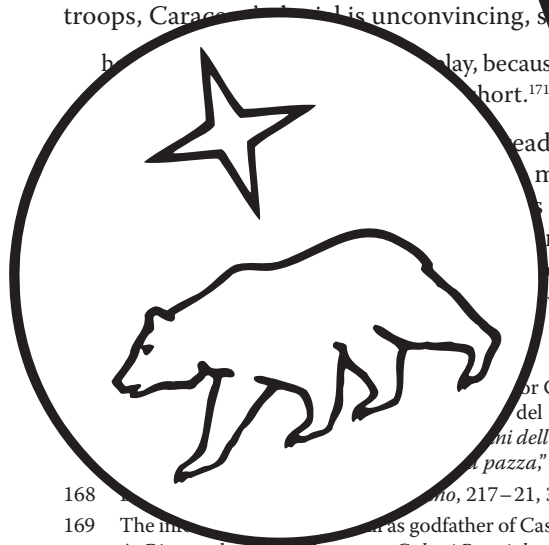
175 Rinuccini's reports of 14, 21, 28 May and 4 June (Documents, 10/f–i).

176 I-Masc, Dicasteri, Tribunale di Provvisione, Ordinazioni, 1653, pp. 321–24; text reproduced in Documents, 11.

177 The Court document calls it simply "campanile," but this is the only tower in Piazza Mercanti, built in the sixteenth century, which still stands near the Duomo; see Gianni Mezzanotte, *La piazza dei Mercanti a Milano* (Milan: Il Polifilo, 1989).

178 "Gazzetta di Milano" of 11 June; see Danilo Costantini and Ausilia Magauidà, "Feste e cerimonie con musica nello Stato di Milano nel sec. XVII," in *Seicento inesplorato: L'evento musicale tra prassi e stile: un modello di interdipendenza. Atti del III Convegno internazionale sulla musica in area lombardo-padana nel secolo XVII* (Lenno-Como, 23–25 giugno 1989), ed. Alberto Colzani, Andrea Luppi, and Maurizio Padoan (Como: AMIS, 1993), 65–93, n. 92.

179 "Ripigliò S. E. con accelerate diligenze le prove della commedia con speranza di poterla fare a 19 corrente," Rinuccini's report of 11 June (Documents, 10/j).



In all probability, the libretto linking the representation of *Orione* to the election of Ferdinand was printed on this occasion: Franceschini's dedication is dated 15 June 1653.

Unfortunately, the pressures of the French on Novara required Caracena to concern himself with the army, and already on 19 June, the day established for the première, Rinuccini recorded the impossibility of mounting the production and the intention of postponing it to the winter. However, in early July, during a truce in the fighting, Caracena gave the order to continue the rehearsals of *Orione*, perhaps wishing to show it to the Duke of Mantua, Carlo II Gonzaga, an ally in the victories at Casale. But in mid-July, the fighting started up again and the possibility of producing the opera vanished altogether:

All hopes of producing the opera before the end of the campaign have been abandoned, and so they have given up the rehearsals and are no longer thinking about it.¹⁸⁰

It seems that Caracena wanted to compensate for the failure to produce *Orione* with other entertainment. On 9 August, the "Gazzetta di Milano" recorded "a new work," which was repeated in the following days. The spectacle was free, "with opened doors permitting free entrance to everyone" ["a porta aperta facendo esente ognuno"],¹⁸¹ an apparent tribute of the governor to the citizens; and the cast was more than respectable. These were not members of the Febiarmonici, but of the company of Brinda Bianca, whose stage-name was Aurelia. The "Gazzetta di Milano" lists the names of the actors ("Aurelia, Mario, Isabella, Orazio and Leandro"), among whom, in addition to Aurelia's husband, Francesco Comagnesi (Leandro), one can also identify Marcantonio Carpani (Orazio); and Mario, who has been Agostino Grimaldi, who, in any case, in early 1654, had to leave for France.¹⁸²

It is clear that Caracena – the Spanish Crown was distracted by a foreign policy that was becoming more difficult day by day – was aiming for domestic prestige. Relationships with the high officials of Milan, including the Archbishop,¹⁸³ were preferred to those with Spanish officials, and the rich Carnival prepared for the New Year, even in the absence of reasons for celebration, seemed to be designed to flatter the city.¹⁸⁴

Although the various numbers of the "Gazzetta di Milano" of 1654 are mostly lost, there is more than one surviving witness to the sumptuous celebrations of the beginning of the year. First of all, the printed chronicle, entitled *Breve racconto*, in addition to dutifully describing the final tournament, recalls the staging of the two operas of the season: *Ercole effeminato* and *Orione*.¹⁸⁵

Even in this case, the chronicle emphasizes the direct involvement of Caracena in *Orione* ("he was already planning it for months");¹⁸⁶ but, above all, it recalls the scenographic efforts, commenting on "the great skill and magnificence of the machines, the variety of scenes and [the] curious intermedii."¹⁸⁷ There is another element about the unexpected presence of intermedii between the acts of *Orione*. The libretto, clearly printed in 1653 but never put up for sale, was distributed on this occasion.¹⁸⁸ The print survives in one copy "di stampa" (pre-publication copy), hereafter referred to as the "bornoni libretto," with valuable handwritten notes by the "choiragus" of the opera.

In addition to listing all the scene changes, especially with reference to the activities of the stagehands ("macchinisti"), this copy, on a blank final leaf, juggling with what we can read, annotates, in reference to an intermezzo, the lines of *commedia dell'arte* (Zanni, Pulcinella, Tappaglia), as well as the interpreters appointed to the Milanese stage.¹⁹⁰

The work was appreciated for the machines, but it lost its charm. It must have appeared too sophisticated and the stage failed to adequately interpret a drama based solely on their ability to recite the verses. Rinuccini speaks of this:

At the Peace they performed the music drama, which for the sets, the scene changes, the number of machines, and the sumptuousness of the costumes succeeded wonderfully, but the acting and the story did not live up to expectations.¹⁹¹

La commedia s'abbia da fare prima della fine della campagna e così si sono lasciate le prove né ci si pensa più," Rinuccini's report of 18 February (Documents, 10/k-m).

180. For a study of the periodico a stampa di antico regime: la *Gazzetta di Milano* (sec. XVII–XVIII), Spoglio delle notizie musicali per gli anni 1642–1680," *Studi musicali* (1998), 65–129, n. 95. The survival of the "Gazzetta di Milano" is quite regular in 1653: the only significant lacuna occurs with the numbers of 16 and 23 July; see Costantini and Magaùda, "Un periodico a stampa," 69.

182. Sergio Monaldini, *L'orto dell'Esperidi. Musicisti, attori e artisti nel patrocinio della famiglia Bentivoglio (1646–1685)* (Lucca: LIM, 2000), 68.

183. In fact, in a few months, the relationship with Archbishop Litta stopped abruptly: they were two personalities too proud to be able to treat each other on equal terms. It is not surprising that after 1654, the secretary Franceschini no longer had a role in preparing the government's celebrations.

184. See Rinuccini's report of 21 January and 4 February, 1654 (Documents, 10/n-o).

185. *Breve racconto delle festa e giostra fattesi nelli ultimi giorni di Carnevale nel Regio Ducal palazzo della città di Milano l'anno 1654*, n. p.; see the introductory text reproduced in Documents, 12. One more Milanese libretto bears the date 1654: *La Cleopatra*, text by Marco Ettore Rorobella [Carlo Bartolomeo Della Torre], music by Antonio Canazzi, printed for the first time in Milan in 1653 by L. Monza and reprinted one year later without any modification (it can be assumed that the reprint represents a literary edition; in *Breve racconto* there are, in fact, no references to a revival of the opera).

186. "Già mesi sono l'andava disponendo," *ibid.*

187. "Con gran maestria e magnificenza di macchine, varietà di scene e curiosi intermedii," *ibid.*

188. The libretto itself bears no date, but the dedication signed by Franceschini has a date (15 June 1653). Since the libretto publishes the first of the two prologues (see *infra*) that celebrate Ferdinand King of the Romans, it is clear that, though *Orione* could not be performed on 19 June, the libretto was printed anyway, and then preserved to be sold during Carnival of 1654.

189. See Sources, p. 125.

190. The transcript of the records is in Documents, 8. Carpani tries to identify the names of Brugnolo, Castiglione, and Ferrario with interpreters of other Milanese representations (Carpani, "Comici, Febiarmonici e Gesuiti," 31–32).

191. "Si fece a Palazzo la commedia in musica, la quale per gl'apparati del teatro, la mutazione delle scene, la quantità delle macchine e per la ricchezza degli abiti, riuscì meravigliosa, ma la recitazione e la favola non corrispose." Rinuccini's report of 18 February (Documents, 10/q). The expectations were very high (see report of 11 February, Documents, 10/p), and in the end, the Carnival was considered a success (report of 25 February, Documents, 10/r).

From the Modena resident Marcello Querenghi, we have confirmation that Caracena dedicated the performance of *Orione* to the Duke of Mantua as a means of continuing to pursue political relationships useful to his image.¹⁹²

It is not unlikely that the neat copy of the score, *M*, until recently owned by Raymond Leppard, and now lost in the antiquarian market, was prepared for the Duke.

If Rinuccini had earlier interpreted the governor's interest in the opera as political, now, in light of the worrying strengthening of France, in the eyes of the Venetian resident Giacomo Augusto Preti it appeared as only a strategic inactivity:

the Marquis Caracena had no other preoccupation than that of having a musical drama staged and organizing other festivities...¹⁹³

However, if it is clear that for Caracena the opera was a symbol of prestige, the attention that his government had paid to music drama, since the days of *Giasone*, reveals a personal passion only occasionally shared by those who succeeded him.

It is in fact likely that, as we shall see, the now fully developed forms of the architecture and stage designs of the Milanese Court Theater (Figure 4), comparable to the more avant-garde Venetian theaters, are a result of the governor's direct involvement in and passion for music drama.

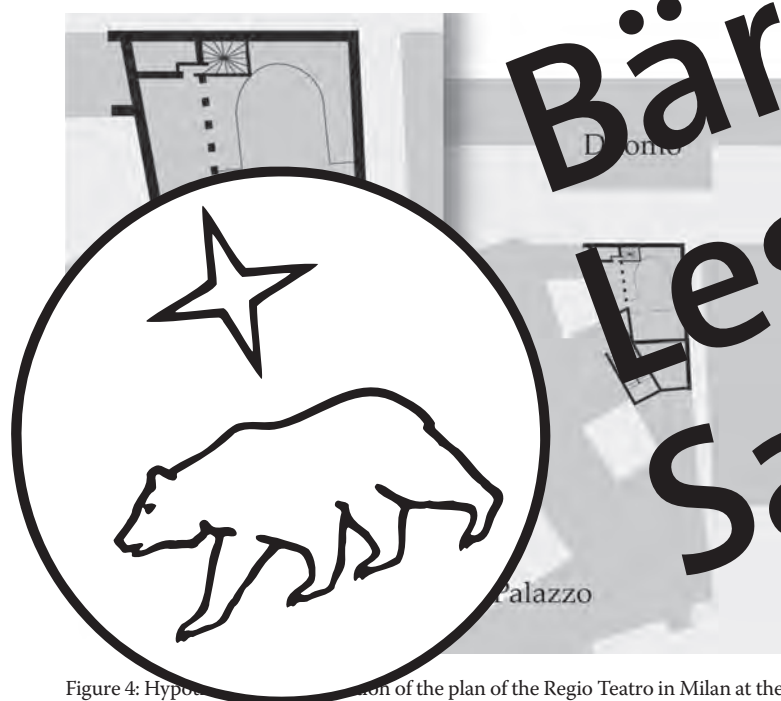


Figure 4: Hypothetical reconstruction of the plan of the Regio Teatro in Milan at the time of the performance of *Orione*

Two Prologues for Ferdinand

The autograph score of Cavalli (*V*) is entirely missing the prologue, presumably because it was agreed that it was to be added in Milan. However, we have two texts that introduce the opera and are dedicated to the celebrated son of the Emperor.

The first, given in the libretto (*L*), should have been sung in the summer of 1653, but we do not have the music (and we know that the first performance of *Orione* took place only in 1654), while the second, reproduced in the calligraphic Milanese copy (*M*), offers an entirely sung text, preceded by a Sinfonia, but was never published in a printed libretto. Since the autograph *V* is now in the Contarini Collection, it is reasonable to assume that the manuscript never left Venice, and that a copy was sent to Milan, which does not coincide with *M* and seems to be lost. *L* is almost entirely faithful to the autograph, except for the added prologue, while *M* differs in many places from *L* and thus testifies to adaptations introduced in Milan after its printing, that is, for the 1654 première.

The texts of both prologues exhibit the poetic style of Franceschini. If we compare in particular the verses of the *Contesa de' numi* with the prologue of 1654, we find in addition to an extremely labored construction of the verse, the recurrence of unusual words such as *Betico*, *Scaldeo*, *flag-pole* ["*Betico, Scaldeo, antenne...*"] used in analogous contexts.¹⁹⁴ The reference to the nymph Cynosure is hackneyed too: it reappears in the dedication of the libretto signed by Franceschini, in the second prologue (*M*), and again in the "invitation" ["*Invito*"] to the performance of 1654.¹⁹⁵

The first prologue (in *L*) presents Juno ("in a cloud"), Pallas ("on earth"), and Venus ("at sea") emblems of three of the four elements (air, earth, water). The fourth, fire, seems to be excluded from the marital strife. Juno is "wife of a fulminating god" (v. 31) and Venus "wife of the god of fire" (v. 22). The storm that reinvigorates, which soon subsides, is a metaphor for the harmony achieved in Europe, and Ferdinand, on behalf of the Empire, is the arbiter of that peace. In reality, the political situation was far from being serene, but it was not in Franceschini's interests to emphasize this.

As shown in Figure 5, this first prologue "of the elements" (symbolized in the top boxes), contains three concerted episodes: at the beginning, in the middle, and at the end (darker background). The three goddesses having come to calm the storm in the first part (vv. 1–37) – the opening is followed by a strophic aria between Venus and Juno – and having recognized each other, Ferdinand receives an encomium (vv. 38–83) that focuses on his role as defender of Christianity against the Muslim forces. In particular, the trio (vv. 53–73) refers explicitly to Cyprus and Athens, which had long ago fallen under Ottoman rule.¹⁹⁶

192 I-MOas, Ambasciatori, Italia, Milano, b. 110 (14 January 1654); cit. in Lanfossi, *Il teatro d'opera a Milano*, 28. Caracena later confessed to not trust the duke who was completely pro-French; see Signorotto, "L'Italia degli Austrias," 166–67. Signorotto based his work on Caracena's memoirs written at the end of his government service (1656), and preserved in GB-Lbl [Add. 14009, fols. 200–210].

193 "Il signor marchese di Caracena non ha avuta la maggior occupazione che quella di far rappresentare un'opera musicale ed allestire altre feste..." I-Vas, Senato, Dispacchi, Ambasciatori, Milano, b. 97 (16 February 1654), cit. in Lanfossi, *Il teatro d'opera a Milano*, 28.

194 See excerpt from the *Contesa de' numi* in Documents, 9. For an edition of the poetic text of the prologue in *M*, see pp. LXXXII–LXXXIV.

195 From the dedication in *L*: "in the sea of human miseries, be for the unfortunates a most pitying Cynosura" ["nel pelago delle miserie umane ella sia per gl'infelici una pietosissima Cinosura"]; from the prologue in *M*: "and I am here to guide, like Cynosure, the Spanish flags" ["e servir soglio | di fausta Cinosura | a le bandiere ispane"], vv. 8–10 (see Appendix 1, p. LXXXII); from the *Breve racconto*, p. 4: "Abelindo, defender of amorous faith and enemy of whoever fails to call her Cynosure of the sea of love" ["Abelindo, difensor della fede amorosa e offensor di chiunque non la chiama Cinosura del mar d'amore"]. Cinosura saved Zeus from sure death, when she rescued him from Chronos' captivity. Chronos had decided to eat all his children, because an oracle predicted that one of his offspring would overthrow him. Having learned of Cynosure's attempt to conceal one of his children, Chronos threatened to kill her. Zeus saved her by transforming her into a constellation: the Ursa Minor. Franceschini evokes her name both as a pitiful Nymph and as a marine guide (the Ursa Minor, by including the North Star, shows the direction to ships).

196 Cyprus was taken away from Venice in 1573, while Athens had been under Turkish jurisdiction for almost two centuries (after the fall of the Byzantine Empire). In fact, the King of Spain, albeit only nominally, continued to bear the title of "Duke of Athens."

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omitted. There is no reason for Castor to speak of Orion, but the little summary, insofar as Franceschini's convoluted verses allow it, offers a rare seventeenth-century example of an opera plot in verse.

The Milanese Score of *Orione*

The comparison between the autograph *V* and the Milanese calligraphic copy *M* reveals, in the latter, the presence of a good number of added elements. However, it is not possible to say whether the lost copy sent by Cavalli contained alterations that *V* does not record, nor how close the relationship is between *M* and the first production (1654).

Though it is reasonable to think that *V* and the copy sent to Milan were substantially the same, the calligraphic nature of *M* excludes the possibility that the score was used during the performance and consequently it could easily show an intermediate or completely hypothetical stage.¹⁹⁹

In this sense – before considering the more obvious variants – small differences between the two scores could represent Cavalli's second thoughts, or corrections by those who organized the production in Milan, or even oversights or simplifications of the copyist.

For example, the variant that *M* provides in I.1, mm. 46–48 (see Critical Notes) may have been the result of any one of these causes: Cavalli could have wanted to replace the final cadence by imitating the passage in mm. 40–42; it could have been a stylistic response on the part of the copyist, who reproduced the previous passage at the fourth above (he could have followed either the author of the copy sent to Milan, or the compiler of *M* finally); it could have been a change introduced by a performer, either the harpsichordist or the singer of Diana, which then found its way into the score.

More evident interventions may be gathered together and introduced:

		Appendix
I.1	Philoterus (the comic)	5
I.1	(end of scene)	12
I.1	(beginning of scene)	2
III.1	lament	10
III.11	Venus's aria (beginning of scene)	11
III.11	– Philoterus' movement of a machine	
II.14	Sinfonia and duet of Tithonus-Aurora (end of scene)	7
II.10	Sinfonia (beginning of scene)	6
III.2	Sinfonia (end of scene)	8
III.4/8	Sinfonia (end of scene)	9

The first two interventions, the most extensive in *M*, appear clearly to have been inserted in *M* because of the poor dramatic justification of the original (Appendices 5 and 12). They seem to be intended to enhance the characterization of the two protagonists: Orion as a loving character and Philoterus as a comic one. They are also composed in a style that Cavalli does not seem to have used in the rest of *Orione*, starting with the obbligato violins.

Orion's substantial aria has three stanzas, of which the last is varied to allow for a "suspended" doubt, an interesting dramaturgical strategy for an aria of those years.²⁰⁰

The aria is linked to the *d* chord that precedes the final Sinfonia (Appendix 8), which it replaces, but it has no signature and reveals, as in all the parts added in *M*, a systematic absence of accidentals. The harmonic arch of the phrases seems shorter than customary for Cavalli, but the most significant element is the tempo change that is repeated in all three stanzas (with marginal variants in the last one):

Time	Bars	Lines
$\frac{3}{2}$	17	Tornami in seno, o core.
c	11	Ben promisi, s'io partiva, di lasciarti in questa riva, ma n'ebbe il Ciel pietà.
$\frac{3}{2}$	4	Più non si va,
$\frac{6}{4}$	10	lungi da questa riva, o core. Tornami in seno, o core.
$\frac{3}{2}$	5	Tornami in seno, o core. ²⁰¹

To adapt the ternary meter to the refrain "Tornami in seno, o core" ["Come back to me, heart"] (heptasyllabic verse), the anonymous composer has exploited the possibility of doubling the pace before the vocative; the metric shift offers a change of pace that conveys Orion's hesitation well. The aria permits us to observe that the relationships between time signatures are not rigidly mensural: even if we considered $\frac{3}{2}$ and $\frac{6}{4}$ to be equivalent, *i.e.* one the double of the other, the speed (pace), would be unacceptable. For this type of writing, the section in $\frac{6}{4}$ is of course faster than the $\frac{3}{2}$, but not to the point of doubling the pace. Conversely, the repetition of the refrain, first in $\frac{6}{4}$ and then in $\frac{3}{2}$, suggests an action of "slowing" that nicely conveys the idea of the "return of the heart. Instead, what seems not to work is the inclusion of a "doubtful" aria at the end of a scene, that of Philoterus and the rock – which does not clash with the question of what to do (to go or to stay), but on the decision to seek out the old woman (Venus) and punish her. However, the "needs" of the protagonist must have been stronger than those for dramatic consistency.

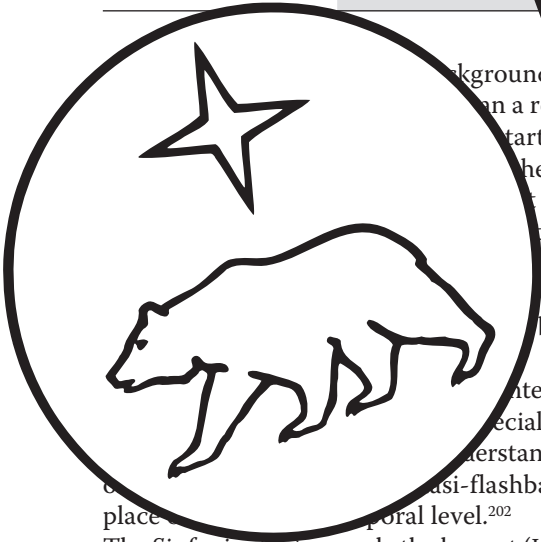
The addition of the Philoterus section at the end of III.12 (a replacement of the last two verses) is also a substantial strophic aria (four octosyllabic quatrains with repetition of the first verse), the first half of which, perhaps to avoid repetition, the composer chooses to set in recitative. The aria reduced to only two stanzas, however, is enhanced by an instrumental ritornello almost as long as the stanza, in which Philoterus will have been able to improvise some comic action. The recitative that closes the scene is followed by a "cavata" (a triplet of *ottonari*), which is based on the opening rhythmic motive of the aria: ♩ ♩ ♩ ♩ ♩

Reasons of formal coherence seem to lie behind the two inserts in II.1 and 3. If in the second case it is only the addition of an instrumental refrain, which frames the two stanzas of the aria "a 2" of the Nymph and Philoterus, in the first insert the intervention of *M* is even necessary. Here an added quatrain completes Venus's aria ("Mai non l'avrei creduto") at the opening of the second act. The quatrain (made by two *ottonari* plus an endecasillabo and the re-

199 At Milan the use of calligraphic scores for conservation or even protectionist purposes is not attested (as it will be for the music produced at the court of Vienna). If the copy was prepared as a gift, as already suggested, it could also be very different from the materials prepared for the production.
200 See the comments in Lanfossi, *Il teatro d'opera a Milano*, 42–46.
201 "Come back to me, heart. I had promised, had I left, to leave you on this shore, but Heaven was merciful. I will no longer go far from the reasons for our ardor. Come back to me, heart."

petition of the first verse), missing in V, is present not only in M, but also in L, and therefore it is not possible to say whether it was an omission (unintentional?) on Cavalli's part or an intervention that took place in Milan before the libretto was printed.

1 st strophe settenari	Mai non l'avrei creduto che fosse tal diletto l'andar con finto aspetto, con volto sconosciuto.	c
	Mai non l'avrei creduto.	
2 nd strophe settenari	Giro con libertà i passi ovunque voglio, e noto a me si fa così più d'un imbroglio.	3/2
	Più d'un afflitto amante mi scopre il suo dolore, e m'offre il suo contante, perché, di dea	c
	d'amore cangiata in messaggera, o gli porga consiglio o doni aiuto.	3/2
	Mai non l'avrei creduto.	
3 rd added strophe ottonari	Chi s'invecchia in dis ch'ogni etade i suoi piaceri né da tutti si fu a rinicar po.	c
	Mai non l'avrei creduto.	



background is treated as an art, al-
an a recitative, while the accom-
starting with the meter of the
the, and despite the refrain
is difficult to recognize it
to want to avoid adding to
first scenes of this act, but
been added to provide the
intervention given Orion and
specially, since a scene change is
understanding that the festive entry
asi-flashback, an action that takes
place on a temporal level.²⁰²

The Sinfonias that precede the lament (III.6) and the aria of Diana (III.11) emphasize Diana's feelings, after the death of Orion. In particular, the first almost acts as a frame for the beginning of Diana's lament. The remaining interventions accompany changes of scene and movements of machines. The most substantial is the two-voice madrigal for Aurora and Tithonus (II.14): over a hundred bars

with an introductory Sinfonia, which does not serve to close the act, but to provide time for the ascent – evidently considerable – of the heavenly chariot of the faithless couple. Finally, the four sinfonias that conclude III.2, 4, and 8 and introduce II.10 clearly are necessary to better manage the scene-changes programmed in Milan. In particular, the Sinfonia that opens II.10, according to the manuscript stage directions of the Sormani libretto, seems to be exploited not only for the scene-change, but also to prepare the chariot of Aurora and Tithonus that will be used at the end of the act. It is likely that the instrumental interven- tions had not only a framing function, but also served to cover the squeaks of the machine's movements.

The Staging

The *Breve racconto* (here Document 12), although it referred to the repeat of a performance, described an unusually sumptuous pro- duction. Since *Orion* was a government production, and *Giasone* (1649), though also funded by Caracena, did not feature such a sumptuous setting.²⁰³ We can imagine that the production was the occasion for the richest machinery and equipment of the Teatro Regio. The notes in the Sormani libretto, indicated in the present libretto edition by lowercase lettered notes, not only allow us to reconstruct the changes adopted in Milan, but also provide valu- able information allowing us to speculate on the spaces of the Teatro di Palazzo (see Figure 10, p. XXVI). Melosio's libretto does not make explicit the scene changes. On the contrary, it appears clearly modeled on the Roman "hybrid scene," i. e. with a three-dimensional structure, which could be de- re- cause of occasional visible changes in the setting.²⁰⁴ It does, for example, for the forge of Vulcan, the temple of Apollo and the cave of Avernus. In particular, the opening of the doors of the temple of Apollo during Venus' song (gu. 4.7) closely resembles the enchantments of Armida in *Erminia* (Gu. 4.7) (Giulio Rospigliosi and Michel- seles Luigi Rossi, Rome 1633), when the sorceress shows Tan- credi, for a moment, the miserable condition of distant Jerusalem (II.5). Also in *Erminia*, in addition to a descent into Hades very similar to that of Diana, the Jordan River rises, in the guise of a man, from a marine rock, perhaps the inspiration for Melosio's scene in which Philoterus, fallen into the water and turned into stone, ridiculously regains human form thanks to the intervention of Neptune.²⁰⁵

Erminia was the scenographic model for all subsequent Roman works, the very ones that certainly formed the operatic imaginary of Melosio. The handwritten stage directions of the Milanese libretto – already compiled for the first, failed staging (there are no clues that the Prologue had already been replaced) – show how the production took advantage of the scene-changes typical of the '50s, and the generic setting of Melosio is fragmented in continual changes: there is an average of six per act, with seascapes, forests,

202 See p. XXII.

203 As noted in the "Gazzetta di Milano" of 14 July 1649, the staging of *Giasone* was carried out by Curzio Manara, who enriched the stage of the Teatro Regio with "ingenious machines ... having had them put together in the span of four days, a feat that caused everyone to marvel" ["ingegnose macchine ... avendole fatte mettere insieme in termine di 4 giorni, cosa che ha reso meraviglia a tutti"]; see Costantini and Magaudo, *Feste e cerimonie*, 85. It should be remembered that the performance of 1649 to which Caracena referred was *Teseo*, which Manara had staged in the Salone of the court "with great mastery, architecture of various machines, and great expense" ["con molta maestria, architettura di varie macchine ... e gran spesa"] that involved four months of work; for details see Daolmi, *Le origini dell'opera a Milano*, 228 ff.

204 See Davide Daolmi, "La drammaturgia al servizio della scenotecnica. Le 'volubili scene' dell'opera barberiniana," *Il Saggiatore musicale* 13 (2006), 5–62 [also online <http://www.examenapium.it/barberini/>].

205 Metamorphosis became a topos of stagecraft: Nicolò Sabbatini, in book II of his treatise on staging (added in 1638), devotes two chapters to it: § 25. "Come si possa fare che una persona si tramuti in sasso o altro"; § 26. "Come si possa rappresentare che i sassi o scogli, si tramutino in uomini." Nicolò Sabbatini, *Pratica di fabricar scene e machine ne' teatri* (Pesaro: F. Concordia, 1637), [2nd ed. "Ristampata di novo coll'aggiunta del secondo libro" (Ravenna: P. de' Paoli and G. B. Giovannelli, 1638); critical edition, ed. Elena Povoledo (Rome: Bestetti, 1955)].

According to the stage directions, it turns out that Milan boasted a double scene like those of the most famous Venetian theaters, formed by proscenium toward the public, and perspective at the back. This arrangement is evident from the annotation at the opening of I.5:

They prepare the forge and the three canvases.²⁰⁶

Open perspective
"Prospetto aperto"



Locked perspective
"Prospetto serrato"



From the stage directions we can infer that the proscenium depicted a generic “wood” [“bosco”], and from time to time the perspective juxtaposed different scenes. Obviously, the alternation between locked and open perspective remains indispensable to arrange the new change as shown in Figure 6 (here on p. XXXVI), prepared on the basis of the handwritten stage directions (which also include the most important machines).

In the regard, it should be noted that the number of stagehands is impressive. The note on fol. 4^v of the libretto Sarmani, entitled “supervising the machines” [*proprietaria alle machine*] lists four working groups, each with its own coordinator: on the trellis there are 29 stagehands; under the stage there are 13 for the changes (plus another 1 for the machines; additional stagehands are working on the scene, respectively 14 for the perspective and 12 for the perspective, with a coordinator for the two groups) and still another stagehand “for opening and closing the perspective” [*al serrare*]. This totals 66 individuals plus 5 prompters.²¹¹

The seventh scene calls for the appearance of the temple of Apollo and the stage directions prescribe closing the perspective at the beginning of the scene, removing “the three canvases” of the forge and replacing them with those of the temple (it is unclear whether depicted on the wings or otherwise). The opening of the perspective during Venus’s monologue will show the unfolding of the doors of the temple, that is, there will be a change while the goddess is singing. The final change of the act to “enclosed woods” (I.10), is made by closing the perspective; at the end, there is a “dance of nymphs” [“ballo di ninfe”].

207 See Elena Povoledo, "Controversie monteverdiane. Spazi teatrali e immagini presunte," in *Claudio Monteverdi. Studi e prospettive*, ed. Paola Besutti, Teresa Maria Gialdroni, and Rodolfo Baroncini (Florence: Olschki, 1998), 357–89. In the list of scenes, the libretti of *Bradamante* published in Venice in 1650 and in Milan in 1658 (both related to a staging) distinguish between "open perspective" and "locked perspective"; see Lanfossi, *Il teatro d'opera a Milano*, 48.

209 Galeazzo Gualdo Priorato will remember the 1666 restorations of the court without specifying whether or not they involved the theater that Carlo Torre, a Milanese librettist, describes in a guide of Milan of 1674: “ornamented all around with comfortable benches for ladies, cavaliers, and other members of the audience of the dramas to sit on, and in perspective the stage opened with a long view and various artifices for machines” [“ornato all’intorno di comodi poggetti per assidervi dame, cavalieri ed altre genti all’udienza de’ drammi, ed in prospecto apresi il scenico palco con la lunga veduta e varij artificij per machine”], see Carlo Torre, *Il ritratto di Milano* (Milan: Agnelli, 1674), 387; Galeazzo Gualdo Priorato, *Relatione della città, e stato di Milano sotto il governo dell’eccellentissimo sig. don Luigi de Guzman Ponze di Leone* ... (Milan: L. Monza, 1666). As Lanfossi (*Il teatro d’opera a Milano*, 93), properly observes, the engravings published in the libretti of the 1670s (re-produced by Annamaria Cascetta and Roberta Carpani) do not show improvements in the scenic system. See *La scena della gloria. Drammaturgia e spettacolo a Milano in età spagnola*, ed. Annamaria Cascetta and Roberta Carpani (Milan: Vita e Pensiero, 1995), nn. 47–56.

211 The reproduction and transcription of fol. 4^v is in Documents, 8.

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The stage direction “enclosed garden” [“giardino serrato”], which opens the second act, suggests that the action remains in the proscenium, the perspective having been covered with an interscenium (a backdrop indicated in Figure 6 by a dotted line), while leaving the perspective open (it will be closed in II.3). It is likely that this interscenium could have been a painted canvas or perhaps a grating through which the inside vegetation depicted on the backcloth could be seen.

The preparation of the “seascape” [“marina”] to be used in II.6 is indicated two scenes earlier (II.3), following the direction “the garden is removed” [“si leva il giardino”], which must mean the simple rolling up of the painted interscenium, which is then unrolled again for II.8.

The “courtyard with perspective” [“cortile con prospetto”], on which the third act opens, must have been prepared during the intermedio, evidently played against a locked perspective; and so “Hades” is not a visible appearance, as perhaps Melosio imagined, but is revealed only after a new opening of the perspective.

All the other rubrics, related to flights, the movement of machines, and entrances and exits, are easy to interpret. Particularly interesting is the rubric “Cupid prepares to fly toward the wardrobe” [“Amore sul volo verso la guardaroba”] that reappears exactly in I.2 and II.1.

In both cases, it is a preventive action that determines where Cupid should be for the flight: the reference to the “wardrobe” (the costume room) suggests that there was at least one other position, presumably on the opposite side of the stage. The “wardrobe” must have been on the right, facing the stage, because on the left, as shown in Figure XXXI, there are no available spaces, but only the space alongside the Royal Ducal Palace.

Although the libretto represents the latest technology, the libretto does not always help to clarify the libretto, clearly designed for a libretto previously published (the libretto was published successively),²¹³ and attempted to be the best possible one; it is the mean of the libretto.

At the beginning of the libretto, the action takes place at the seashore (swimming Diana is), while the episode of Venus takes place elsewhere. To merge Scenes I–II, it is a mistake, since Vulcan could also be on the seashore, but it certainly does not help to understand that the two episodes take place simultaneously, and creates an excessive delay between the sighting of Orion in the water (Scene 2) and his landing on the shore (Scene 5). Moreover, because in Milan Scene 5 is moved to a wood, Orion and Philoterus should have been on the island for some time, while, on the contrary, Philoterus’s words can only be said at the moment of their arrival on the beach, still dripping:

Stepping out of the ocean, our feet touch the ground and our hands reach the sky.²¹⁴

The second act raises two problems. Scenes 3–7 all take place on the seashore, and in particular Scenes 5 (Tithonus and Nymph) and 6 (Apollo and Diana) show Orion and Philoterus, who aside, and unseen, are listening. It is clear that to introduce a scene-change here, in the middle, does not work; it might make sense if we imagine that the two scenes, first the “wood” and then the “seascape,” are “subjective” shots of the audience – as if a television camera frames them first from the front and then from behind – but this would be a “psychologism” far distant from a baroque realism.

The merging of Scenes 8–11 is not really a mistake, then, but certainly does not aid comprehension. In particular Melosio, as already noted, imposes a flashback with the scene of Venus and Cupid (9), placed before the “a solo” of Diana in fear of Apollo (10). This second episode, in fact, follows Scene 6 (where Apollo threatens his sister) and Scene 7 (that of Venus), which need to be imagined as taking place simultaneously with Scene 10:



Usula; 8–12: Daolmi], Score [Acts 1–2 Daolmi; Act 3, Appendices: Usula], Critical Report [Sources / Librettos, Apparatus to the Score: Usula; Sources / Score, Apparatus to the Libretto: Daolmi]. We owe special thanks to Countess Sormani Verri for allowing us to study her copy of the libretto of *Orione*, to Michele Vannelli for reading the score and for many useful suggestions, as well as to Francesco Dalla Vecchia for sharing his doctoral work about Cavalli's arias with us. Our gratitude goes also to Simona Lorenzini and Mattia Acetoso, who translated from the Italian respectively the Introduction and Melosio's libretto. We are indebted to Marco Muscas for his graphic support, and to Don Aldo Gattobigio and Paolo Valenti, who allowed us to publish the picture of the funerary plaque of Francesco Melosio, located in the Cathedral of Città della Pieve.

For helping us manage the discouraging number of editions of *Poesie e prose* by Francesco Melosio that are disseminated all over the world, we would like to acknowledge Annelies Andreis, Jacopo

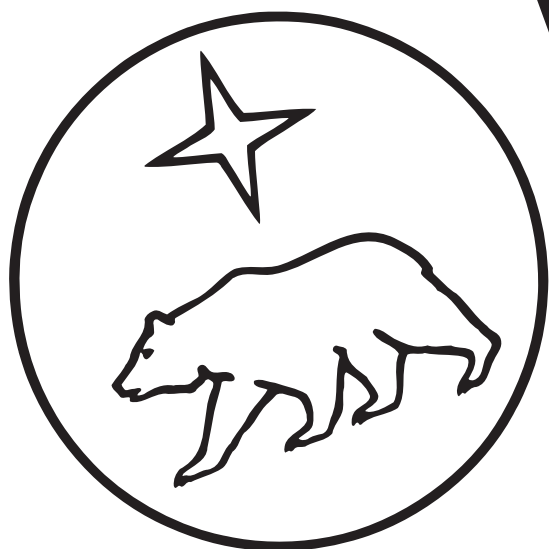
Doti, Valentina Londino, Giuseppe Macrì, and Alessia Pischedda, and for the information about the first publisher of the same collection, Domenico Bambini, we are indebted to Franco Battistelli of Fano.

For constant and fruitful support during the creation of this work we thank Sabrina Concu, Marcello Cova, Federica Cuccui, Matteo Giuggioli, Carla Loru, James O'Leary, and Davide Stefani.

For the love and generosity, with which they always supported us, we dedicate this edition to our parents: Franco Daolmi† and Liliana Etienne, Severino Usula and Natalina Spiga.

Davide Daolmi, Nicola Usula
Milan, Bologna
Summer 2014

Translated by Simona Lorenzini



Bärenreiter
Leseprobe
Sample page

Libretto

L'Orione

[Milano, Teatro Regio, 1654]

L'ORIONE | DRAMMA | Del Sig. Francesco Melosi, | Posto in
Musica | Dal Sig. Francesco Caualli. | Fatto rappresentare | NEL
THEATRO REGIO | DI MILANO | Dall'Eccellentissimo Si-
gnor | MARCHESE DI CARACENA &c. | per | L'ELETTIONE |
Del gloriosissimo | RE DE ROMANI | FERDINANDO IV |
E DEDICATO | All'Eccellentissima Signora | LA SIGNORA DONNA
CATHERINA | PONZE DI LEONE, | Marchesa di Fromista e
Caracena &c. | IN MILANO, | Nella Regia Corte, per Gio.
Battista, e Giulio Cesare fratelli | Malatesta stampatori. C. Con
licenza de' Superiori.



si può vedersi. Or-
lume della sua glorio-
e che già lo sottrasse
quelle dell'oblio in cui
poi mi gherirò d'os-
E. che, essendoti tutt'oc-
accogliet pietosamente
si chi nella poesia tutto
ne gir mendicando, se por-
e quante sono le vivezze che
in lui. Io se fra gli splendori della vit-
tima non v'è singolarissime che rilucono in V.E.,
alla quale si consacra.

Ma di quanto ravviso, che potrei mai spiegar di grande che non fosse
il minimo delle sue⁴ prerogative? Dirò forse ch'ella sia nata prin-
cipessa, se questo è il minor capitale che tenga la sua grandezza?
O ch'ella sia un torrente di grazie con la povertà più agonizzante,
s'è proprio de' torrenti l'inaridirsi e le grazie non s'inaridiscon mai
in V.E.? O che nel pelago delle miserie umane ella sia per gl'infelici
una pietosissima Cinosura,⁵ se questa è una stella che non risplen-
de che fra 'l buio della notte, e in V.E. risplendon giornalmente
tutti i più fini attributi della pietà?

Orion

[Milan, Teatro Regio, 1654]

ORION | DRAMA | By signor Francesco Melosi, | Set to music |
By signor Francesco Caualli. | Staged | IN THE TEATRO REGIO |
OF MILAN | By the most excellent signor | MARCHESE OF CA-
RACENA &c. | for | THE ELECTION | Of the most glorious |
KING OF THE ROMANS, | FERDINAND IV | AND DEDI-
CATED | To the most excellent signor | THE SIGNORA DON-
NA CATHERINA | PONZE DI LEON, | Marquise of Fromista,
and Caracena &c. | IN MILAN, | In the Royal Ducal Court, for
Giovanni Battista and Giulio Cesare Malatesta, royal cameral typo-
graphers, licensed by the Superiors.

«Dedication»

Most excellent Signora
Now we can finally believe that Francesco Melosio's *Orion* truly
turned into a star, since Your Excellency shed upon him the light
of his glorious protection, just as the Sun rescued him from the
shadows of ghastly blindness. Today you stole Orion away from
the oblivion in which its original author had forgotten him.² Mine
is the glory to have introduced Philoterus³ to Your Excellency: you
were so merciful to welcome this blind singer – if we can call a
poet “blind,” enlightened by his own genius – forced to beg for help
to support himself. He brings along the patrimony of his joys,
which are as many as his talents. I would be blind indeed if I could
not discern among the victim's splendor those unique gifts that
would shine upon Your Excellency, to whom Philoterus consecrates
himself.

But how could I ever explain what I perceive so grand, which is not
the least of your⁴ qualities? Should I say that you are born a princess
if this is the only thing that makes you great? Or perhaps I should
state, through the most agonizing poverty of means, that you are
a font of grace? It is a prerogative of torrents to run dry, but the
grace of Your Excellency never does. Or maybe I should state that
in the lake of human misery, you are for the unhappy souls a merci-
ful Cynosure?⁵ She was a star that could only shine in the darkest
nights, while Your Excellency shines also in the daylight, with the
finest attributes of mercy.

1 Catalina Ponce de León, moglie di Luis Francisco de Benavides y Carrillo de
Toledo, marchese di Caracena, governatore di Milano (1648–1656).
2 Evidente riferimento alla redazione del libretto composto più di dieci anni
prima; vedi Introduction, pp. XV–XVI.
3 Servitore e compagno d'Orione.
4 Della dedicataria, Catalina Ponce de León.
5 Vedi Introduction, p. XXXI.

1 Catalina Ponce de León, wife of Luis Francisco de Benavides y Carrillo de
Toledo, governor of Milan (1648–1656).
2 This is a clear reference to the libretto, composed more than a decade earlier,
see Introduction, pp. XV–XVI.
3 Orion's servant and companion.
4 Reference to the dedicatee, Catalina Ponce de León.
5 See Introduction, p. XXXI.

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PROLOGO^(a)

GIUNONE *in nuvola*, PALLADE *in terra e* VENERE *in mare*.^(b)
 «Tempesta.»¹³

	GIUNONE	Dal polo,	nubi,
	VENERE	Dal mare,	tempeste
	PALLADE	Dal suolo,	e venti,
	A tre	fuggite a volo!	
		Quando appare	
5	GIUNONE	la deità	
	VENERE	de la ricchezza,	
	PALLADE	de la bellezza,	
	GIUNONE	de l'onestà,	
	VENERE	rida il ciel,	
		rida il mar,	
	PALLADE	rida la terra.	
10	A tre	Né nubi, tempeste e venti, guerra	
		apportino più:	
		fuggite, sù, sù!	
	GIUNONE	Dal polo,	nubi,
	VENERE	Dal mare,	tempeste
	PALLADE	Dal suolo,	e venti,
	A tre	a volo, a volo!	
15/16	VENERE	Fosche tempeste, fuggite da me,	
		che tempo non è – che orbi si scagli	
		quando Venere solca i vostri regni	
20		Entro le grotti di Nereo ¹⁴ profonde	
		le uccelle	
		abbiano loco.	
		lia dell'onde,	
		dio del fo. ^{15 (d)}	
		«Si placa la tempesta.»	
24/25		fuggite da me	
		uoni e di lampi,	
		ta i vostri campi.	
		contumacia	
30		te	
		di pace, ¹⁶	
		fulminante? ¹⁷	
		«Appare l'arcobaleno.»	

PROLOGUE^(a)

JUNO *on a cloud*, PALLAS *on the ground*, and VENUS *in the sea*.^(b)
 «Storm.»¹³

	JUNO	From the poles	clouds,
	VENUS	From the ocean	storms,
	PALLAS	From the ground	and winds.
	All three	away you fly.	
		When the deity appears	
	JUNO	of wealth	
	VENUS	of beauty	
	PALLAS	of honesty	
	JUNO	the sky shall laugh,	
	VENUS	the sea shall laugh,	
	PALLAS	the earth shall laugh.	
	All three	Neither clouds, nor storms, nor winds shall	
		bring to war among us. Away, away you fly!	
	JUNO	From the poles	clouds,
	VENUS	From the ocean	storms
	PALLAS	From the ground	and winds,
	All three	away you fly!	
	VENUS	Flee from me, dark storm, for it is not time	
		for dirty storm when Venus is crossing	
		the seas. ^(c)	
		Let Nereo's ¹⁴ deep caves let the wildest	
		gales howl and wail.	
		I too am daughter of the waves, and I	
		bride of the god of the sea. ¹⁵	
		«The storm subsides»	
	JUNO ^(e)	Flee from me, importunate clouds,	
		for it is not time for lightning and thunder	
		when Juno strolls through your fields.	
		Can you not see with your eyes that	
		to punish your contumacious pride,	
		I am erecting a rainbow, ¹⁶	
		even though, I am the wife of a thunderbolt	
		thrower? ¹⁷	
		«The rainbow appears.»	

- (a) *Bosco e mare*
 (b) *L'onde alzate tagliate nel palco*
 (c) *«Sab»bassano l'onde*
 (d) *«S»monta Venere «e» si parte il carretto* – Presumibilmente il “carretto”, nascosto dalle silhouettes delle onde, permette a Venere di apparire in scena “camminando” sulle acque.
 (e) *Cala la machina di Giunone*

- 13 Il temporale offre un esordio spettacolare e giustifica che le tre dee non si scorgano a vicenda fino al v. 38 (“Ma che veggio?”). In effetti Giunone è in macchina, Pallade nel bosco (quindi nel prospetto) e Venere è su un “carretto” in mare.
 14 Vecchio saggio dei racconti mitologici che abitava in una grotta sotto il mare (vedi Esiodo, *Teogonia*, v. 233; Omero, *Odissea*; Igino, *Fabulae*, Pref., 8). Nereo si ricollega a Venere in quanto generata dalla spuma del mare, e perché le 50 figlie di Nereo, le ninfe del mare dette Nereidi, affiancano solitamente la figura della dea.
 15 Vulcano.
 16 Il sintagma “arco di pace”, arcobaleno – anche al v. 73 (“iride di pace”) – era già stato messo in bocca a Giunone in *Mercurio e Marte* di Claudio Achillini, il celebre torneo musicato da Monteverdi (Parma: Seth and Erasmo Viotti, 1628); vedi Angelo Solerti, *Musica, ballo e drammatica alla Corte Medicea dal 1600 al 1637* (Firenze: Bemporad, 1905), 506.
 17 Giove.

- (a) *Forest and sea*
 (b) *The tall waves are silhouetted on the stage*
 (c) *The waves rest*
 (d) *Venus dismounts and the chariot leaves* – Presumably the chariot, hidden by the profile of the waves, allowed Venus to enter the scene “walking on the water.”
 (e) *Juno's machine is dropped*

- 13 The storm offers a spectacular opening and explains why the three goddesses cannot see one another until v. 38 (“What do I see?”). In fact, Juno is in a machine, Pallas in the forest (hence against the backdrop), and Venus is in a “cart” in the sea.
 14 Nereus is an old mythological sage who lived in a cave under the sea (see Hesiod, *Theogony*, line 233; Homer, *Odyssey*; Hyginus, *Fabulae*, Pref. 8). The links with Venus are her birth out of the sea and from the fact that Nereus's fifty daughters are sea nymphs also known as Nereids, which usually accompany the figure of Venus in common iconography.
 15 Vulcan.
 16 “Arch of piece” [“arco di pace”] to signify “rainbow” is also found in Claudio Achillini, *Mercurio e Marte* (Parma: Seth and Erasmo Viotti, 1628), the celebrated tournament set by Monteverdi, where it is also spoken by Giunone; see Angelo Solerti, *Musica, ballo e drammatica alla Corte Medicea dal 1600 al 1637* (Florence: Bemporad, 1905), 506. A similar term for rainbow, “iris of peace” [“iride di pace”], is found in v. 73 below.
 17 Jupiter.

GIUNONE Io diva de' tesori
gli aprirò quanti erari
chiudono i monti e i mari.
80 VENERE Io di teneri fiori,
di lascivette rose
gl'intreccerò co' suoi crescenti allori
ghirlandette amorose.
A tre E gli saranno il vento e 'l mar tranquilli,
85 se son de la pietate i suoi vessilli.
GIUNONE^(f) Or mentre ch'ei s'appresta
in atto fulminante
ad opre sì magnanime e sì belle,
90 sovra questa del ciel nube volante
torniamo liete ad abitar le stelle.²⁷
A tre «Le tre dee salgono sulla nube di Giunone, che prende il volo.»
Che con placidi aspetti
faran che siano al brando
di FERDINANDO
i confini del mondo angusti e stretti.
95 E vedran gl'inimici
de l'austriaca potenza,
con suo scorno immortale e con suo duolo,
ch'è poco a FERDINANDO un mondo solo.

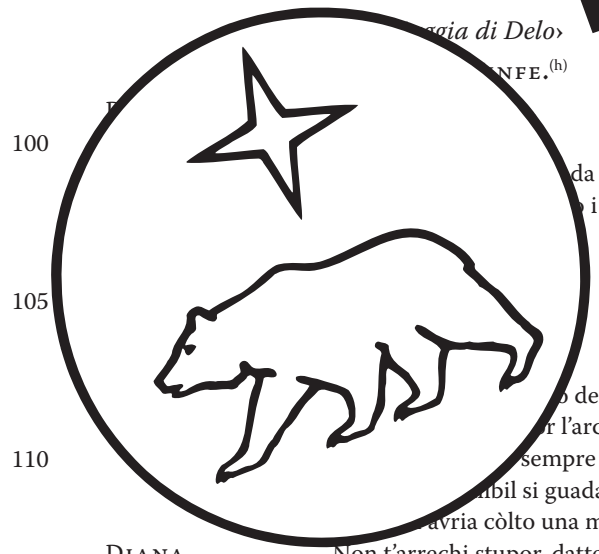
JUNO I, goddess of wealth, shall open the vaults
of mountains and seas.
VENUS I shall braid his laurel, with voluptuous
roses, with tender flowers, and tiny
garlands of honey.
All three The wind and the ocean shall be quiet if
his heart is compassionate.
JUNO^(f) While his magnanimous quest is about
to begin, over this cloud that floats
in the skies, we return to the stars.²⁷
All three «The three goddesses climb onto Juno's cloud and ascend.»
With peaceful complexions the stars shall
conspire so that Ferdinand shall find that
the globe is too small.
The foes of Austria now shall admit
that Ferdinand's rage is immortal and
acknowledge that the world is too small
for his glory.

ATTO PRIMO

SCENA I^(g)

«Sponda di Delo»

INFERNO^(h)



100
105
110
115
DIANA Non t'arrechti stupor, dattene pace,
che ne le selve
contro le belve
porta il caso i dardi a volo,
né mai senza di lui va preda alcuna.
Lo scoccar è de la mano,
il ferir de la Fortuna.⁽ⁱ⁾

ACT I

SCENE I^(g)

«Shore of Delos»

DIANA and her NYMPHS^(h)

100
105
110
115
DIANA A fortune far merrier, a bigger success,
could not bring us this earlier
win than this day.
You should see, oh my friends, all the beasts
that were conquered in my holy gardens
by the nets, by the hounds, or pierced by
the arrows.
1st NYMPH Since the day that you chose me, a fortune
far crueller has never guided my hand,
which once was infallible,
but today it proved shameful.
DIANA Let go of your stupor, accept the sad truth.
Inside the deep forest Chance is guiding
your arrow; there's never success without
its will.
The hand shoots the dart, but Chance hits
the prey.⁽ⁱ⁾

(f) «S'alza la sbarra alla machina gr'ande et comincia a salire
(g) Bosco e marina
(h) Orione e Filotero sopra i carretti
(i) Serrar...

27 Per l'intervento di Giunone vedi Introduction, p. XXXII.

(f) The bar of the great machine is activated and begins its ascent
(g) Forest and sea
(h) Orion and Philoterus on their chariots
(i) Tighten...

27 For Juno's words see Introduction, p. XXXII.

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Troppo s'è dimorato
lungi da la fucina.

165 Chi nobil desio
nel petto non ha,
ver la fatica
più che formica
lento sen va.

170 STEROPE In questo dì festoso
lasciaci per pietà star in riposo,
che con forze maggiori
ritorneremo poi
agli usati lavori.

175 VULCANO E chi tra tanto
fabro sarà de' fulmini di Giove?
Chi fornirà di strali
più d'un celeste arciero?

STEROPE, BRONTE Maledetto sia 'l mestiero
e colui che lo trovò,
s'un momento
di riposo e di contento
mai goder non vi si può.
Maledetto «sia 'l mestiero
e colui che lo trovò.»^(k)

SCENA IV

185 AMORE *che scende a volo ed i suddetti.*
«...ne al Ciel piacque,
scarti in più d'un loco,
...co,
...que.
...ore:
...egli ha messo»^(k)

190

195

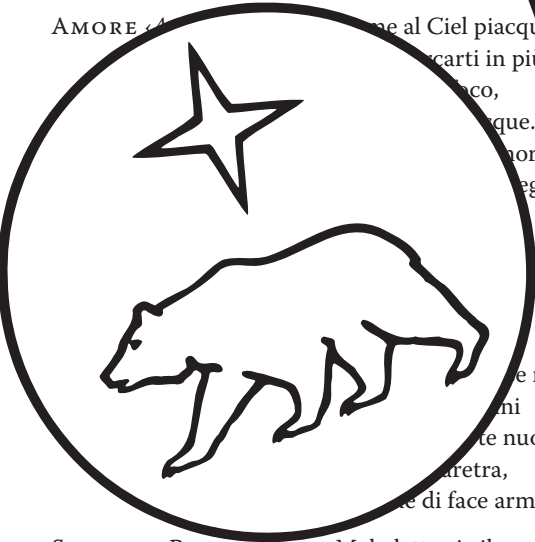
200

STEROPE, BRONTE Maledetto sia il mestiero
«e colui che lo trovò.»

VULCANO Ver la fucina appunto
io co' Ciclopi miei drizzava i passi
e, benché stanchi e lassi,
per darti nuovi strali
su l'incude sudar io gli farò.

STEROPE, BRONTE Maledetto sia il mestiero
«e colui che lo trovò.»

210 VULCANO Ma tu, di nuovo armato,
vanne poscia a ferir lungi di qui,
né funestar, ti prego, al dio del lume,



(k) *Vola Amore*

30 In realtà Amore è figlio di Giove e Venere, mentre secondo altre tradizioni di Marte e Venere. Poiché Venere ebbe però Vulcano come marito, qui, come tale, è detto “padre”; vedi Introduction, p. XIX.

Too long we have stayed away from our forge.

He who has no noble desire in his heart walks slowly towards his duties.

On this festive day please, let us rest:
with much more conviction we shall return
to our daily commitments.

Then who shall forge Jupiter's lightning?
Who shall provide arrows to more than one
heavenly archer?

STEROPE, BRONTE Cursed be this job and he who
conceived it, for a moment we cannot rest
and enjoy ourselves.
Cursed be this job and he who
conceived it.^(k)

SCENA IV

Cupid joins down and joins the aforementioned.

Finally, as pleased the heavens, after long
searching for you in many places, some of
of fire, I find you near the ocean.

STEROPE How arrogant is Cupid! He is embarrassed
to call him “father.”^(k)

VULCAN Ah, you not aware that today the gods
of the heavens come with Phoebus
to celebrate in Delos?

CUPID I do not care to know, I do not wish to
celebrate glories other than mine.

I only came here to get some new arrows:
my quiver is already empty, I am only armed
with this torch.

STEROPE, BRONTE Cursed be this job and he who conceived it.

VULCAN Indeed to the forge I was leading my
Cyclops, they are lazy and tired but I shall
put them to work to give you new arrows.

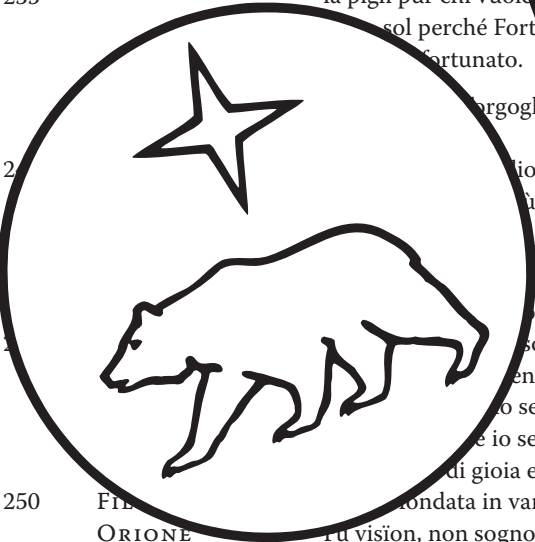
STEROPE, BRONTE Cursed be this job and he who conceived it.

VULCAN With your brand new weapons
please fly away, do not wreak havoc
as is your custom on this day,

(k) *Cupid flies*

30 In some traditions Cupid is the son of Jupiter and Venus, in others of Mars and Venus. Since Vulcan was Venus' husband, here the god is called “father”; see Introduction, p. XIX.

215	AMORE	come è pur tuo costume, così festoso di. Troppe cure ti pigli: Amor non vuol consigli.	CUPID	festive to Apollo. You worry too much: I do not need your advice.
SCENA V			SCENE V	
		ORIONE e FILOTERO. ^(l)		ORION and PHILOTERUS. ^(l)
	FILOTERO ^(m)	Coraggio, mio signore, che già, mercé del Cielo, siam gionti salvi in Delo. 220 Ed io, dal mare uscito, col piè tocco la terra, e mi par di toccare il ciel col dito.	PHILOTERUS ^(m)	Be brave, my Lord, thanks to Heaven's mercy, we are finally in Delos. Stepping out of the ocean, our feet touch the ground and our hands reach the sky.
	ORIONE	Coraggio pur, coraggio.	ORION	Brave, I'll be brave.
225		Mi faccia pur sempre nemica Fortuna il peggio che può, che sin a la morte con lei pugnerò.		Hostile Fortune dares to send me the worst, and until death I shall fight with her.
230		Di fiero destino ne l'aspro rigore diviene il mio core più forte e più saggio. coraggio, coraggio.		In the harshest discipline of a fierce destiny my heart becomes stronger and wiser: brave, I'll be brave.
235	FILOTERO	Con questa cieca di la pigli pur chi vuole sol perché Fortuna ho in mar lasciato, fortunato.	PHILOTERUS	Feel free to challenge this blind goddess. I deem myself lucky, for I survived the sea.
240		orgoglio io, i.		You can challenge the power of the waves; I'd rather turn into a reef than to dive back in.
245		tende il Fato olo orse la cu so, ente almeno. o seno e io sento di gioia e di contento.	ORION	You are lucky, because Fate does not stop you from admiring the land that gave birth to Apollo. If I cannot admire it, I shall kiss it at least. Inside my chest I can feel a new hope filling me with joy.
250	FILOTERO	ondata in vanità di sogni.	PHILOTERUS	Hope is vain as a dream.
	ORIONE	tu vision, non sogno, che, venuta dal Ciel, mentir non può.	ORION	It was a vision, not just a dream, coming from Heaven and true.
	FILOTERO	E come ha vision chi non ha vista? Certo capir nol so.	PHILOTERUS	How could a blind man have visions? Certainly I don't understand.
255	ORIONE	Mentre preda del sonno in sul mattino me ne giaceva in Chio, nume del ciel vid'io che qua venir mi consigliò repente, ove in virtù del divin foco ³¹ avrei racquistato la luce agli occhi miei.	ORION	While I was lying half-asleep on a shore in Chios, a god came from the sky and told me to rush here to Delos, for the divine fire ³¹ would restore my vision.
260				



(l) *Si serra il prospetto del bosco* – Qui non si deve intendere che la chiusura del prospetto nasconda il bosco, ma al contrario che il “bosco” sia dipinto sui teli, i quali, chiudendosi, trasformano la scena appunto in un bosco.

(m) *Si prepara la fuci-na e si preparano le tre tele*

31 Il “divin foco” cui allude Orione si rivelerà essere la luce del Sole, ovvero il dio Apollo.

(l) *The backdrop of the forest is closed* – This doesn't mean that the closing of the backdrop hides the forest, but the opposite, that the “forest” is painted on the canvases, which, when they close, transform the scene into a forest.

(m) *The forge and the three canvases are being prepared*

31 The “divine fire” mentioned by Orion will reveal itself to be the light of the Sun, that is the god Apollo.

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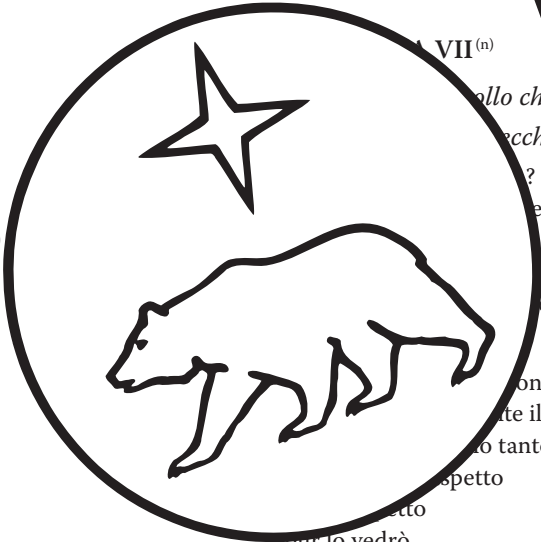
VULCANO
Simil virtù non ho,
e con gli arnesi miei
gli occhi cavar ma non rimetter so.
355 FILOTERO (Egli vuol dir a fè
che potria far la caritate a me?)
STEROPE Questo cieco Zerbino,³⁹
per far coi guardi suoi piaghe mortali,
dimanda gli occhi ove si fan gli strali.
360 BRONTE Non men pazzo che cieco egli si mostra,
se da Vulcan le luci impetrar vuole,
che le daria, potendo,
a la sua cieca prole.⁴⁰
FILOTERO Oh povero Orion, ed ecco il bene
365 che la fucina di Vulcan t'ha fatto:
uno t'ha per Zerbino, l'altro per matto.
AMORE Questi è dunque Orion?
FILOTERO Così non fusse!
AMORE A me pur troppo è noto
de le sciagure tue l'ordine strano.
370 Vien meco e ti consola,
ch'oggi nel tempio suo lo dio del lume
ha risoluto il Cielo
ch'agli occhi tuoi squarci de l'ombre il velo.
ORIONE Andianne, Filotero.
FILOTERO Andianne pure.
375 ORIONE Oh fortunato di.
FILOTERO S'un cieco il cieco guida
vaglia il Ciel che sia cosa. *«Tutti partono.»*

SCENE VII⁽ⁿ⁾
«Near Apollo's closed temple»
VENUS^(p) dressed as an old lady
Who is ever going to believe this?
These mortal remains, this wrinkly face,
and this whitened hair conceal the most
beautiful goddess.
Who is ever going to believe this?

Since I am not given to observe in my true
likeness the celebration of the hated Sun,⁴¹
in disguise, unbeknownst to Vulcan, I will
see him.

What is impossible for a woman's desire,
if even I as a goddess can roam with
curiosity.

Please, do not think that my marital love is
what prompts me to see Vulcan;



(n) Giardino serrato
(o) Salzano le tre tele et si fa giardino oltre il prospetto
(p) «Si mette il «tempio»
39 Personaggio dell'*Orlando furioso* che, pentitosi di aver affidato l'amata Isabella nelle mani di chi ne tentò lo stupro, dice di sé: "cieco fui, | cieco a dargline impresa" (XXIV, 39). Per antonomasia "zerbino" è venuto a significare il cavalier galante, ma quest'altro significato sembra qui meno probabile.
40 Vulcano è patrigno del cieco Amore; vedi nota 30.
41 Secondo il mito, Apollo avrebbe svelato a Vulcano il tradimento di sua moglie Venere con Marte (Ovidio, *Metamorfosi*, IV, 167–189): da qui l'odio della dea per il Sole.

VULCAN
No such power have I, and my tools are
good to remove, not to restore your eyes.
PHILOTERUS (Does he mean in good faith that this could
be a charity to me?)
STEROPE This blind Zerbino³⁹ asks for his eyes where
darts are made.
BRONTE He seems no less crazy than blind, if he
wishes Vulcan to restore eyes taken by
his blind child.⁴⁰
PHILOTERUS Oh, poor Orion, this is how good this forge
is to you: one thinks you are a "blunderer,"
the other thinks you're mad.
CUPID So, this is Orion?
PHILOTERUS Could he not be him!
CUPID I know very well what happened to you.
Come with me and make choice for today in
this temple: god has decided to return
what is yours.
ORION Let us go, Philoterus.
PHILOTERUS Let us go.
ORION Oh, lucky day.
PHILOTERUS If one blind man leads another, it is a gift
of heaven. *«All they leave.»*

SCENE VII⁽ⁿ⁾
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VENUS^(p) dressed as an old lady
Who is ever going to believe this?
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in disguise, unbeknownst to Vulcan, I will
see him.

What is impossible for a woman's desire,
if even I as a goddess can roam with
curiosity.

Please, do not think that my marital love is
what prompts me to see Vulcan;

(n) Garden with the flats closed
(o) The three canvases are lifted and a garden is prepared beyond the perspective
(p) The temple is put in place
39 A character from *Orlando furioso*, who, repenting for having entrusted his beloved Isabella to the one who tried to rape her, says of himself: "I was blind, blind to give him this task" (XXIV, 39). Again from the name of the Ariostesque character, "zerbino" is above all a galant cavalier, but this other meaning here seems less probable.
40 Vulcan is stepfather to the blind Cupid; see note 30.
41 Venus's hatred for Apollo is described by Ovid (*Metamorphoses*, IV, 167–189). The Sun revealed Venus's affair with Mars to Vulcan.

400
405
410

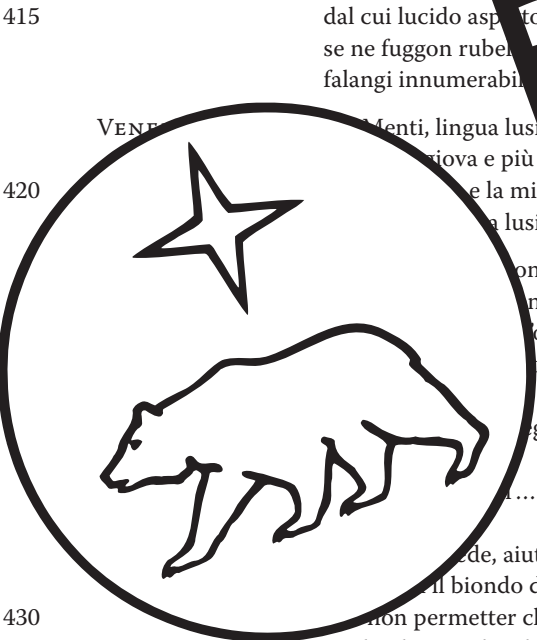
qua mi conduca il marital affetto,
che mai più lieta sorte
bella moglie non ha
ch'allora che da lei lungi sen va
il suo vecchio consorte.
«*Saprono le porte del tempio d'Apollo.*»^(q)
Ma del tempio del Sole
si disserran le porte. Oh quante faci
ardono a lui su l'ara,
quanti spiran d'intorno arabi fumi!
Giove non v'è per nulla. Ah potessi io
tutte oscurar le glorie
di questo autore degli oltraggi miei,
come lieta il farei. Ma vuo' per ora
starmi in disparte ad osservar di qua
e poi basta. Chi sa ...

SCENA VIII

ORIONE, FILOTERO, AMORE *dentro il tempio,*
VENERE *in disparte.*

ORIONE «*Rivolto all'effigie di Apollo.*» O luminoso arciero⁴²
che quadrella di rai dal cielo avventi
contro l'ombre nocenti,
benefico guerriero
dal cui lucido aspetto
se ne fuggon rubelli
falangi innumerevoli di stezz, ...

VENERE «*Alzando la voce.*» Menti, lingua lusinghiera,
giova e più risplende
e la mia sfera.
la lusinghiera.
ombra
nti
ombra.
o, sento o vanto gio?
ghiere? Ah, ...
... «*All'effigie d'Apollo.*»
(M'ha forse udito?)
de, aiuto.
il biondo dio,
non permetter ch'io
guidando un orbo abbia a venir canuto.
(Io non l'intendo ancora.)
Ma già sorge Orione,
né di guida e sostegno mi richiede?
Certo il dono promesso il Sol gli diede.
(Respiro. Ohimè! con gli occhi aperti Amore
e che farebbe meco,
s'egli tanto m'offende ora ch'è cieco?)
Lucidissimo nume,
ed è pur ver che tua mercé ritorno
a racquistar la vita
or ch'io racquistò il giorno?
Deh quanti sguardi io giro,
fanne, signor, tante canore lingue



430
435
440

VENERE
FILOTERO
AMORE
VENERE
ORIONE

there is no happier fortune for
a beautiful wife than when her husband
departs and leaves her behind.

«*The gates of Apollo's temple are opened.*»^(q)
The doors of the temple are open.
Oh, so many torches burn to honor the Sun,
so much incense is being burned!
Jupiter is not here. If only I could over-
shadow the glories of him who outraged me,
I would be happy, but for now I will stand
here and wait, and then, who knows ...

SCENA VII
ORIONE, PHILOTERUS, CUPID *in the temple,*
VENUS *in a side.*

ORION «*Addressing a statue of Apollo.*» Oh bright archer,⁴²
you shoot your rays from the sky against
the suffering shadows, benevolent warrior,
from your shining aspect innumerable multi-
tude of stars defiantly fly away ...

VENUS «*Aside.*» You lie, flattering tongue for my ear shines
brighter than ever
You lie, flattering tongue

ORION
Oh, merciful one, please clear these aching
eyes from these hazy shadows.

VENUS «*Seeing Cupid in the temple.*» (Dream or reality? Cupid,
in the temple, praying for a blind man?
I'd sooner be blinded myself!)

PHILOTERUS
VENUS
PHILOTERUS
Yes, yes ... «*To the statue of Apollo.*»
(Could he possibly hear me?)
... oh, please, help.
Blond god, oh please, do not make me grow
old guiding this blind man.

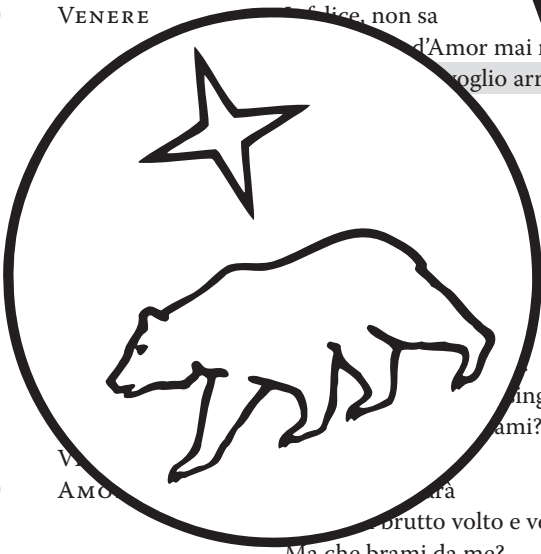
VENUS
PHILOTERUS
CUPID
VENUS
ORION
(I still don't understand him.)
Orion is rising already, and doesn't ask for
my help?
Surely the Sun gave him his gift.
(I breathe. Alas! Cupid's eyes are open: what
would he do to me, now that he can see, if he
could hurt me before, when he was still blind?)
Brightest god, is it true, thanks to your
mercy, that I return to life, now that I return
to see the light?

Oh, so many glances I cast, do make,
god, many musical tongues that

(q) *Sapre il prospetto*
42 Apollo interverrà come personaggio solo in II.6; qui è probabile che Orione si
rivolga ad una sacra effigie nel tempio.

(q) *The backdrop is opened*
42 Apollo will appear as a character only in II.6; here it is probable that Orion
talks to his sacred effigy in the temple.

445		che con divoti accenti cantin di tua pietà gli alti portenti. (Chi fia costui?)			with devoted accents sing of your mercy and power. (Who is this?)
	VENERE		VENUS		
	FILOTERO	Non so ...	PHILOTERUS		I don't know ...
	VENERE	(Di nuovo udimmi?)	VENUS		(Again: could he hear me?)
	FILOTERO	... non so qual nel mio seno	PHILOTERUS		... I don't know what I feel
		io mi senta maggiore,			inside my chest, wonder or joy.
450		o diletto o stupore.			
	AMORE	Un famoso guerriero	CUPID		A famous warrior of the army of Love
		de l'amoroso impero			should not have stayed for much longer
		rimaner non dovea			in such guilty blindness.
		per più lunga stagione			
455		in cecità sì rea.			
	FILOTERO	S'a te reser le luci Amore e il Sole,	PHILOTERUS		If Love and the Sun restored your sight,
		or qual pazzo sofista			what crazy philosopher could now assert
		potrà più dir ch'Amor gli uomini accechi			that Love and the Sun steal the light
		e che mirar il Sol tolga la vista?			of men?
460	AMORE	Io me ne riedo a raffinar gli strali.	CUPID		I shall return to sharpen my arrows.
		Tu, s'io ti fui già scorta			If I could help to regain your sight, please
		ad impetrar la sospirata luce,			tell the world that mercy is not dead in me.
		fa' tu palese al mondo			
		che pietade in Amor non sempre è morta.			
465	VENERE	(Bella pietade a fé,	VENUS		(Beautiful mercy to have, if it honors
		che al nemico è d'onor, d'oltraggio a me.) ⁴³			the enemy, and outrages me.) ⁴³
	ORIONE <Ad Amore.>	Giuro per la tua face	ORION <To Cupid.>		I swear by your face that I shall exalt your
		che tra' mortali esalterò i tuoi pregi,			mercy among mortals, I'll be your servant
		tuo servo e tuo seguace			and a lover. ^(r)
		<Orione e Filoterus partono.>			<Orion and Philoterus leave.>
470	VENERE	Un felice, non sa	VENUS		A happy man, he does not know that
		d'Amor mai non godrà.			he shall never know joy.
		Io voglio arrestar quest'empio.			I want to follow him: he shall be my hope.
			SCENIX		
			VENUS and CUPID.		
			VENUS		Stop and listen, Cupid, invincible archer,
475		senz'occhi			eyeless Argus, ⁴⁴ tamer of the gods, deity of
		di Gnido; ⁴⁵			Knidos; ⁴⁵ stop and listen, Cupid.
		(He comes to me already: Love himself			yields to allures).
		inghe cede.)			
		ami?	CUPID		Who is calling me?
	VENERE	Un'infelice.	VENUS		An unhappy soul.
480	AMORE		CUPID		Such will always be any and every old and
		brutto volto e vecchia età.			ugly woman.
		Ma che brami da me?			What do you want with me?
	VENERE	Ch'ascolti solo	VENUS		I want you to listen to my fair complaints.
		le mie giuste querele.			
	AMORE	Contro di me?	CUPID		Against me?
	VENERE	Non già.	VENUS		Not yet.
	AMORE	Contro di cui?	CUPID		Against whom?
485	VENERE	D'un ingrato mio figlio.	VENUS		Against my ungrateful son.
	AMORE	E che farti poss'io?	CUPID		What can I do?
	VENERE	Darmi consiglio.	VENUS		Give me advice.
	AMORE	All'oracol di Febo ...	CUPID		From the oracle of Phoebus ...
	VENERE	(Ei m'ha chiarito.)	VENUS		(He cleared my mind.)



(r) Sattacca Amore

43 Amore, figlio di Venere, si dimostra qui tanto sleale alla madre ("d'oltraggio a me") quanto leale ad Apollo ("al nemico ... d'onor").
44 Mitico personaggio dai molti occhi; attributo ironico rivolto al cieco Amore.
45 Gnido o Cnido è l'isola su cui si trovava il tempio dedicato ad Amore.

(r) Cupid is tied up

43 Cupid, son of Venus, proves himself as disloyal to his mother ("outrages me") as he is loyal to Apollo ("honors the enemy").
44 Mythic personage with many eyes: an ironic attribute associated with blind Cupid.
45 Knidos (or Cnidus) is the island where the temple of Cupid was found.

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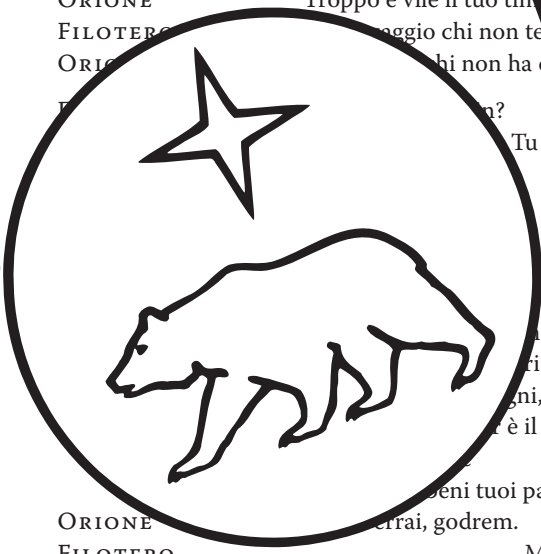
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	VENERE	Folle è ben chi ti crede.	VENUS	I would be crazy to believe you.
	AMORE	Madre, dammi pur fede.	CUPID	Mother, have faith in my words.
535	VENERE	Chi me ne fa sicura?	VENUS	How can I be sure?
	AMORE	Per te stessa, per Giove, per l'arco e per la face, Amor tel giura.	CUPID	On yourself, on Jupiter, on my bow and my torch, I swear.
	VENERE	Se ciò farai, di nuovi aurati lacci ti prometto adornar gli omeri e 'l fronte, e di cangiar per sempre l'ira in affetto e le minacce in vezzi.	VENUS	If you offend Apollo, I will adorn you with gold, I shall turn forever my wrath into love and my threats into charms.
540	AMORE	Di nuovo il giuro.	CUPID	Again I swear.
	VENERE	E tacerai trattanto ch'io celata m'aggiri qui d'intorno sotto mentito manto?	VENUS	Will you keep quiet if I stay around and conceal myself?
545	AMORE	Nulla mai ne dirò.	CUPID	I will not tell.
	VENERE	Placata io parto.	VENUS	Then placated I leave.
	AMORE	Ed io contento vo. ^(t)	CUPID	Happy I go. ^(t)
		«Partono entrambi.»		«They both depart.»

SCENA X^(u)

ORIONE e FILOTERO.^(v)

	ORIONE	A pena giungo in Delo, a pena al giorno riaperte ho le luci, ch'a partir mi consigli?
550	FILOTERO	Temo nuovi perigli.
	ORIONE	E nuove grazie io spero.
	FILOTERO	Troppo ardita è la tua peme.
	ORIONE	Troppo è vile il tuo timore.
	FILOTERO	«Meglio chi non teme.
555	ORIONE	«Meglio chi non ha core.
	FILOTERO	«Ma che? Tu che inventi il ministro e il momento. «E non discerni il far ritorno ai beni tuoi paterni. «Errai, godrem. Ma quando, quando?
560	ORIONE	Questa famosa reggia, ch'oggi tutta festeggia, troppo è dolce dimora.
	FILOTERO	Anzi molesta, se ci tiene in vigilia un dì di festa.
	ORIONE	Ceder a punto io sento le membra a la stanchezza e gli occhi al sonno.
575	FILOTERO	(Ei non m'intende.)
	ORIONE	E voglio qui riposarmi, ove a dormir m'alletta una placida aurette.
	FILOTERO	Tu, per un mese e più privo degli occhi, mai la faccia del dì non hai mirato,



	ORIONE	Now that I have just arrived in Delos and just recovered my sight, why do you prompt us to leave?
550	PHILOTERUS	I fear new dangers.
	ORION	For new faces, hope.
	PHILOTERUS	Your hope is too bold.
	ORION	Your fear is too cowardly.
	PHILOTERUS	It is unwise not to have fears.
555	ORION	It is unmanly not to be brave.
	PHILOTERUS	What do you hope for in the end?
	ORION	What do you fear?
	PHILOTERUS	Fear that these happy events – our flight from the sea, the recovery of your sight, the mercy of Cupid – shall be followed by tragedy.
560	ORION	Our luck could change in a flash.
	PHILOTERUS	You always fear the worst.
	PHILOTERUS	You always dream of the best, but you don't understand that the best is for us to return to our land and there to enjoy your inheritance.
565	ORION	I will go back, you'll see, we'll enjoy.
	PHILOTERUS	But when, when?
	ORION	This royal palace, which today shall rejoice, is too sweet a home.
570	PHILOTERUS	On the contrary, it is a nuisance on the eve of a feast day.
	ORION	I feel my limbs yield to tiredness and my eyes to sleep.
	PHILOTERUS	(He does not understand.)
575	ORION	I want to rest here where a fresh breeze soothes me to sleep.
	PHILOTERUS	You, deprived of your eyes, haven't seen the day for more than a month.

t	Vola Amore dall'altra parte	t	Cupid flies to the other side
u	Bosco serrato	u	Forest with flats closed
v	Amore si mette sul carro verso il giardino	v	Cupid rides his chariot towards the garden

580		né in così lunga notte il sonno t'hai cacciato?			In such a long-lasting night, did you not sleep at all?
	ORIONE	E chi dormir può mai, quando fiero dolor dà fuga al sonno?		ORION	How could I ever sleep when a fierce pain chases away sleep?
	FILOTERO	Ma cotesti occhi nuovi come dormir sapranno?		PHILOTERUS	But these new eyes, how will they ever sleep?
585					
	ORIONE	Tu scherzi, io me n'avveggio. Se dormo è male, e se non dormo è peggio.		ORION	I understand that you're joking: it is bad if I sleep, but it's worse if I don't.
	FILOTERO	Meglio è che dorma anch'io, che sempr'ho udito che parte da chi dorme l'appetito.		PHILOTERUS	Then I'd better rest myself. People say: appetite goes away when you sleep.
		«Saddormentano.»			«They fall asleep.»

SCENA XI

DIANA, AURORA, *Coro di NINFE,*
AMORE *a volo*, ORIONE *e* FILOTERO.

DIANA, AURORA *Aria a 2.*

590 Sù ninfe, sù, sù.
 Questo dì, che ancor n'avanza,
 sacro al Sole,
 si spenda in carole,
 si doni alla danza.
595 Che tardasi più?
 Sù ninfe, sù, sù.

DIANA Ma mentre vel
 s'aggiran le pian
 si sciolgan le voc
 di Febo si cante.
600 Sù ninfe, sù, sù.



605 me di Delo,⁴⁸
 li dèi,
 do,
610 lo.
 ...
 b!)
 more!)

615 NINFE tu cinto d'alloro
 sei musico nume,
 tu fonte del lume,
 tu padre de l'oro,
 tu vita del mondo.

DIANA, «AURORA» Più nobil arciero ...
 di Febo ...

AMORE (D'Amore!)

620 DIANA, AURORA ... il Cielo non ha.
AMORE (Or or si vedrà!)^(x)
 «Amore lancia le sue frecce su Diana e Aurora,
 poi vola via. Le dee vedono Orione che dorme.»

DIANA Fermate, olà fermate.
AURORA Tacete, olà tacete.

(w) Compare Amore
(x) Parte Amore

48 Apollo.

SCENE XI

DIANA, AURORA, *a Chorus of NYMPHS,* CUPID *in flight,*
ORION *and* PHILOTERUS.

DIANA, AURORA *Aria for two.*

625 Hasten, nymphs, what is left of this day,
 consecrated to the Sun, we should use
 to dance and celebrate. Why should we
 wait? Hasten, nymphs.

DIANA But while I wander wandering through
 bowes, set positions, voices, and sing to
 Phoebus. Hasten, nymphs.

630 NYMPHS Great deity of Delos⁴⁸ splendor of
 the gods, fruitful star, you alone are the eye
 of the sky, and the heart of the world.

DIANA, AURORA A nobler archer ...
CUPID (No, it is not true!)
DIANA, AURORA ... than Phoebus ...
CUPID (than Cupid!)
DIANA, AURORA ... no, no ...
CUPID (But why?)
DIANA, AURORA ... no, there is none.

NYMPHS You, laurel-crowned musical god, source
of light, father of gold, you are the life of
the world.

DIANA, AURORA A nobler archer ...
 than Phoebus ...
CUPID (than Cupid!)
DIANA, AURORA ... the Heavens have not.
CUPID (Now we shall see!)^(x)

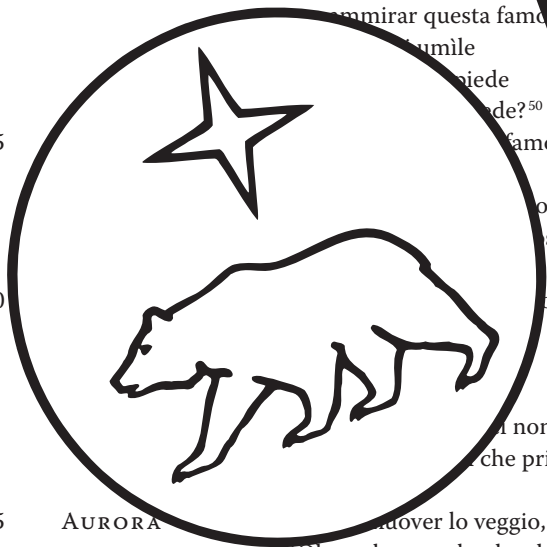
«Cupid shoots his arrows at Diana and Aurora
and flies away. The goddesses see Orion asleep.»

DIANA Halt, stay where you are.
AURORA Quiet, stay quiet.

(w) Cupid appears
(x) Cupid leaves

48 Apollo.

DIANA Resti muta la lingua ...
 AURORA ... immoto il piede:
 625 AURORA, DIANA nume dal ciel disceso
 colà dormir si vede.
 AURORA⁴⁹ (Ma qual sent'io diletto
 in rimirar quel volto?)
 DIANA (Ma qual desio m'ha dentro il sen accolto
 630 quel suo leggiadro aspetto?)
 AURORA (Provo ne l'alma mia
 un non so che, ch'io non so dir che sia.)
 DIANA (Ripieno il cor mi sento
 d'un non so che di gioia e di tormento.)
 635 AURORA (Oh come intenta e fissa
 lo vagheggia Diana.)
 DIANA (Oh come gode ancora
 nel mirarlo l'Aurora.)
 AURORA (Se Diana partisse, o me felice!)
 640 DIANA (Felice me, s'io qui restassi sola!)
 ORIONE *«Sognando.»* Barbara crudeltà,
 mostro di gelosia,
 nemico di pietà ...
 AURORA (Oh meraviglia strana!
 645 Ei dorme e mi conosce
 gelosa per Diana.)
 DIANA (E qual sent'io stupore?
 È giunto a penetrare
 ch'io per l'Aurora ho gelato il core.)
 650 ORIONE *«Sempre in sogno.»* Io da remote parti
 ammirar questa fama veggio,
 sì simile
 a chi mi si chiede
 655 de? ⁵⁰ famosa vergia?
 non vane
 se di duolo.
 660 o tormento a volo.
«Fa per me il farlo.»
 non trabocchi.
 che pria di me lo tocchi.)
«Orione si sveglia.»
 665 AURORA adover lo veggio, ed è già desto.
 (Oh qual esce splendor da quei bei lumi!)
 DIANA (Oh quai raggi d'ardor vibra quel guardo!)⁵¹
 ORIONE E quai festosi accenti
 han fugato col sonno i miei tormenti
 670 Io vi ringrazio, o belle,
 non so se donne o dive.
 DIANA, AURORA Dive noi siamo, e del tuo duol pietose.
 ORIONE Vi conosco e vi adoro.
 E qual benigna stella
 675 pietose oggi mi rende
 del Sol la messaggera e la sorella?
«Si sveglia anche Filotero.»



DIANA Keep your mouth shut ...
 AURORA ... don't move a step.
 AURORA, DIANA A divine deity has fallen asleep.
 AURORA⁴⁹ (What is this pleasure I feel when I see
 that face?)
 DIANA (What desire has his beauty aroused in
 my chest?)
 AURORA (I feel in my soul something I can't describe.)
 DIANA (I feel my heart is filled with both agony
 and joy.)
 AURORA (Oh so intent and lost is Diana staring at him.)
 DIANA (Oh how much Aurora enjoys watching him.)
 AURORA (If Diana could leave, I would be happy!)
 DIANA (If you be happy, I will be here alone!)
 ORION *«Dreaming.»* Barbara's cruelty, monster of jealousy,
 enemy of mercy ...
 AURORA (Oh, strange wonder! He sleeps and yet
 he knows I am jealous of her.)
 DIANA (What is this wonder? He could sense the
 jealousy that I feel for Aurora in my heart.)
 ORION *«Still dreaming.»* From remote corners I came to admire this
 palace, and to humbly adore you ...
 why don't I have your mercy?
 DIANA To admire this royal palace? To humbly
 adore me? My heart is lucky for he is
 humble ...
 AURORA How's dreaming of painful things, I believe.
 I had better wake him up, and his pain will
 vanish with his dream.
«She is about to wake him.»
 DIANA No, please stop! What if awake he's in pain
 even greater? (I don't want her to touch
 him first.)
«Orion wakes up.»
 AURORA I can see him moving: he's awake. (Oh such
 a beautiful glow from his eyes!)
 DIANA (Oh so much ardor comes from his glance!)⁵¹
 ORION What joyful voices have made
 my painful dreams disappear? I would like
 to thank you, beautiful women, or maybe
 you are deities.
 DIANA, AURORA Deities we are, and take pity on your pain.
 ORION I know you and adore you.
 A benevolent star offered mercifully
 to me the messenger and the sister
 of the Sun.
«Philoterus also wakes up.»

49 Dal v. 627 al 634 V ed M invertono la distribuzione dei versi tra i due personaggi.
 50 Orione sta sognando il giorno in cui fu accecato da Enopione (vedi nota 36).
 L'episodio è raccontato più avanti ai vv. 713–722.
 51 Anche in questo caso (vedi nota 49) V ed M invertono i personaggi, senza con-
 seguenze sulla drammaturgia.

49 V and M invert the distribution of vv. 627–634 between the two characters.
 50 Orion is dreaming of when he was blinded by Oenopion (see note 36). This
 episode is told later in vv. 713–722.
 51 See note 49 on the inversion of the characters in V and M without consequences
 to the plot.

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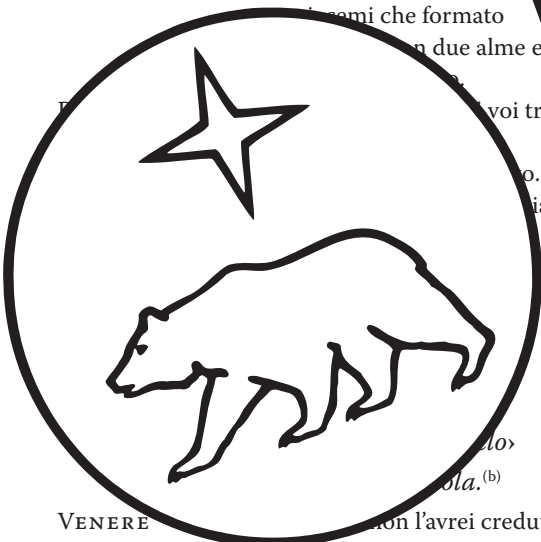
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730 siam giunti poi qui dove il Sol s'adora.
Ed ei nel tempio suo, col suo splendore
illuminato m'ha.
AURORA Che stupor!
DIANA Che pietà!
FILOTERO Perciò ritorno
or siam per fare a le paterne case.
735 DIANA Partir oggi di qui?
FILOTERO Giusto così.
AURORA In così lieto giorno?
FILOTERO E perché no?
DIANA, AURORA Non si de', non si può!
FILOTERO Che bello intrigo!
DIANA A prole degli dèi,
qual Orion tu sei,
740 d'Apollo, il mio german, l'aurea magione
offre degno ricetto.
(Ma più degno il mio petto.)
AURORA *«A Diana.»* Cangia, cangia pensiero!
non lice a te, che sei la casta dea,
745 condurre al proprio albergo uno straniero.
DIANA *«Ad Aurora.»* Oh consiglio pietoso!
A te non si conviene,
ch'hai marito geloso.
FILOTERO (Contesero tre dee già per un pomo
e queste faran peggio per un uomo.)⁵⁴
750 ORIONE Vi seguirò servendo. E tu, che farai?
di due dive del ciel m'offrì i favori,
che semi che formato
in due alme e con due cuori.
755 E tu, che hai due voi trattato...
FILOTERO ...o.
DIANA ...iato bal...
«Ballo delle ninfe.»
760 VENERE Non l'avrei creduto
che fosse tal diletto
l'andar con finto aspetto,
con volto sconosciuto.
Mai non l'avrei creduto.
Giro con libertà
i passi ovunque voglio,
765 e noto a me si fa
così più d'un imbroglio.



In his temple, with his splendor, the Sun has
enlightened me.
AURORA What a wonder!
DIANA What mercy!
PHILOTERUS Therefore we are about to return to
our land.
DIANA Leaving today?
PHILOTERUS We must.
AURORA On such a lovely day?
PHILOTERUS Why not?
DIANA, AURORA You shall not!
PHILOTERUS So intriguing!
DIANA The offspring of gods, that is what you are,
Orion, Apollo offers the hospitality of
his mansion. (Not to mention my breast.)
AURORA *«To Diana.»* You should change your mind! You are not
allowed, chaste goddess, to bring a stranger
to your place.
DIANA *«To Aurora.»* Oh pitiful advice! You are not allowed for
your husband is jealous.
PHILOTERUS (Three goddesses fought over an apple, these
two will fight even harder over a man.)⁵⁴
ORION I will follow you and serve you. Since you
both offer me grace to me I feel sorry that
I am not born with two souls and
two hearts. Follow me Philoterus.
AURORA *«To the nymphs.»* In the meantime
PHILOTERUS *«Looking at the nymphs.»* I will show you like a charmed snake.
DIANA ... finish your dances.
«The nymphs dance.»
ACT II
SCENE I^(a)
«Shore of Delos»
VENUS *alone.*^(b)
I would never have believed it to be such
fun wandering in disguise, anonymous
to everyone.
I would never have believed it.
I visit in freedom all the countries
I desire; and more than one scam
becomes known to me.

(a) *Giardino serrato* – Poiché in II.3 si prescriverà esplicitamente di chiudere il “prospetto” per mutare il “giardino” retrostante in una “marina”, il participio “serrato” alluderà a una grata o inferriata al di là della quale si vede un giardino (presumibilmente lo stesso del tempio ma senza gli elementi sacri ad Apollo).
(b) *Amore sul volo verso la guardaroba* – Stessa didascalia in I.3. Come nel caso precedente (j) s'intende un luogo occultato alla vista degli spettatori in cui Amore viene agganciato all'imbracatura per il volo.

54 Qui e ai vv. 826–831 allusione al mito di Paride e al pomo della discordia da dare alla più bella fra Giunone, Pallade e Venere.

(a) *Enclosed garden* – Since in II.3 it will be prescribed to close the backdrop in order to turn the “garden” into a “seashore,” the notation “serrato” (enclosed) has to refer to a grate or railing that reveals a garden beyond it (presumably the same as the garden of the temple, but without the elements sacred to Apollo).
(b) *Cupid prepares to fly towards the wardrobe* – Same caption as in I.3, likewise meaning an unseen place, in which Cupid is attached to a harness for flight.

54 Here and in vv. 826–831 are allusions to the myth of Paris and the apple of discord destined for the most beautiful among Juno, Athena, and Venus.

770

Più d'un afflitto amante
mi scopre il suo dolore,
e m'offre il suo contante,
perché, di dea d'amore
cangiata in messaggera,
o gli porga consiglio o doni aiuto.
Mai non l'avrei creduto.

775

Chi s'invecchia non disperì
ch'ogni etade ha i suoi piaceri,
né da tutti si fugge un crin canuto.
Mai non l'avrei creduto.⁵⁵

«Vede avvicinarsi Amore.»

Ma di là tutto allegro e baldanzoso
vedo venir Cupido.^(c)

SCENA II

AMORE e VENERE.

780

AMORE "Più nobile arciero ...
VENERE ... d'Amore, sì sì!
AMORE – Non dice così! –
... di Febo ...

VENERE Perché?
AMORE ... no, no, che non ...

785

VENERE Che vuoi tu dir?
AMORE Come cantava un tempo
Diana con l'Aurora.

VENERE Che hai fatto allora?
AMORE Con il cor con un mio dardo ho punto

... ch'è peggior ...
Ohimè, che fia!

... elen di gelosia
... in un istante
... sa amante.
... ontenta.

... è spenta:
... perdono.

... e dove sono?
VENERE ... amorosi amplessi e questi baci
... te ne do per pegno.
AMORE Vien meco intanto.

Io vegno. «Partono.»

SCENA III^(d)

PRIMA NINFA e FILOTERO.^(e)

P.^a NINFA Troppo altiero, ohimè, sei tu,
che d'Amor nulla paventi;

(c) *Vola*
(d) *Bosco serrato*
(e) *Si leva il giardino e si mette la marina oltre il prospetto*

55 Quest'ultima quartina (vv. 774–777), presente in M e L, manca in V: potrebbe non appartenere al testo originale di Melosio ed essere stata inserita a Milano già nel 1653; ma non si può escludere si tratti di un'omissione (accidentale?) di Cavalli; vedi Introduction, pp. XXXIII–XXXIV.

More than one suffering lover uncovers
his pain to me and offers me his money,
because the goddess of love, now become
a messenger, could advise or offer help.
I would never have believed it.

Do not despair of growing old,
for each season has its pleasures,
and not everyone rejects a whitened head.
I would never have believed it.⁵⁵

«She sees Cupid approaching.»

I can see Cupid coming here all gay
and joyful.^(c)

SCENE II

CUPID and VENUS.

CUPID "Noble arcier ...
VENUS ... that Cupid for sure!
CUPID – This is not the way it goes! –
... than Phoebus ...

VENUS Why?
CUPID ... no, no, that is not ...

VENUS What do you mean?
CUPID Diana was singing this song along
with Aurora.

VENUS And what did you do?
CUPID I struck both their hearts with an arrow.
VENUS Good.

CUPID But what is worse ...
VENUS What is it?
CUPID ... that dart was poisoned with jealousy,
so both became instantly jealous lovers
of Orion.

VENUS Now I am finally happy.
In my heart, sweet Cupid, my hatred for you
is gone: all your mischief I forgive you.

CUPID Yes, but where are our bonds?
VENUS These lovely embraces and kisses I give you
as a pledge. Now come with me.

CUPID I am coming. «They leave.»

SCENE III^(d)

FIRST NYMPH and PHILOTERUS.^(e)

1st NYMPH Alas, you are too proud, for there
is nothing you fear about Love; even Jupiter

(c) *Cupid flies*
(d) *Forest with flats locked*
(e) *The garden is removed and replaced with the beach*

55 Lines 774–777 are present in M and L but missing in V: they probably did not belong to Melosio's original text, and were included in Milan already in 1653, but one cannot exclude that they were an accidental omission on Cavalli's part; see Introduction, pp. XXXIII–XXXIV.

805

FILOTERO

810

P.^a NINFA

815

FILOTERO

820

P.^a NINFA

FILOTERO

di suoi dardi onnipotenti
Giove ancor piagato fu.
Tropo altiero, ohimè, sei tu.

Io per me la vuo' così.
Sprezzo Amore e me ne guardo,
che, ferito dal suo dardo,
Giove ancor se ne pentì.
Io per me la vuo' così.

Dunque vivrai tu solo
mostro d'Amor nemico e di bellezza?
E mentr'amaro ancor le piante e i sassi,
il tuo cor ostinato
contrastar con Amor solo vedrassi?
Con Amor non contrasta,
ama il mio cor sé stesso:
per amar questo basta.

Quest'amare amar non è.
E qual dunque amar sarà?

succumbed to his powerful
darts. Alas, you are too proud.

This is how I want it. I despise and distrust
love, for wounded by his darts Jupiter still
regrets it.
This is how I want it.

Then, will you be on your own,
like a monster, enemy of love and beauty?
When even stones fall in love, is your
stubborn heart going to fight Love?

It shall not fight love, my heart loves
only itself: this is enough for loving.

Your love and love is all
Then what is love?

SCENA IV

ORIONE *ed i suddetti.*

825

ORIONE

FILOTERO

P.^a NINFA

830

ORIONE

835

ORIONE

840

P.^a NINFA

FILOTERO

ORIONE

845

P.^a NINFA

ORIONE

P.^a NINFA

Chi di voi la vincerà?
In Amor vince chi fugge.
Ma fuggir chi lo può?
Chi di voi la vincerà?

Nuovo Paride son io,
amore,
tà,
chi donar non sa
à?)
urora!
vede ancora.

Soggetto
renderlo tento al faretrato dio.
Sì, perché pazzo alfin diventi anch'io.
E le più caste ninfe
oggi cercano amanti?
Ho di più d'una dea l'esempio avanti.
Che vuoi tu dir?

Meglio di me lo sai.
«Scorge qualcuno che s'avvicina.»
Ma non posso con voi più far soggiorno,
che di là viene. A Dio. *«Parte.»*

Senza ritorno.
La mia preda è fuggita in un momento.
Sono insomma tutt'un la donna e 'l vento?

Meglio di me lo sai.
Meglio di te non già.
Così disse la ninfa,
e che pensar mi dà.

SCENE IV

ORION *and the aforementioned.*

ORION

PHILOTERUS

1st NYMPH

ORION

PHILOTERUS

ORION

PHILOTERUS

ORION

PHILOTERUS

ORION

1st NYMPH

PHILOTERUS

ORION

1st NYMPH

ORION

1st NYMPH

Who shall be the winner?
He who has a nymph?
If you run away, Love?
Who shall be the winner?

A new Paris, who, admirer and
worshipper of two deities, does not know
to whom to donate his heart.
Who shall be the winner?

Lover of Diana and Aurora! He still does not
understand.

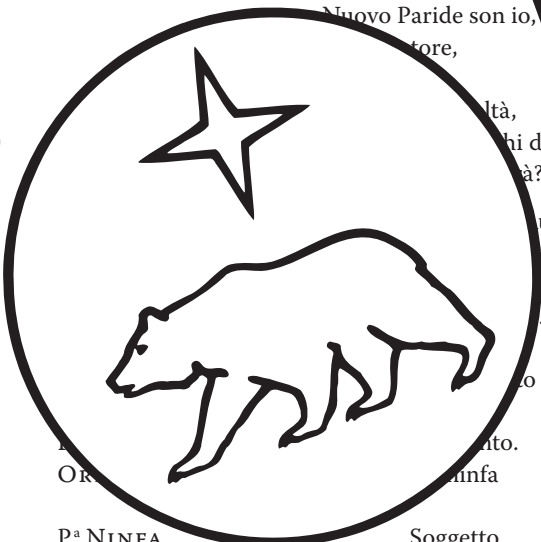
«To himself, but turning to Philoterus.»
Tame your wrath, oh crazy archer.
Alas, I am Philoterus.
Between joy and torture I am delirious.

I hear you.
What is this sweet nymph doing to you?

I am trying to make him a target of the god
of love.
I shall become crazy as well.
Are the purest nymphs not looking for
lovers today?
More than one deity preceded me.
What do you mean?
You know better than I do.

«She sees somebody approaching.»
I cannot stay any longer with you,
someone is coming. So long. *«She departs.»*
My prey is gone and left me alone.
Are women as fleeting as the wind?

You know it better than I.
I could not know better than you.
That is what the nymph has told me:
and made me wonder.



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900 FILOTERO *«A parte a Orione.»* Nota che fa per te.
NINFA *«d'AURORA»* Parte irato costui. Meglio è ch'io vada
ad avvertir l'Aurora. *«Parte. Orione e
Filotero escono dal nascondiglio.»*
FILOTERO Or che dici Orion?
ORIONE Piango il mio fato.
FILOTERO Tu sì che puoi cantar quella canzona:
905 "Che diavolo sarà?
Sempre Amor la vuol con me,
e finito un mal non è,
ch'un peggior ei me ne fa.
Che diavolo «sarà?»"
«Scorge Diana e Apollo che s'avvicinano.»
910 Ma di nuovo t'ascondi,
che Diana ed Apollo a noi sen viene.
«Si nascondono di nuovo.»

SCENA VI^(f)

APOLLO e DIANA, ed i suddetti a parte.

DIANA Ch'io volga ad Orion lascivo il guardo?
Ch'amante io lo vagheggi?
Apollo, tu vaneggi.
915 Io d'onesto rossore
solo in pensarlo avvanzo tu a ed arde
FILOTERO (Santissima onestà!)
DIANA Ma qual lingua bugiarda te riesce
che me caro egli sia più d'ogni non lice?
920 APOLLO Io, io stesso,
e i miei occhi non è permesso.
guardo, tu m'attene pace,
925 o?
Altro non è.
DIANA Sol la colpa,
930 da tener lontana?
DIANA Appressa,
che il tuo vigore
non onestade adugge il fiore.⁶⁰
935 APOLLO Ogni picciolo neo deturpa un volto.
DIANA Ma sovente beltade anco gli accresce.
APOLLO Ogni picciola nube
macchia la purità d'un ciel sereno.
DIANA Spesso, pria che macchiarla, anche vien meno.
940 APOLLO Questa voce sorgente,
questa fama nascente,
ch'a la tua purità morte minaccia,
deh, la soffoca in cuna.
Perché minaccia ad Orion non meno
945 colpi di rea Fortuna.
*«Apollo e Diana partono. Orione
e Filotero escono dal nascondiglio.»*

PHILOTERUS *«Aside to Orion.»* This is for you.
«AURORA'S» NYMPH He left in a rage. I had better go warn Aurora.
*«Leaves. Orion and
Philoterus leave their hideout.»*
PHILOTERUS What do you think Orion?
ORION I fear my destiny.
PHILOTERUS Now you can really sing that song:
What the hell! Cupid is always playing
a trick on me; once one is done,
he prepares another.
What the hell!
«He sees Diana and Apollo approaching.»
Let's go again into hiding, for Diana and
Apollo are coming.
«They hide again.»

SCENA VI^(f)

APOLLO and DIANA, the aforementioned aside.

DIANA Do you think I watch Orion with lust? Do
you think I want him as my lover? Apollo,
you are crazy.
I honestly blush when I think of him.
PHILOTERUS (Holy honesty!)

DIANA Who is so honest as to tell you that
he is more dear to me than he should be?

APOLLO I see for myself, that you cannot be more
than the goddess. Honesty should

DIANA Your gazes to you calm down, your eyes
are not reliable.

APOLLO Is it just a suspicion?

DIANA Nothing but!

ORION (This is not for me.)

APOLLO Don't you know Diana that true honesty not
only has to keep guilt away from itself,
but also its shadows?

DIANA If there is no foul, a shadow matters little,
for it will not deflower honesty.⁶⁰

APOLLO Every little freckle ruins a face.

DIANA But sometimes it makes it prettier.

APOLLO Every little cloud stains the beauty of
an open sky.

DIANA Often before staining, it dissipates.

APOLLO This rising voice, this newborn fame,
which threatens the death of your purity,
should be smothered in the cradle.

Not least because it threatens Orion with
the blows of Fortune's reaction.

*«Apollo and Diana leave. Orion
and Philoterus leave their hideout.»*

(f) *Sapre il prospecto*

60 Probabile doppio senso erotico, non involontario in Melosio. Qui l'errore ("fallo") identifica per antonomasia il desiderio sessuale, che potrebbe consumare ("aduggere") il "fiore dell'onestade". Poco oltre, vv. 937–939, s'insiste sull'equivoco evocando l'impotenza sessuale con "macchiarla" e "venir meno".

(f) *The backdrop is opened*

60 Probably an intentional erotic double entendre on Melosio's part. The "foul" alludes to a "phallus" (*fallo*), which identifies the sexual desire that might "deflower honesty." A little later (vv. 937–939), this equivocation is emphasized by referring to sexual impotence with "staining" and "dissipating."

FILOTERO Udisti?
ORIONE Udii.
FILOTERO Né partirai?
ORIONE Non so.
Per me grand'è il periglio, o parta o no.
FILOTERO Ma da l'ira d'Apollo e di Titone,
se tu non parti, e chi t'involerà?
950 ORIONE E s'io mi parto, ohimè,
lungi da l'adorata deità
come viver potrò?
Per me grand'è il periglio, o parta o no.
FILOTERO Purtroppo viverai:
955 ferisce Amor, ma non uccide mai.
ORIONE Di maturo consiglio
è d'uopo, amico, in sì dubbioso stato.
Taci, e pensaci meco.
FILOTERO Io v'ho pensato.^(g)

SCENA VII^(h)

VENERE *«non udita» ed i suddetti a parte pensosi.*

VENERE L'ho pur male indovinata!
960 D'una dea, d'una nemica
oggi lieta io mi credea
vendar l'offesa antica.⁶¹
se Cupido la pungea.
Ben la punse, ma che
965 se felice nel suo me
vive amante riamato.
L'ho pur male indovinata!
non sono
per costei non rendo
prova
quò duolo più forte
orte:
! Ohimè, che sciaci?
so.
disse: "Parta
? da sé la conclusione.
VENERE nel mi favorisce, eccolo appunto.)
ORIONE E donde uscì così funesta voce?
980 FILOTERO *«Vede la vecchia.»* Voce fu degli dèi,
se non fu di colei.
ORIONE *«Alla vecchia.»* E chi sei tu che qui d'intorno gridi
"Parta o mora Orione"?
VENERE Io? Né pur vi pensai,
985 che nol conosco e non lo vidi mai.
FILOTERO Dal ciel venne la voce.
ORIONE E tu, donna, l'udisti?
VENERE L'udii purtroppo, e di timor gelai.
ORIONE Son io quell'infelice
990 contro cui grida il Ciel "partenza o morte".

PHILOTERUS Did you hear?
ORION I did.
PHILOTERUS Are you leaving?
ORION I don't know. It is dangerous for me,
whether I leave or not.
PHILOTERUS But if you do not leave, who is going to res-
cue you from Apollo and Tithonus's wrath?
ORION But if I leave, alas, how could I live away
from my goddess?
It is dangerous for me, whether I leave or not.
PHILOTERUS Unfortunately you will live.
Cupid hurts, but never kills.
ORION Real advice is needed, my friend, in such
an unsure situation.
Let us think about it.
PHILOTERUS I have already.^(g)

VENUS *«not heard» and the forementioned aside and pensive.*

VENUS I have even guessed it wrong!
Of a goddess, of an enemy, I was sure I was
vindicting an old offense,⁶¹ had Cupid
pierced her.
He did, but what did he do it for, if she lives
happy with her pain like a lover who
is loved back?
I have even guessed it wrong!
I am not Venus if I cannot make her
unhappy with her love and since I know
for sure that there is no greater pain
than departure's or death's, Orion shall
depart or die!
ORION *«To Philoterus.»* What are you talking about?
PHILOTERUS Nothing, I was thinking out loud.
ORION Who...
PHILOTERUS What?
ORION ... said: "Orion shall depart or die?"
PHILOTERUS The answer is now discernible.
VENUS *«Sees Orion.»* (Heaven is on my side: there he is.)
ORION Where is this nefarious voice coming from?
PHILOTERUS *«Sees the old woman.»* It was the gods' voice if it was
not hers.
ORION *«To the old woman.»* Who are you to say out loud
"Orion shall depart or die"?
VENUS Me? I was not thinking about it, I have
never even met him.
PHILOTERUS The voice came down from the sky.
ORION Did you hear it, woman?
VENUS I did, unfortunately, and I got scared.
ORION I am that unhappy soul against whom
the sky is screaming "depart or die."

(g) Si prepara la nube di Venere
(h) S'abbassa l'anta, e si mette la scala

61 Le ragioni dell'ostilità fra Venere e Diana sono diffusamente narrate nell'*Ippolito* di Euripide, dove il protagonista, diletto di Diana, viene infine ucciso da Venere per gelosia.

(g) The cloud of Venus is prepared
(h) The leaf is lowered and the ladder is placed

61 The reasons behind the hostility between Venus and Diana are given through-
out Euripides' *Hippolytus*, where the protagonist, beloved of Diana, is eventu-
ally killed by Venus out of jealousy.

	VENERE	Ma chi partir ti vieta?	VENUS	Who prevents you from leaving?
	FILOTERO	Amore.	PHILOTERUS	Cupid.
	ORIONE	Amore.	ORION	Cupid.
	VENERE	Siete amanti, e che mi dite?	VENUS	You are lovers, and what do you tell me?
		E qual crin v'incatenò?		What kind of chain has bound you? What
995		E qual guardo vi ferì?		gaze has pierced your heart? Is it impossible
		Saper dunque non si può		to know the beauty that you die for?
		la beltà per cui languite?		You are lovers, and what do you tell me?
		Siete amanti, e che mi dite?		
	FILOTERO	Ei sol è amante, io son d'Amor nemico.	PHILOTERUS	He is the lover; I am Cupid's enemy.
	ORIONE	Amante, e di celeste deità.	ORION	The lover of a heavenly deity.
1000	VENERE	Ohimè, tu in Delo amante?	VENUS	Alas, are you a lover in Delos? There is
		Non v'è scampo per te, s'Apollo il sa.		no hope for you, if Apollo knows.
	FILOTERO	E sallo, e n'è sdegnato.	PHILOTERUS	He knows and was outraged.
	ORIONE	Partir dunque m'è forza?	ORION	I am forced to leave, then.
	VENERE	E volar, se si può.	VENUS	Fly away, if you can.
1005	ORIONE	Fuggiamo, Filotero.	ORION	I must, Philoterus.
	FILOTERO	E come?	PHILOTERUS	How?
	ORIONE	A nuoto.	ORION	We shall swim.
	FILOTERO	De l'onde l'orgoglio	PHILOTERUS	You can challenge alone the pride of those
		disfida pur tu;		waves; I'd rather turn into a rock than
		diventi uno scoglio,		to dive back in.
		s'io v'entro mai più.		
1010		Così giurai, né voglio		Thus I swore and I shall not break my oath.
		romper il giuramento.		
	VENERE	(Fallisce il mio disegno.)	VENUS	(My plan is failing.)
	ORIONE	Ma placide l'onde, il mare in calma.	ORION	But waves are quiet and the sea is calm.
	FILOTERO	Ma bonaccia,	PHILOTERUS	With stormy weather or dead calm, I shall
1015		non par correr la posta a braccia.		never swim again.
		Ma che? In qualche legno	ORION	Do you want me to leave in my oar?
		festivo governo	PHILOTERUS	I shall follow you in my boat.
		io.	ORION	In such a festive day nobody can loosen
1020		al giuramento.	PHILOTERUS	an oath at the harbor.
		Ma gentil, non	ORION	Now can you loosen my oath.
		lo.		Sweet lady, whoever you are, in such grave
				danger, I beg your mercy, for your help
1025				or advice.
			VENUS	You are worthy of my mercy and I would
				love to entrust you to the gentle care
				of sweet dolphins ...
	FILOTERO	(Qualche strega è costei.)	PHILOTERUS	(She must be some kind of witch.)
1030	VENERE	... ma temo anch'io	VENUS	... but I too fear the wrath of the blond god
		l'ira del biondo dio.		Apollo.
	FILOTERO	Nulla mai ne saprà.	PHILOTERUS	He will never know.
	ORIONE	Deh fallo per pietà.	ORION	Please, I beg for your mercy.
	VENERE	Ite dunque in disparte,	VENUS	Stand aside, then, for I shall turn my prayer
1035		sinché ai numi del mare		to the deities of the ocean.
		io porga i prieghi miei.		
	FILOTERO	(Qualche strega è costei.)	PHILOTERUS	(She must be some kind of witch.)
		«Orione e Filotero si allontanano.»		«Orion and Philoterus move aside.»
	VENERE	Numi del salso regno,	VENUS	Oh deities of the salty kingdom, if the
		deh, se la dea d'Amore		goddess of Love ever enflamed your heart
1040		v'accese mai di dolce fiamma il core,		let some floating monster bring these
		qualche mostro natante		fellows to such remote shores that they
		porti costoro a sì remote sponde		shall never come back to Delos.
		ch'abbian sempre da Delo eterno bando.		
		Io, Venere, il dimando! ⁽ⁱ⁾		I, Venus, demand it! ⁽ⁱ⁾

«I dolphins come near the shore.»

«The dolphins come near the shore.»

(i) «Ven»gono lì «del»fini et scogli

(i) Dolphins and rocks appear

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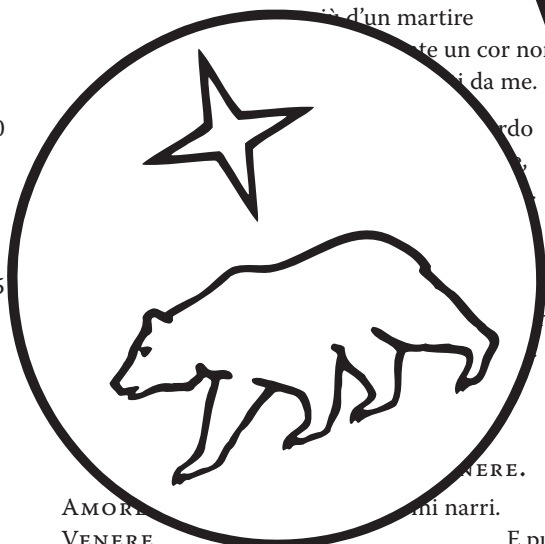
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1085	ORIONE	Sì, sì, come ti aggrada, ma più qui non si stia. Segui i miei passi.	ORION	Sure, whatever you prefer, but let us go away.
	FILOTERO	Non camminano i sassi.	PHILOTERUS	Stones do not walk.
	ORIONE	Più di sasso non sei. La tua primiera forma già ti rese Nettuno a' prieghi miei.	ORION	You are no longer a stone. Neptune gave you back your original form, thanks to my prayers.
1090	FILOTERO	Dici il vero, io non sono più di sasso al sicuro, che in me non trovo più nulla di duro. Ma colei che m'imbarcò dov'è, dov'è?	PHILOTERUS	You are right, I am not a stone anymore, I cannot find anything hard in my body.
1095	ORIONE	Fuggì, volò, sparì.	ORION	But where is she who did this to me? She flew away, disappeared.
	FILOTERO	Ben troverolla un dì.	PHILOTERUS	We shall find her, someday.
	ORIONE	Andianne dunque, e di partir di Delo più non si parli mai.	ORION	Let us go then, and never consider leaving Delos again.
	FILOTERO	Anzi tutto si taccia, ch'io voglio andar di quella strega in traccia. ⁶³	PHILOTERUS	First of all, let us remain silent, for I want to follow that witch. ⁶³
1100		«Partono.»		«They leave.»

SCENA VIII^(o)

AURORA.

	AURORA	Gelosia, parti da me. O ti parti, o col tuo ghiaccio tempra almeno nel mio seno quella fiamma ond'io t'ho visto. Ahi ch'a soffrire mi d'un martire che un cor non è. Torna da me.
1105		Ordo
1110		Ordo
1115		Ordo



	AMORE	mi narri.	
	VENERE	E pur non mento.	
1120	AMORE	Ma qual temea periglio entro 'l mare Orione, se di Nettuno è figlio, e s'ogni esperto notator di Delo, e fin me stesso, al nuoto oggi sfidare ardio?	
1125	VENERE	Non Orion, ma Filoter temea.	
	AMORE	Ed ei scoglio divenne.	
	VENERE	Ciò che temea gli avvenne.	
	AMORE	E perciò contro te si volse irato Orione l'ingrato?	
1130		Ei non andrà impunito!	

SCENE VIII

AURORA.

	AURORA	Jealousy, leave me alone. Leave, or at least temper with your ice the fire that burns inside my chest. Alas, I suffer more than a martyr one heart can endure. Jealousy, leave me alone.
		If Orion turns his loving gaze to Diana I shall look.
		If he confesses his love to her, ears, do not listen. Thoughts, do not tell me that he does not care about my Love. Jealousy, leave me alone.

SCENE IX

CUPID and VENUS.

	CUPID	Strange things you report.
	VENUS	And I am not lying.
	CUPID	But why was Orion afraid of the sea, if he is a son of Neptune and he dared to challenge every expert swimmer in Delos, myself included?
	VENUS	Not Orion, Philoterus was scared.
	CUPID	And he became a rock.
	VENUS	What he feared, he became.
	CUPID	Is that why Orion became ungrateful to you?
		This shall not go unpunished!

(o) Giardino serrato

63 In M segue l'aria aggiunta "Tornami in seno, o core"; vedi Appendix 5 all'edizione del libretto (qui a p. LXXXV).

(o) Enclosed garden

63 In M the added aria "Tornami in seno, o core" follows; see Appendix 5 to this edition of the libretto (here, p. LXXXV).

VENERE De la comun vendetta
prenditi, Amor, la cura,
ch'io, da lui ricercata,
più non posso per Delo errar sicura.
1135 AMORE Statti ovunque ti piace,
e se in lui non castigo un tanto orgoglio,
rompemi l'arco e smorzami la face. *«Partono.»*

SCENA X^(p)

DIANA.
DIANA Ohimè, qual dentro il seno
mi serpe ognor rivolgimento strano?
1140 A quai fieri contrasti
d'onestade e d'amore
sento fatto il mio cor campo funesto?

Sprone d'Amor mi spinge,
fren d'onestà mi stringe,
1145 e sento l'anima mia
fatta in un punto, ohimè, pronta e restia.

Ch'io l'onestà tradisca?
Non lo consente il Cielo!
Ch'io resista ad Amore?
1150 Non lo permette il cielo!
Ch'Orion si discaccia? È troppo bello!
Che Diana l'adori? È troppo casta!
Ahi ch'è guerra sì calda
di contrari pensieri e di non basta.
1155 Amor noiose,
mi omai libera l'anima,
che vittoria palma
mi embri
no, non l'amo,
1160 e io miri ognora,
cora;
Cielo, Amore, il Fato
no,
amarlo.
l'anima
invia,
per mia.
del mio seno
1170 mia voglia uscite,
amorosi sospiri?
Diana, ohimè, che miri?

«Vede avvicinarsi Orione.»

È perduta ogni speme:
sugli occhi d'Orione
1175 Amor di nuovo a trionfar sen viene.

SCENA XI

ORIONE e DIANA.

ORIONE E dove, o bella dea,
da le ninfe divisa
drizzi soletta il piede?

VENUS You shall take care of our common revenge
for I am wanted, and cannot safely walk
the roads of Delos.

CUPID Stay where you like and if I do not punish
his pride, please break my bow and take
my life. *«They leave.»*

SCENE X^(p)

DIANA.
DIANA Alas, every second a strange upheaval
moves inside my chest like a snake!
What fierce conflicts between honesty and
love turn my heart into a battlefield!

Love pushes me in one direction,
honesty stops me. I feel my soul, alas,
both ready and reluctant at the same time.

Should I betray honesty?
Heaven shall not permit it!
Should I resist Love?
My heart shall not permit it!
Should I reject Orion? He is too handsome!
Should Diana adore him? She is too chaste!
One heart is not enough for such a war of
flashing thoughts.
Throes of love, let my soul be freed
let honesty be victorious.

Although Orion seems to me excessively
beautiful, I do not love him; although I stare
at his image every moment in my mind,
I do not love him;
though the stars, the sky, Love, and Fate
all conspire for me to adore him, I do not
want to love him.

And if my soul still sighs for him, it does not
want him anymore.

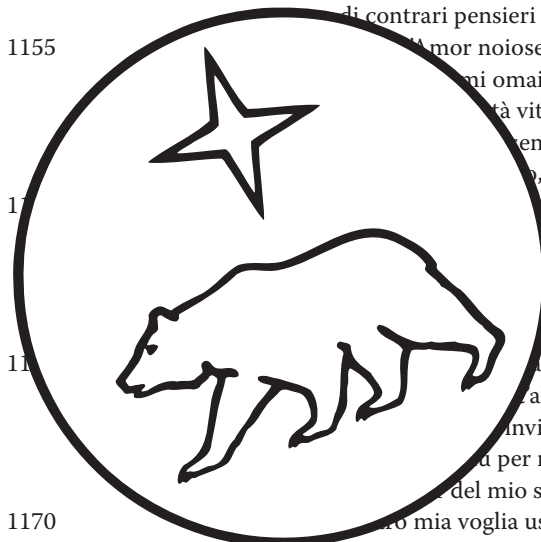
Why do I still exhale amorous sighs against
my will?

«Sees Orion approaching.»
Diana, alas, what do you see!
Every hope is now lost: through the sight
of Orion Love is triumphing once more.

SCENE XI

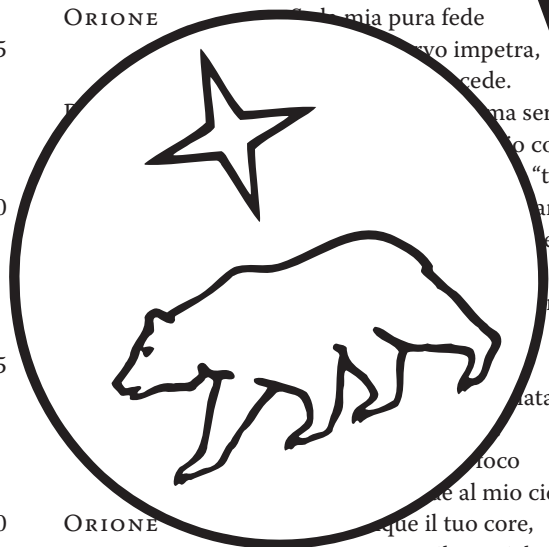
ORION and DIANA.

ORION Where are you directing
your steps, beautiful goddess, away
from your nymphs?



(p) *Cala il carro dell'Aurora* – L'azione deve aver luogo al di là del prospetto, non vista, dal momento che il carro servirà solo in II.12. (p) *Aurora's chariot is lowered* – It is hinted that this action takes place behind the backdrop, thus unseen, since the chariot will only be used in II.12.

1180	DIANA	Sola già non son io, s'ho per seguaci mille cure mordaci.	DIANA	I am not alone, for my followers are a thousand cruel concerns.
	ORIONE	(Io spero invano: va sempre da le cure Amor lontano.) Deh, se tanto a me lice, dimmi: qual de' pensier' nube importuna turba de la tua mente il bel sereno? che narrato dolor tormenta meno.	ORION	(I hope in vain: Love always runs away from cares.) Well, if I am allowed to ask, tell me: what kind of distress clouds your beautiful mind? Narrated, a pain torments less.
1185	DIANA	Ahi che agitato ardore spesso divien maggiore.	DIANA	No, a renewed ardor often becomes fiercer.
	ORIONE	(Torno a sperare.) E scoperta fiamma spesso estinta si rende.	ORION	(I hope once more.) When uncovered, a flame is often easily extinguished.
1190	DIANA	Ma che pro, s'è vicin chi la raccende?	DIANA	What for, if it is turned right back on?
	ORIONE	Fiamma fors'è di sdegno?	ORION	Is this a flame of disdain?
	DIANA	Ahi no, d'amore.	DIANA	Oh, no: of love.
	ORIONE	Fortunato quel nume per cui d'Amor già ti ferì lo strale, che non cred'io che ti piagasse il seno per oggetto mortale. (Voglio maggior certezza.) (O non mi crede, o non m'intende, o sprezza.)	ORION	Lucky is that god for whom Cupid pierced your heart, as I do not believe you would fall for mortal (I need to make sure) (Either he can't believe me, doesn't under- stand me, or dispises me.) Beauty, which was given to him who was born of three gods, ⁶⁴ pierced the heart of the threefold goddess. ⁶⁵
1195	DIANA	Beltà, cui l'esser diede un triplicato dio, ⁶⁴ trafisse il cor della triforme dea. ⁶⁵ Or non è ciò bastante a scoprìr di cui mi vien amante? E di chi parli tu?	DIANA	Is this not enough for you to understand who the object of my love is? Who am you talking about?
1200	ORIONE	E di chi parli tu?	ORION	Who am you talking about?
	DIANA	Teco parlo io.	DIANA	I am talking about you.
	ORIONE	Ma mia pura fede non può impetra, che non m'accede.	ORION	But my pure faith makes me your servant, too much I am allowed.
1205	DIANA	Ma non serve amante. Non c'è cocente foco che t'adoro, è poco che amo, che tema è grave, che renderti incerto?	DIANA	I want you to be my servant to love. Ah, words are not enough to explain the fire that burns within me. Yes, I love you much and love, and it is no surprise: fear is always great when merit is too little.
1210	DIANA	Ma non serve amante. Non c'è cocente foco che t'adoro, è poco che amo, che tema è grave, che renderti incerto?	DIANA	I want you to be my servant to love. Ah, words are not enough to explain the fire that burns within me. Yes, I love you much and love, and it is no surprise: fear is always great when merit is too little.
1215	DIANA	Ma non serve amante. Non c'è cocente foco che t'adoro, è poco che amo, che tema è grave, che renderti incerto?	DIANA	I want you to be my servant to love. Ah, words are not enough to explain the fire that burns within me. Yes, I love you much and love, and it is no surprise: fear is always great when merit is too little.
1220	ORIONE	Ma non serve amante. Non c'è cocente foco che t'adoro, è poco che amo, che tema è grave, che renderti incerto?	ORION	I want you to be my servant to love. Ah, words are not enough to explain the fire that burns within me. Yes, I love you much and love, and it is no surprise: fear is always great when merit is too little.
	DIANA	Cangerà nostri cori il cieco dio: io vivrò nel tuo core e tu nel mio. E ciò fia sempre?	DIANA	The blind god shall change our hearts: I shall live in your heart, you shall live in mine. Shall it be forever?
	ORIONE	Sempre.	ORION	Forever.
1225	ORIONE	Ma quando poi mi sarà dato amando?	ORION	When will I be given my love?
	DIANA	Non va col sempre il quando.	DIANA	When and forever don't go well together.
	ORIONE	Né il sempre con Amor ben si congiunge, che il sempre non ha fine, e non è buono Amor s'al fin non giunge.	ORION	Love and forever never match because forever never ends and love is only good when it reaches its goal.



64 Ovvero una bellezza generata da tre divinità. Allude a Orione figlio di Mercurio, Nettuno e Giove.

65 Virgilio definisce Diana "tria virginis" (*Eneide*, IV.511) in quanto dea della luna, della caccia e della castità; presso i romani tre erano i suoi nomi: Diana (fertilità), Artemide (caccia) ed Ecate (morte).

66 Riferimento alla "teoria delle sfere" di Aristotele (mutuata da Eudosso di Cnido, sec. V–IV a.C.). La fiamma sale in quanto tende a ricongiungersi con la sfera del fuoco (la IV) e così facendo si dirige nel contempo verso quella della luna (la V).

64 She alludes to Orion, son of three deities (Hermes, Neptune, and Zeus).

65 Virgil defines her as "tria virginis" (*Aeneid*, IV.511); since she was the goddess of the moon, of the hunt, and of chastity, the Romans gave her three names: Diana (fertility), Artemis (hunt) and Hecate (death).

66 Melosio's reference is to Aristotle's theory of the spheres (inspired by Eudoxus of Knidos, 5th–4th cent. BC). The flame ascends because it tends to join the sphere of fire (the fourth), while at the same time heading towards that of the moon (the fifth).

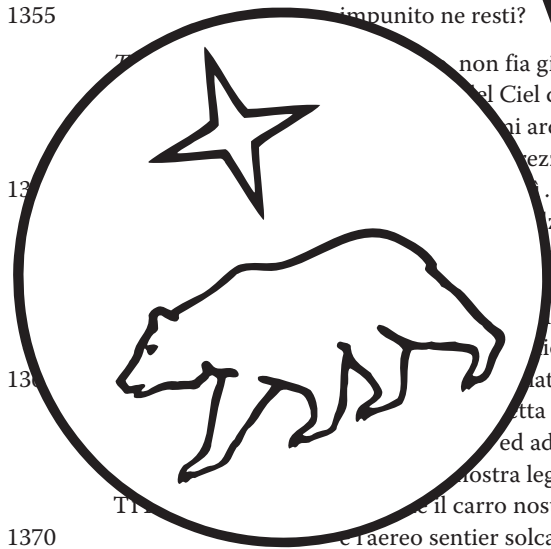
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1330 APOLLO No, perché nel mio petto
è gentil fallo anche un umano affetto;
ma ben è colpa rea
nel sen di casta dea.

AMORE Amor sempr'è l'istesso in ogni loco,
e lo nutrisca nobil esca o vile,
il foco è sempre foco.

1335 APOLLO Sovvengati, Cupido,
ch'anch'io so far l'arciere,
e ben avrò saetta
con cui punir quel nuovo tuo campione
che di Febo l'onor macchia ed infetta.

1340 AURORA Tu non sai tutto ancor.
APOLLO Che v'è di peggio?
AURORA Ei disse:
"Curo poco d'Apollo
e nulla de l'Aurora".

1345 APOLLO E chi tanto mi dee tanto mi sprezza?
Nol soffrirò giamai,
e s'armi pur a sua difesa Amore.

AMORE Io difensor di chi m'oltraggia? Ah Febo,
e non sai tu ch'ei disfidommi al nuoto?
E ch'a Venere ancora ...

1350 APOLLO Come? è Venere in Delo?
AMORE ... la vendetta ne tocca?
(Quasi m'uscì di bocca!)

APOLLO E soffriremo noi, non so quanti,
ch'un ingrato mortale che s'offende
1355 impunito ne resti?

TITONE non fia già, no!
nel Ciel chi l'irritò!
mi ardì ...
mezzò ...
...
zò ...
chi l'irritò!^(r)

1360 ...
io festivo giorno,
ate
tta
ed ad Amor lasciate.^(s)

1365 ...
nostra legge ogni tuo cenno.

1370 TITHONUS ... il carro nostro,
e l'aereo sentier solcando a volo
ci riconduca in su l'etereo chiostro.⁷⁰

«Sale il carro con Aurora e Titone; partono anche Apollo e Amore.»

APOLLO It was not, because in me human passions
are just a gentle flaw; but it is a terrible sin
in the breast of a chaste goddess.

CUPID Love is always the same in every place;
whether its object is noble or vile,
fire is always fire.

APOLLO Please be aware Cupid that I can be
an archer myself, and I shall have arrows
to punish your new champion who stains
and infects Phoebus's honor.

AURORA You still don't know everything.
APOLLO What is worse than this?
AURORA He said: "I don't care about either Apollo
or Aurora."

APOLLO How does he so much and yet detests me?
I do not tolerate it! Let Cupid try to defend
him with his arrows.

CUPID Now, Phoebus, could I protect the one
who outraged me? Don't you know that
he challenged me? And also Venus ...
What? Is Venus in Delos?
... need once again to exact her revenge?
(I almost blurted her!)

APOLLO Why should we, heavenly deities,
suffer that an ungrateful mortal offends
us and remains unpunished?

TITHONUS No, this shall not be! He who vexes heaven
shall suffer its wrath!
How dare he provoke ...
He who detests ... so ...
... who made me so jealous ...
He who dared to try so high ...
He who vexes heaven shall suffer its wrath!^(r)

APOLLO But you, gentle gods, since this is my feast
day, go back to heaven and leave our
common revenge in Phoebus's and
Cupid's hands.^(s)

AURORA Your words are law to us.
TITHONUS Let our chariot come, and riding along
the aerial path, lead us back to the ethereal
cloister.⁷⁰

«Aurora's and Tithonus's chariot ascends, while Apollo and Cupid leave.»

(r) Si replica
(s) Comincia a salire «il» carro» dell'Aurora

70 In M segue l'«arietta a due» di Titone e Aurora «Chi d'Amor batte il sentiero»; vedi Appendix 7 all'edizione del libretto (qui a p. LXXXV).

(r) Repeated
(s) Aurora's chariot begins its ascent

70 In M the «arietta a due» of Tithonus and Aurora «Chi d'Amor batte il sentiero» follows; see Appendix 7 to this edition of the libretto (here, p. LXXXV).

ATTO TERZO

SCENA I ^(a)

«Spiaggia di Delo»

FILOTERO *ed* ORIONE.

1375 FILOTERO Ogni strada, ogni piazza, ogni cantone
ho ricercato per trovar colei
che trasforma sì ben gli omini in sassi,
ma speso ho invano e la fatica e i passi.

ORIONE Io con sorte migliore
ho trovato Diana,
ed in Diana amore.

FILOTERO Hai fatto assai.

1380 ORIONE Spero di far ben più.

FILOTERO Se poi mal te n'avvien, pensaci tu.

ORIONE Spiacemi solo che da lei lontano
mi terrà per brev'ora
(ma che troppo fia longa al core amante)
la disfida del nuoto
1385 fermata già coi nuotator' di Delo
e, s'ei vorrallo, con Cupido ancora.
Ma forse nol saprà l'amata dea,
né tu dillo, ti prego,
tanto sper'io d'uscirne
1390 vittorioso e presto.
FILOTERO (Ci mancava sol questo
Non tentar più la tua sorte
cangia consiglio.
1395 la tua sorte
Orione è figlio di Nettuno
chi d'esporte?
1400 la tua sorte.
ORIONE Diana,
contro di me congiura e lega
Titon, Febo, Cupido, Aurora e strega. *«Partono.»*

SCENA II

APOLLO *ed* AMORE.

1410 APOLLO Tu mi stimoli invano a la vendetta:
se trattar mi licesse in simil die
questo infallibil arco,
già vedresti Orione
misero segno a le saette mie.

1415 AMORE Ei già teme il tuo sdegno,
già la fuga ha tentato,
e forse, allor che fia nel mar entrato,
ci lascerà delusi
e salvo ritrarrassi ad altro lido.
Credi, Febo, a Cupido.

(a) Cortile con prospetto

ACT III

SCENE I ^(a)

«Shore of Delos»

PHILOTERUS *and* ORION.

PHILOTERUS Through every road, every square,
every canton, I have searched to find her
who transforms men into stones,
but I wasted both energy and steps.

ORION With better luck I have found Diana,
and in her I found love.

PHILOTERUS You have done much.

ORION I hope I can do more.

PHILOTERUS You should be aware of the evil that may come.

ORION I am sorry only that I was kept away
from her even for a short while – though it
will be a long time for my loving heart – by the
swimming challenge which I committed
to, with swimmers of Delos and, if he still
wants it, with Cupid himself.
Maybe the goddess does not know,
and please, do not tell her about it, since
I truthfully hope to be rapidly victorious.

PHILOTERUS (This is what I needed.)
Do not tempt your luck anymore;
change your mind, Orion. He who looks for
danger only finds danger and death.
Do not tempt your luck any more.

ORION The anger of Neptune does not fear the ocean.

PHILOTERUS Apollo tells you, Tithonus is your enemy,
you despised Aurora, threatened a witch,
challenged Cupid, and now you look for the
envy and rage of the whole island of Delos?

Do not try your luck anymore.

ORION As long as Diana loves me, let Tithonus,
Phoebus, Cupid, Aurora, and the witch unite
and conjure against me. *«They leave.»*

SCENE II

APOLLO *and* CUPID.

APOLLO You prompt my revenge in vain, for if I were
allowed to use my bow on such a festive day,
I should already have made Orion into
a pitiful target of my arrows.

CUPID He fears your scorn already, he has tried to
escape once, but if he dives into the ocean
we shall be disappointed for he will reach
another shore.

Phoebus should believe Cupid.

(a) Courtyard with perspective

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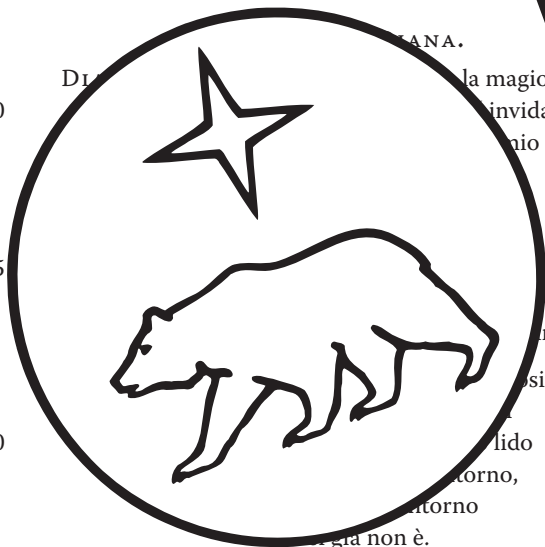
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1465 STEROPE Già finite son l'opre a noi commesse.
Or ci ritiene a caso
questa vecchia Gabrina,⁷²
che dice ch'è fanciulla ed indovina.
VENERE (Vulcan m'osserva, ohimè.)
1470 VULCANO (Non vidi mai sì brutta vecchia, a fé.)
VENERE Son indovina, e se nol credi, senti:
questi son duo poltroni ed insolenti.
VULCANO Fin qui tu non mentisci, ed io lo so.
VENERE S'altro brami saper, chiedi e 'l dirò.
1475 VULCANO M'hai tu visto mai più?
VENERE Non già. (Pur troppo!)
VULCANO Chi son io dunque?
VENERE Un zoppo.
STEROPE Indivina⁷³ costei sol ciò che vede.
VULCANO Or ora io la chiarisco.
Se le cose future
1480 tu sai predir, dimmi s'aver degg'io
moglie giamai, e se fia bella o brutta.
VENERE Lascia ch'io miri il fronte.
Hai tu di già bellissima consorte,
ma che spesso ti fa le fusa torte.⁷⁴
1485 VULCANO Lasciate andar costei,
ch'indovina pur troppo i fatti miei.
STEROPE, BRONTE Eccoti in libertà.
VENERE Benedetta sia pur la verità.

SCENA V^(c)

1490 DIANA. La magion celeste
invida de
nio sole idea.
1495 DIANA. ma mia.
1500 DIANA. sia.^(d)
lido
torno,
torno
già non è.



STEROPE We are done with the work assigned to us.
Now we are playing around with this
old Gabrina,⁷² who claims to be a young
fortune-teller.
VENUS (Vulcan is looking at me, alas.)
VULCAN (I have never seen anyone so ugly.)
VENUS If you don't believe I am a clairvoyant,
listen: these two are lazy and insolent ones.
VULCAN You do not lie about this: I know.
VENUS If anything else you need, ask and I'll tell.
VULCAN Have you seen me before?
VENUS Not yet. (Unfortunately!)

VULCAN Who am I, then?
VENUS A cripple.
STEROPE She only guesses⁷³ at what she sees.
VULCAN I can make things clearer.
If future things you can predict, tell me
if I will ever marry, and if my wife will
be ugly or beautiful.
VENUS Let me look at your face.
VULCAN You already have a beautiful wife,
although she often betrays you.⁷⁴
VULCAN Let go of her, for she can guess all about me.

STEROPE, BRONTE Here is your freedom.
VENUS Blessed be the truth! *«They leave.»*

SCENA V^(c)

DIANA. The harbinger of the sun⁷⁵ has returned to
the heavenly mansion, and you go to sleep,
who was burnt by Orion's sun.
However, I don't feel for such good news
now joy within me; instead, a new doubt
haunts my thoughts and poisons my soul.
Give me rest, jealousy.^(d)
He swore just now that on this shore
he would wait for my return,
but nowhere around can I
see him yet.

(c) *S'apre il prospetto* – Che dietro vi sia una “marina” lo si deduce dalla scena successiva: Apollo e Diana scorgeranno in mare Orione che, come s'intuisce dalla successiva didascalia, finge di nuotare.

(d) *Si mette Orione sul carretto* «...» – La didascalia, pur priva della seconda riga (a seguito del rifilo del foglio), rimanda certamente alla successiva azione in cui Orione è visto in mare da Apollo e Diana. Non v'è una relazione diretta col verso qui indicato, semplicemente l'annotatore sfrutta il margine basso della pagina. Come si comprende dal “si mette” e dalla didascalia che segue (III.6, f), Orione è in realtà solo una sagoma che, alzata fra le onde, verrà fatta muovere su un carretto.

72 Personaggio dell'*Orlando furioso* di Ariosto, rappresentativo della vecchia calunniatrice e vendicativa.

73 Dall'arcaico “indivinare”: essere capace di vaticini.

74 Ovvero “fusi attorcigliati”: locuzione sinonimica per “corna” (vedi *supra* nota 68), attestata già nel *Vocabolario della Crusca* del 1612. Vedi anche Introduction, p. XVI.

75 Aurora, colei che annunzia il sorgere del sole.

(c) *The backdrop is opened* – Behind the backdrop is a seashore: it is clear from the following scene, where Apollo and Diana see Orion in the sea, pretending to swim (see following caption).

(d) *Orion is placed into the chariot* ... – Though the caption is missing the second line (because of the trimming of the sheet), it must refer to the following action, in which Apollo and Diana see Orion at sea. There is no direct connection to the verse here specified; the copyist of the caption simply exploits the lower end of the page. As we can understand from “is placed” and the following caption (III.6, f), Orion is only a silhouette which, lifted over the waves, will be moved on top of a small chariot.

72 Negative character of Ariosto's *Orlando furioso*, an old woman, slanderous and vindictive.

73 “Indivina” [“guesses”], from “indivinare,” an archaic form of “indovinare”: to be capable of making prophecies.

74 The original play with “fusa torte” [“twisted shafts”], synonymous with “horn” (see above, note 68), is already attested in the *Vocabolario della Crusca* (1612). See also Introduction, p. XVI.

75 Aurora, who announces the rising of the sun.

1505 E forse, ohimè,
nova beltà
cagion sarà
ch'ei la promessa oblia.
Dammi pace, o gelosia.

SCENA VI

APOLLO e DIANA.

1510 APOLLO Già per l'onda Orion corre veloce
viepiù d'ogni altro a nuoto.
Io non veduto e solo
gli avventerò questo mio dardo alato,
né si saprà chi l'uccisor sia stato.

«Vede Diana in lontananza.»

1515 Ma lasso, è qui Diana. E, se l'aspetta,⁷⁶
svanita è la vendetta.

DIANA «Riconosce Apollo.» (Io veggio il Sol, ma non è questo il mio.

Voglia il Ciel ch'ei⁷⁷ non giunga
ad accrescer lo sdegno al biondo dio.)

1520 APOLLO (Io lascio l'arco e m'armerò d'inganni.)

DIANA (Tutto placido in volto a me sen viene.)

APOLLO «A Diana.» E qual di cure torbida procella
or t'affanna la mente,
mia diletta sorella?
Troppo rigida for
1525 oggi contro di te la tua procella,
quando di te mi dol
Giuro ch'io n'ho torn
misi errore,
d'errore il pentimento.

1530 APOLLO «Vedi, Diana, l'Orion che si mostra in mare,
andore
(e)
ro 'l mi
ato io celo.
seno hai carco,
co

si mostra in mare,
ale
angue alato strale
1540 Mira, bersaglio appunto
sen degno,
l'onde un mostro.

l'arco incurva e colà dove appena
giunge a spiar lo sguardo
giunga a ferirlo un tuo veloce dardo.

1545 DIANA Non lice a me contro squamoso armento
del liquido elemento
dardi giamai scoccare,
che son dea de le selve e non del mare.

1550 APOLLO Temeraria perciò non ti dimostri.
Gode il suo vasto regno
veder Nettuno impoverir di mostri.

DIANA Ecco, adatto lo strale e tendo l'arco.

APOLLO (Oh che nobile vendetta!)

1555 DIANA Or s'avvien che Nettuno il colpo offenda,
Febo l'impose: e Febo lo difenda.

«Fa per scagliare la freccia.»



(e) Salza il finto Orione

76 Nel senso di “se Diana aspetta Orione”.

77 Sempre Orione, il “suo” sole.

And maybe, alas,
a new flame is
the reason why he forgot his oath.

Give me rest, jealousy.

SCENE VI

APOLLO and DIANA.

APOLLO Orion is already swimming fast, faster than
everyone else.
Unseen and alone I shall strike him
with this dart and he shall never know who
killed him.

«Sees Diana in the distance.»

But alas, Diana is here. If she is waiting
for him,⁷⁶ my revenge shall vanish.

DIANA «Recognizes Apollo.» I see the sun – but not mine.

How can I let him⁷⁷ not to worsen the wrath
of Apollo.

APOLLO (I leave my bow and use some tricks.)

DIANA (All peaceful he comes to me.)

APOLLO «To Diana.» What storm of preoccupations clouds your
mind, my beloved sister?

Too hard on you did I unleash my tongue
when I complained about you?

I swear I regret it, and if I made a mistake
repentance shall be my punishment.

DIANA I do not complain about you (though
you unjustly accused my candor),
rather do I hide my concern.

APOLLO You certainly have concerns, for your bow
always stands lazily by your side.

DIANA^(e) No beast ever stands in front of me without
a mortal wound, and covering with blood
my winged arrow.

APOLLO «Pointing out Orion at sea.» Look – here is a target worthy
of your weapon – there is a monster in
the ocean.

Ah, wield your bow and right where
he emerges, hit him with a flying dart.

DIANA I am not allowed to hit that scaly creature,
because I am goddess of the forest,
not of the ocean.

APOLLO You do not prove your bravery. Neptune
enjoys when his kingdom is cleared of
the monsters that haunt it.

DIANA Now I am ready to strike.

APOLLO (Oh, what noble revenge!)

DIANA If Neptune shall be offended by the shot,
Phoebus asked for it and he should defend it.

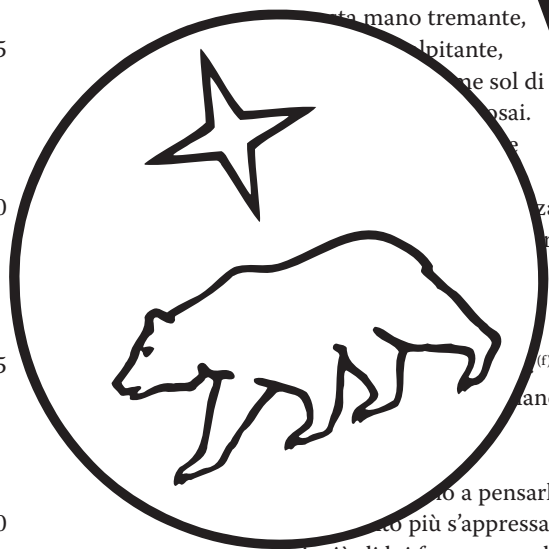
«She is about to shoot the arrow.»

(e) The fake Orion is lifted

76 Orion.

77 Again Orion, “her” sun.

		Ma qual prodigio è questo? Quasi il dardo ricusi andarne a volo, star non può sovra l'arco e cade al suolo!			What miracle is this? The dart refuses to fly, fleeing the bow it falls on the ground!
1560	APOLLO	Ciò non ti sembri strano, che n'è solo cagion perché di rado eserciti la mano.		APOLLO	This should not be strange, it is because too seldom you practice this art.
	DIANA	Parmi ch'a questo colpo il cor repugni, che l'occhio il fugga e che la man s'arretti, quasi mi dian poco felice segno di successi futuri.		DIANA	It seems that the heart refuses to shoot, that the eye moves away and the hand retreats, almost like unhappy signs of future triumphs.
1565	APOLLO	Oh vanità d'auguri!		APOLLO	Oh, vanity of auguries!
	DIANA	Ecco dunque al tuo nome il colpo io sacro. <i>«Scaglia la freccia.»</i>		DIANA	Here I consecrate my shot to your name. <i>«Shoots the arrow.»</i>
	APOLLO	Oh come ratto ei s'è portato al segno! Giuro che stral non mai è da quest'arco uscito più di quello a me caro e più gradito.		APOLLO	Oh, how fast it reached its target! I swear this bow has never shot an arrow which was dearer to me.
1570	DIANA	Ahi, troncata è la corda e rotto l'arco! L'arco che di sua mano infrangibile già diemmi Vulcano.		DIANA	Alas, the string is broken and so is the bow! The unbreakable weapon which Vulcan gave me.
1575	APOLLO	Non mancheranno gli archi, e di più salde tempere. Ma tu stattenne pur d'intorno al lido, ch'ogn'altra cura t'uscirà dal petto tanto avrai de la preda meraviglia e diletto.		APOLLO	There will be other bows, and they will be stronger. But you should remain on the shore, for every preoccupation shall be gone, when you admire the wonderful prey you killed.
1580	DIANA	Ahi, che un freddo timor che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno		DIANA	Ah, what cold fear snakes inside my chest. This trembling hand, my throbbing heart, these are only omens of grief.
1585		che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno			
1590		che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno			
1595		che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno			
1600		che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno			
1605		che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno			
1610		che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno che mi serpeggia in seno			



Bärenreiter
Leseprobe
Sample page

(f) *Cala il finto e s'alza il vero* – Una volta colpito, Orione sarà stato sostituito con l'attore in carne e ossa, onde più credibilmente muovere alla commozione.

(f) *The fake Orion is lowered while the real one is raised* – Here the reference is obviously to Orion, who, once struck, could be replaced by the actual actor and more realistically move to compassion.

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1670

E se poi qualche tormento
ha da far misero un core,
l'aspettarlo con timore
pria di tempo il fa provare.
Che gran pena è l'aspettare.

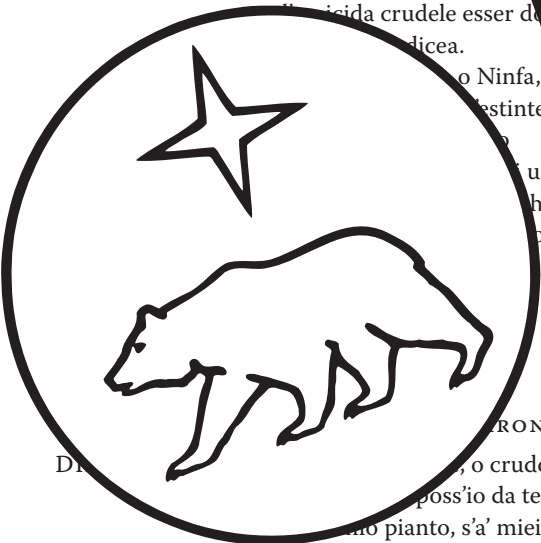
And if some torment has to make a heart
miserable, waiting in fear makes it hurt
ahead of time.

How painful it is to wait!

SCENA VIII

PRIMA NINFA *di Diana e FILOTERO.*

P.^a NINFA Amico Filotero.
FILOTERO E che vorrà costei, mesta e piangente?
P.^a NINFA Piangi, deh, piangi meco
1675 del tuo signor ...
FILOTERO Ohimè!
P.^a NINFA ... l'acerbo caso.
FILOTERO Dimmi presto, che fu?
Ohimè, non pianger più.
P.^a NINFA Fu dal Sole tradito,
1680 da Cupido ingannato,
da Diana ferito.
E già morto sul lido io l'ho veduto
ch'insepolto giacea.
FILOTERO Il cor me lo dicea.
O miser Orion, ed è pur vero
1685 che si sono cangiate a' danni tuoi
tre deità del cielo
in tre furie d'Averno?
E colei che giuròtti amor eterno
che crudele esser doveva?
1690 dicea.
O Ninfa,
che tinte membra,
che ultimi uffici.
1695 chi quando io almi
che sovra sì rea.
CARONTE.⁽ⁱ⁾
Diana, o crudo re,
1700 che poss'io da te,
che pianto, s'a' miei prieghi,
giù nel regno de l'ombre un'ombra nieghi?
E che dunque, o crudo re,
sperar mai poss'io da te?
PLUTONE Io ti giuro, per l'onde
1705 di Stige e di Cocito,
che d'Orione l'alma
 giammai non giunse a le tartaree sponde.
E se non credi a me, Caronte il dica.
CARONTE Credilo pur, o dea,
1710 e se non dico il vero,
esser non possa io più stigio nocchiero.⁷⁹



SCENE VIII

FIRST NYMPH *of Diana and PHILOTERUS.*

1st NYMPH My friend Philoterus.
PHILOTERUS What would she want, weeping and sad?
1st NYMPH Cry, cry with me about your lord ...
PHILOTERUS Alas!
1st NYMPH ... the bitter end.
PHILOTERUS Quick, tell me: what happened?
Alas, do not cry anymore.
1st NYMPH He was betrayed by the Sun, deceived
by Cupid, wounded by Diana.
I just saw him dead, unburied on the shore.
PHILOTERUS My heart has told me so.
Oh, poor Orion, is it true that the Fates
in the Styx, the friends of Hades, have turned
against you?
And she who swore love to you had to
be your killer?
My heart has told me so.
Please, I beg you to tell me, oh nymph,
the poor body, so that at least I can give the
last rites to my lord.
1st NYMPH Come with me. It is really painful to deliver
such horrible news.
PHILOTERUS My heart has told me so.

SCENE IX⁽ⁱ⁾

«Hell»

DIANA, PLUTO, and CHARON.^(j)

DIANA Oh, cruel king, what could I ever hope
from you, if you do not listen to my prayers
and deny me a place among the shadows?
Oh, cruel king, what could I ever hope
from you?
PLUTO I swear on the waves of the Styx and
Cocytus, that Orion's soul never reached
these shores. If you do not believe me,
ask Charon.
CHARON Believe it, goddess, and if I don't speak
the truth, I shall no longer be the
Stygian ferryman.⁷⁹

(i) *Infernale*

(j) *Si calano le tele della grotta*

79 Oltre a fare il verso al mito d'Orfeo, Melosio si diverte a far sparire Orione dall'Ade, uno dei luoghi in cui secondo gli antichi soleva andare a caccia: "vidi Orione gigante cacciare in branco le fiere pel prato asfodelo" (*Odissea*, XI.572–573, trad. Rosa Calzecchi Onesti).

(i) *Infernal scene*

(j) *The scenery of the grotto is lowered*

79 Melosio is ironic: beside mocking the myth of Orpheus, he jokingly removes Orion from Hades, one of the conventional places where the ancients used to locate him: "I saw immense Orion, driving across the Field of Asphodels a throng of savage beasts" (*Odyssey*, XI.572–573).

DIANA Alas, where can I turn, in pain, to find
him again?

PLUTO Perhaps among the living you can find him
still: a wound does not always kill.

DIANA In the hope for it, I found new strength
to see the light, for in this blind room one
cannot hope, for there is no hope.⁸⁰

SCENE $X^{(k)}$

«*Shore of Delos*»

PHILOTERUS.⁽¹⁾

PHILOTERUS

Why do I not turn into a rock again,
deprived of soul and feeling, for, in spite of
my fate, I could not feel so much sorrow.

Why do I not turn into a rock again?^(m)
I have searched in vain for the corpse
of poor Orion on every shore, and now
I believe that the fish have devoured it.⁽ⁿ⁾

Oppressed by sorrow, I am out of my mind,
I don't know what I'm doing, I don't know
what to do.

Why do I not turn into a rock again?

SCENE XI
DIANA and PHILOTERUS.

DIANA. Neither alive, nor dead do I find my
beloved; nor with all my suffering do
I hope for comfort.

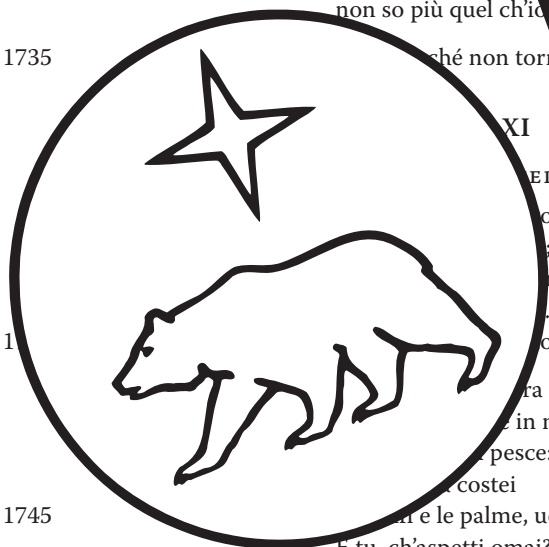
Neither alive, nor dead.

PHILOTERUS

Here is the invincible archer who did not
discern the man from the monster,
or the meat from the fish: prepare for her
the triumphs and palms, men and deities.
What are you waiting for? Go in triumph,
for you have done enough!

DIANA

Please, do not afflict me further. I know
I made a mistake without you saying so.
Please, do not afflict me further.



(k) *Enclosed forest*

(1) *The infernal scene is lifted and replaced with the marine one*

(m) *The machinery for Neptune and the Tritons is prepared*

(n) *The machinery for Aeolus and ... is prepared* – Neptune's and Aeolus' machines are needed in the following scene; see Introduction, p. XXIX.

80 Here, too, in the steps of Striggio's and Monteverdi's *Orfeo* (v. 338), Hades is defined by the Dantesque "Abandon all hope" (*Inferno*, III.9).

SCENA XII^(o)

NETTUNO, DIANA, FILOTERO, EOLO.^(p)

1755 NETTUNO O del gran frenator del salso regno,
del monarca de l'onde
fidi ministri e servi,
tritonì, olà, tritonì,
e qualunque altro sente
scoter il mio tridente,
cercate questi lidi e queste sponde
e trovate il fellow che tanto ardio
1760 d'uccidermi nel grembo un figlio mio.
DIANA Ritieni pur, Nettuno, entro i confini
de la liquida sfera
de' tuoi triton' la minacciosa schiera.
Mio fu l'arco nocente
1765 onde lo strale uscì che lo trafisse.
Chi fu rea di sua morte è qui presente.
FILOTERO Di questa dea lo strale,
del suo german l'inganno
e lo sdegno d'Amore
1770 te d'un figlio privò, me d'un signore.
NETTUNO Ah, de l'ondoso impero
sostener più lo scettro io non so de'no,
s'oggi non mi dimostro
contro di lor tutto venetta e de'no.
1775 Sù, sù, da' ferrei ceppi Eolo sprigiona
i rapidi venti,
le funeste
scrollin le foreste.
1780 Eolo
le morti!
Vogli pria,
venetta e mia
Eolo!
e
a esser ben può.
O, ah no!
Eolo i tuoi cenni,
per del liquido elemento,
sprigionato ogni vento.^(r) *«Parte.»*

1795 NETTUNO Volino, stridano
con fiati orribili,
le selve svellino,
gli uomini occidano,
il tutto atterrino.

1800 DIANA (Perché plachi Nettuno,
meglio sarà ch'io qui conduca Apollo.) *«Parte.»*

SCENE XII^(o)

NEPTUNE, DIANA, PHILOTERUS, AEOLUS.^(p)

NEPTUNE Of the great ruler of the briny kingdom,
of the king of the waves trusted ministers
and servants, Tritons, oh Tritons, and
whoever hears the shaking of my triton,
search these shores and these banks and
find the traitor who dared to kill my son in
my own womb.

DIANA Neptune, keep within the borders of
your liquid kingdom the menacing ranks
of your Tritons.
My bow was the weapon that killed Orion.
I am guilty of his death.

PHILOTERUS The atonement of the goddess, her brother's
deception and her disdain deprived you
of a son, my lord.

NEPTUNE Ah, I do not deserve to hold the scepter
of the marine empire no longer if I do not
show again my revenge and contempt.
«Aeolus unleashes the storm.»^(q)
Up above the iron peaks let Aeolus unleash
the most violent winds, and with dead
massacres shake the forests and collapse
them.
Let these superb rooftops fall on the ground
and let them be swallowed by the waves;
let Orion's death be avenged with a thou-
sand more deaths!

PHILOTERUS Please accept me safely in your ocean, sir,
then have your revenge as well as mine.
Please don't, Neptune, don't!
Let my constant dying without truly dying
be your righteous revenge. Please don't,
Neptune, don't!

AEOLUS I am ready at your command, oh ruler of
the liquid element, to unleash every wind.^(r)
«Leaves.»

NEPTUNE Let them fly, horribly screech, uproot for-
ests, let them kill men and annihilate
all things.

DIANA In order to calm Neptune, I had
better bring Apollo here. *«Leaves.»*

(o) *Sapre il prospetto*
(p) *Salzano l'onde tagliate*
(q) *Compare Eolo et Venti*
(r) *Eolo sparisce*

(o) *The backdrop is opened*
(p) *The waves are lifted*
(q) *Aeolus and the winds appear*
(r) *Aeolus disappears*

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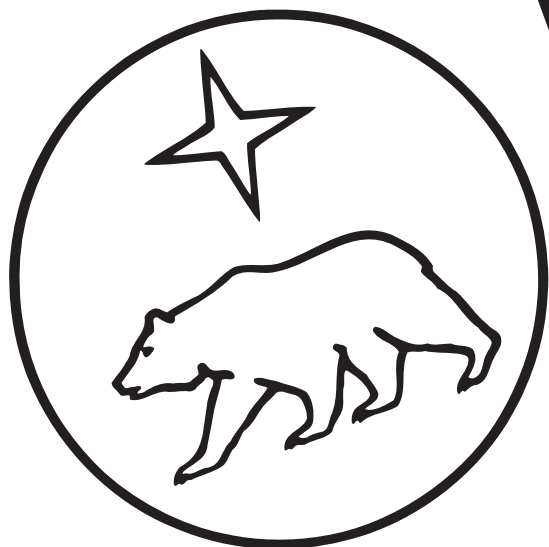


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	VENERE AMORE	Che impudica! Tu menti. Or piglia questa. «Apollo e Diana s'azzuffano con Venere e Amore.» (S'incomincia pur qui la bella festa.)	VENUS CUPID	What do you mean, impure? You lie. Take this. «Apollo and Diana fight with Venus and Cupid.» (The beautiful party starts here.)
1845	FILOTERO GIOVE	Cessin nostre contese, irati numi! Già placato è Nettuno, già son di nuovo imprigionati i venti, ciò che passò non si rammenti più: di voi nessun errò, se de l'alto Destin ministro fu. Fui del mio mal ministra.	PHILOTERUS JUPITER	Let our fights end, wrathful gods! Neptune is already appeased, the winds are already subdued, what happened, let us not recall: none of you erred, Fate was the arbiter of all.
1850	DIANA APOLLO VENERE, AMORE FILOTERO	Io del mio sdegno. E Venere ed Amor della vendetta. E tutti insieme de la mia rovina. «Appare in cielo la costellazione d'Orione.»	DIANA APOLLO VENUS, CUPID PHILOTERUS	I was responsible for my own wrongdoing. I for my contempt. And Venus and Cupid for their revenge. And all of you for my ruin. «The constellation of Orion appears in the sky.»
	GIOVE	Così col darli morte tutti avete Orion reso immortale, che, divenuto già lucido segno, cinto di nuove stelle in ciel risplende.	JUPITER	By giving him death, you have all made Orion immortal; he already has become a bright sign, and now shines in the sky surrounded by stars.
1855	Tutti	Il libro del Destin nessun l'intende.	All	The book of Destiny is mysterious to all.
		<i>Il fine.</i> ^(u)		<i>The end.</i> ^(u)

Translated by Mattia Acetosio



(u) *Saggiugne, et replica etc.* – Probabile riferimento all’aggiunta di un ballo con ripetizione del “tutti”.

(u) *Adds and repeats etc.* – Probably a reference to the addition of a “ballo” with repetition of the “tutti.”

APPENDIX 1

(Libretto: see pp. XLI – XLIII; Score: see p. 105)
Prologue added in M, replacing the one in L, vv. 1 – 98

«CASTORE, ERCOLE e TAUMANTI.»

CASTORE

Càstore io son, non solo
de la pace del cielo,
de la stagion più bella,
ma di chiari trionfi eroica stella.¹
Quell'io ch'in Campidoglio
apparvi ad annunziar l'alta ventura
de l'aquile romane,²
qui pur tratto vittorie, e servir soglio
di fausta Cinosura
a le bandiere Ispane:³
io le guidai qualor lungo la Scalde,⁴
su l'insubriche falde
il betico guerrier le palme ottenne,⁵
in su l'austriache antenne⁶
lo splendor mio discese amico e fido,
cometa infausta al catalano lido.⁷

«Compare Ercole.»

Ma qual eroe? qual nume?
Ecco il famoso Alcide!
Onde ne vieni, o d'ov'or de' tanti? «Ercole»
E come infra i mortali?

ERCOLE

Di mostri rinascenti
mi poc'anzi a ripulgar la terra,
lor ibero
lilia omai la sorte.⁹



furono trasformati nella costella-
soprattutto in inverno e solo in
qui evidentemente preferita
ari trionfi" ve... successiva
quindi del Sacro Romano Impero.
ulo Postumio (V a.C.). Dioscuri
Lago Regillo. Postumio fece erigere
Foro Romano. Le statue dei Dioscuri
messe in piedi in Campidoglio, da cui il

- 3 C... burgo, sia di Spagna (da cui dipendeva il ducato di Milano), sia di Spagna (patria del celebrato Re dei Romani). Cinosura, ninfa e costellazione dell'Orsa Minore, identifica la Stella Polare (vedi Introduction, p. XXXI).
- 4 "Scalde" (oggi Schelda) è il fiume che già per Plinio (*Naturalis historia*, XXXI. 17) individua il Belgio. Qui il riferimento è alle Fiandre ancora sotto il dominio spagnolo (nel 1659 una parte passerà alla Francia e nel 1678 il restante all'Austria).
- 5 Con "insubriche falde" si intende la pianura del Po, il Milanese, dove Caracena conquistò Casale; la Betica era la provincia romana oggi corrispondente all'Andalusia, ma che qui diventa metonimia della Spagna.
- 6 Con "antenna" nel Seicento ci si riferiva agli alberi delle navi (e come tale è usato nella *Contesa de' numi*, vedi p. XCV); qui però sembra significare "luogo dove si issa la bandiera" ovvero "stendardo" (né in Fiandra né a Casale la Spagna poté usare la marina per i successi sul campo).
- 7 Riferimento alla sollevazione della Catalogna che nel 1642 si era ribellata alla Spagna ottenendo man forte dalla Francia. Filippo IV (1621–1665) ebbe la meglio nel 1652 con un primo accordo poi confermato dal Trattato dei Pirenei (1659).
- 8 Accenno all'idra di Lerna, mitico mostro abbattuto da Ercole, a cui rinascevano le teste mozzate.
- 9 Con "sorte" s'intende il destino del mondo. L'avversativo "ma" indica che l'intervento di Ercole sarebbe stato superfluo, come meglio si comprende nei versi successivi.

«CASTOR, HERCULES, and THAUMAS.»

CASTOR

I am Castor, not just a star in the spring sky,
but also the heroic star of clear triumphs.¹

On the Capitoline Hill, I came to announce
the noble destiny of the Roman eagles,²
here I talk about victories, and I am here to
guide, like Cynosura, the Spanish flags.³

I guided them through Flanders,⁴ through
the valley of the Po, where the Spanish
warriors won;⁵
over the Austrian standards⁶ my friendly
splendor descended, an ominous comet
on the Catalan shore.⁷

«Hercules enters.»

But what hero? What numen?
Here is the famous Alcides!
Where do you come from, tamer

«To Hercules.»

of evil? What are you among mortals?
I just came to cleanse the earth of regent
monsters,⁸ but, in the presence of
the Austrian power the fate of the world has
found peace.⁹

HERCULES

- 1 Jupiter transformed the twins Castor and Pollux (the "Dioscuri") into the constellation of Gemini. The constellation is visible especially in winter and only in the first months of spring ("the most beautiful season"), here evidently preferred to better celebrate the hero. On the meaning of "clear triumphs," see the following note.
- 2 The eagle was the emblem of Imperial Rome first, then of the Austrian Empire. According to the myth, invoked by the dictator Aulus Postumius, the Dioscuri participated in the victorious battle of Lake Regillus. Postumius had a temple erected in honor of the twins, called Castors, in the Roman Forum. The statues of Castor and Pollux, discovered in the sixteenth-century and now on the Capitoline Hill, are the source of the reference in v. 5.
- 3 The adjective "Spanish" refers to the House of Habsburg, both in Spain (to which the Milanese were subjected) and in Austria (homeland of the celebrated King of the Romans). Cynosura, nymph, and constellation (Ursa Minor), refer to the Polar Star; see Introduction, p. XXXI.
- 4 In the original, "Scalde" (Scheldt) is the river which, according to Pliny (*Naturalis historia*, XXXI.17), corresponds to Belgium. Here the reference is to the region of Flanders, under Spanish dominion (in 1659 part of it will be assigned to France and the remaining to Austria).
- 5 The "insubriche falde" refers to the Po Valley, the Milanese, where Caracena conquered Casale: Baetica was the roman province that today corresponds to Andalusia, but that here serves as a metonymy of Spain.
- 6 In seventeenth-century Italian "antenna" usually refers to ships' masts (and is used as such in the *Contesa de' numi*, see p. XCV), but here it seems to mean the place where the flag (or standard) is raised, i. e. flagpole: neither in Flanders, nor in Casale, could Spain have used the navy for its battles.
- 7 This is a reference to the Catalan Revolt: in 1642 Catalonia rebelled against Spain, obtaining the support of France. Philip IV (r. 1621–1665) prevailed in 1652, with an agreement that was confirmed in 1659 by the Treaty of the Pyrenees.
- 8 Reference to the Lernaean Hydra, mythical antagonist of Hercules, which was able to regenerate its three heads.
- 9 "Fate" means the destiny of the world. The adversative "but" indicates that Hercules' intervention was unnecessary, as is clearer in the following verses.

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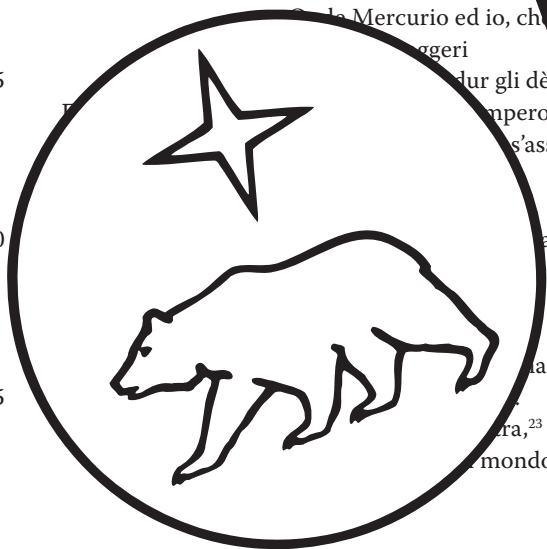
50

55

60

65

E per l'esperio impero¹⁰
venne, provossi e vinse eroe sì forte,¹¹
che con stupor fui visto
con la clava in disparte
sul Po giacermi e, misto
de le ninfe del fiume al coro industrie,
tesser anch'io ghirlande a l'elmo illustre.¹²
Così campo non ebbi
dove mostrarmi in generoso sdegno,¹³
del mondo oppresso e di virtù campione,
terror di Lerna¹⁴ e degno
de l'odio di Giunone.¹⁵
TAUMANTI¹⁶ Ercole, omai lasciati
Giuno gli sdegni antichi,
te con ogn'altro nume
oggi richiama al cielo,
tosto che i giochi suoi finisca in Delo
il biondo dio del lume.¹⁷
Tosto che porse il gran senato augusto
la corona di Roma
dell'austriaco Fernando¹⁸ a l'aurea chioma,
vedendo a la Virtù sicuro il trono,
le promiser li dèi, volto in ulivo
ogni guerrier alloro,
girar su ciel più mite il secol d'oro.¹⁹
Quindi lo stesso Giove
per sedar di Bellona²⁰ e l'ardor di guerra
chiama i numi a consiglio
Mercurio ed io, che son Taumanti,
per far gli dèi vaganti.
Impero
s'assicura
ar le labbia.
in ozio indegno,
era,²³
mondo



THAUMAS¹⁶

To the garden of Hesperides,¹⁰
there came, proved himself, and won such
a strong hero,¹¹ that, with much stupor,
I was seen with my club aside lying next
to the Po, and mixed into the choirs
of the river's nymphs, weaving garlands
for Ferdinand's helmet.¹²
Thus I had no place to show my generous
contempt,¹³ virtuous champion of the
oppressed world, terror of Lerna¹⁴ and
worthy of Juno's hatred.¹⁵

Hercules, having now forgotten Juno's old
resentment, the blonde god of light today
summons you to heaven, with all the other
gods, at the end of his games in Delos.¹⁷

As soon as the Augustan senate placed
the Roman crown over the golden head of
austrian Ferdinand,¹⁸ seeing the throne safe
in his virtuous hands, the gods promised to
turn his poetic fame into military glory,
and work for peace in the *siglo de oro*.¹⁹

Then Jupiter himself, to calm Bellona's²⁰
disarray, called the gods to sit in council.

Mercury and I, Thaumas, eternal messenger,
we came to lead the erring gods.

While Roman rule now guarantees itself
with imperial offspring, Italy²¹ in vain un-
leashes hatred, fury, and anger to quench its
thirst for honest blood.

That is why I don't care about Delos's
games;²² I come to the sky to make sure
the world no longer sees the laziness of
this unworthy soul.

CASTOR

I too ascend to heaven²³ because over
there, for the world

10 Impero d'occidente (in riferimento alle Esperidi).
11 Il governatore Caracena, reduce dalla vittoria di Casale.
12 Riferimento all'allestimento milanese dell'*Ercole effeminato* rappresentato pochi giorni prima; vedi Introduction, p. XXXII.
13 Formula comune nella letteratura cinque-seicentesca: il "generoso sdegno" è la furia per nobili cause.
14 Vedi *supra* nota 8.
15 Giunone, moglie di Giove, perseguitò Ercole perché nato dal tradimento del consorte con Alcmena, nota per la sua fedeltà (Giove dovette trasformarsi nel di lei marito per poterla sedurre).
16 Divinità marina qui introdotta per divulgar la nuova dell'incoronazione di Ferdinando IV d'Asburgo (1633–1654), eletto Re dei Romani il 31 maggio 1653, e incoronato il 18 giugno a Ratisbona.
17 Apollo, che nacque a Delo, dove si svolgono in suo onore i giochi Pitici, contesto della vicenda di *Orione*.
18 Ferdinando IV d'Asburgo.
19 Il "secol d'oro" è il *siglo de oro*, l'epoca di maggior prosperità della Spagna.
20 Dea della guerra nella mitologia romana.
21 Personificazione del sentimento, e soggetto della frase.
22 I giochi Pitici, cui sopra s'accennava.
23 Alla volta celeste, ovvero in cielo.

10 Western Empire.
11 The governor Caracena, returned from the victories at Casale.
12 Reference to the Milanese production of *Ercole effeminato* performed a few days earlier; see Introduction, p. XXXII.
13 Typical sixteenth- and seventeenth-century formula: the "generoso sdegno" ["generous contempt"] is the fury for noble causes.
14 See above note 8.
15 Juno, Jupiter's wife, persecuted Hercules because he was conceived at the time of her husband's affair with Alcmena, known for her faithfulness (Jupiter had to transform into her husband in order to seduce her).
16 He is a marine god introduced here to divulge the recent crowning of Ferdinand IV of Habsburg (1633–1654), elected King of the Romans on 31 May 1653, then crowned on 18 June in Regensburg.
17 Native island of Apollo ("blonde god"), where the Pythian Games in his honor take place, context of the plot of *Orione*.
18 Ferdinand IV of Habsburg.
19 The *siglo de oro* (the golden century), was the era of more prosperity for Spain.
20 Goddess of war.
21 Personification of the feeling, and subject of the sentence.
22 The Pythian Games, referred to above.
23 In the original "etra," ether.

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APPENDIX 5

(Libretto: see p. LXXV; Score: see p. 114)

Aria added in M in II.7, after v. 1100, replacing the Sinfonia at mm. 288–295

ORIONE

Tornami in seno, o core.
Ben promisi, s'io partiva,
di lasciarti in questa riva,
ma n'ebbe il Ciel pietà.
Più non si va
lungi de la cagion del nostro ardore.
Tornami in seno, o core.

Non fusti meco, o core.
Quand'io dissi di partire,
ch'ogni cor dovea morire,
meco l'alma non fu.
E ben sai tu
che soglia far a chi si parte Amore.
Non fusti meco, o core.

Andianne dunque, o core,
a veder le care luci
dove ognor mi riconduci.
Lito, mare ... no no!
Fuggir io vuo'
la memoria crudel d'un tal dolore.
Andianne dunque,

ORION

Come back to me, heart.
I had promised, had I left, to leave you on
this shore, but Heaven was merciful.
I will no longer go far from the reasons for
our ardor.

Come back to me, heart.
You weren't there with me, heart.
When I said I would leave, that every heart
should die, my soul was not there.
You know well what Cupid does to
those who leave.

You weren't there with me, heart.
Let me go, my heart, to see those lights
where you always take me:

a shore, the ocean. ... no!
I want to flee the painful memory of such
a tragedy.
Let me go, then, heart.

APPENDIX 6

(Libretto: see p. LXXVI; Score: see p. 117)
Sinfonia added in M at the beginning of II.10

APPENDIX 7

(Libretto: see p. LXXIX; Score: see p. 117)
Arietta a 2nd added in M at the end of III.14, after v. 1371

... il sentiero
... bondanza
... an di rose la sembianza,
... rose non son, fra le cui fronde
... mille serpi d'affanni Amor nasconde.

TITHONUS, AURORA

He who walks down the path of Cupid
steps on many thorns that resemble many
roses. Tough they are not roses midst those
branches Cupid hides thousands of worries.

APPENDIX 8

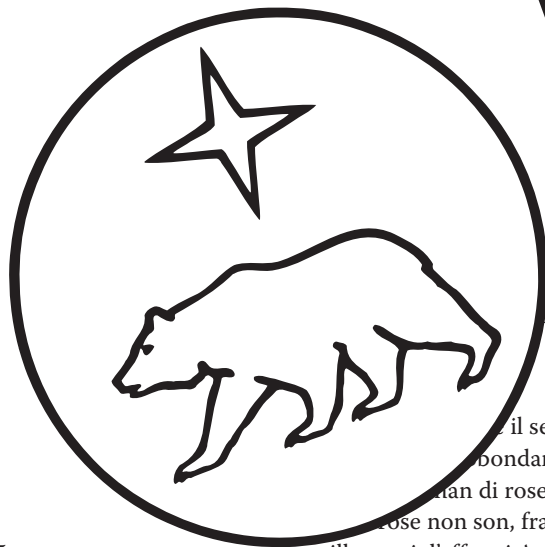
(Libretto: see p. LXXII; Score: see p. 120)
Sinfonia added in M at the end of III.2

APPENDIX 9

(Libretto: see pp. LXXIII and LXXVII; Score: see p. 120)
Sinfonia added in M at the end of III.4 and III.8

APPENDIX 10

(Libretto: see p. LXXVI; Score: see p. 120)
Sinfonia added in M at the end of III.6



APPENDIX 11

(Libretto: see p.LXXVIII; Score: see p.121)
Sinfonia added in M at the beginning of III.11

APPENDIX 12

(Libretto: see p.LXXX; Score: see p.121)
Recitative and aria added in M in III.12, replacing vv. 1801–1802

FILOTERO

Filotero, e tu non vai
a lanciarti in mezzo a l'onde?
A che tardo? e su le sponde
mi consiglio co' miei guai?
Filotero, e tu non vai?

Ma più cauto il piè s'arresta
ribellando al cor costante
che, già fatto di diamante,
va ne l'onde a farsi pietra.
Ma più cauto il piè s'arresta.

Troppo costa il far l'uom forte
che, per farsi eroe a noi, lo
debba ognor l'eroe giocondo
star ridendo in faccia a noi.
Troppo costa il far l'uom forte.

Virtù serve a la vita:
che il forte egl'è,
da sé,
l'alma s'arresta.
la vita.
mezzo al nuoto
non ha,
or veloce e leve.
e che sarà?
primi in Delo.
ora in cielo,
o fausta o bruna,
e di Fortuna.

FILOTERO

Philoterus, why don't you throw yourself
into the waves?
Why do I hesitate? And stay on the shore
pondering the dangers?
Philoterus, why do you not go?

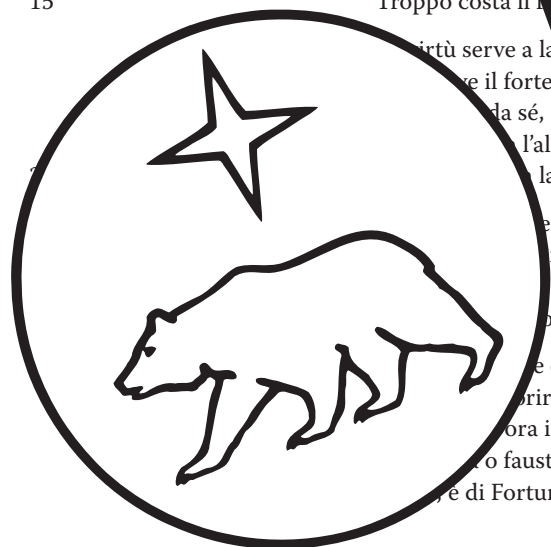
But my steps are more cautious, rebelling
against the heart, which, strong like a dia-
mond turns into stone among the waves.
But my steps are more cautious.

It takes too much to make a man stronger,
to make him a hero, the joyful hero always
has a laugh on his face.
It takes too much to make a man stronger.

Life needs virtue: he who is already
already strong and easy, he still
lacks exit.
Life needs virtue.

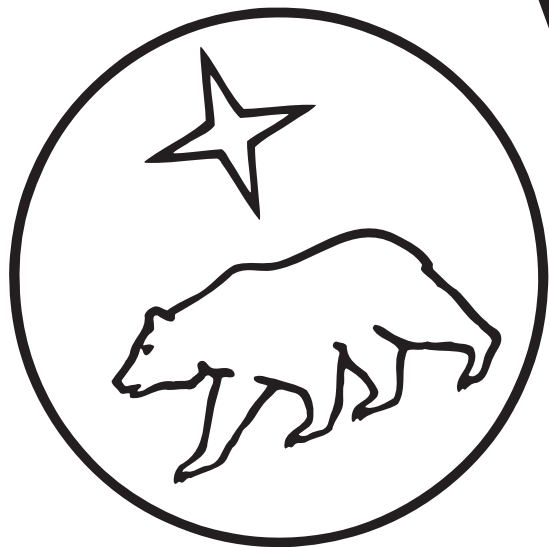
But I am so used to swimming that,
even if the ocean is in turmoil, in such
a short journey, fear will overtake me
quickly and smoothly.

Waves, I am coming: what will happen?
I don't want to die in Delos.
Let the hours run fast, whether
my life be happy or sad, Philoterus,
is up to Fortune.



Translation by Mattia Acetoso

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Funerary plaque with oil portrait of Francesco Melosio erected by his sister Cecilia in the Chapel of Sant'Antonio in the Cathedral of Città della Pieve in 1679, nine years after the death of the poet
 (with generous permission of the Administration of the Cathedral of Città della Pieve, photo by Paolo Valenti).
 [See Introduction, p. XIV]



Bärenreiter
 Leseprobe
 Sample page

Deo Optimo Maximo | Francisco Melosio *Iuris Vtriusque Doctor* |
 e Civitate Plebis, amoenissimis dotibus optimis moribus | et mora-
 libus virtutibus imbuto, vel exteris principibus charo, | cujus inge-
 nium in poesi supra fidem | in iurisprudencia et philosophia supra
 aetatem, | cui Innocentius X multa Status Ecclesiastici gubernia |
 plurima Alexander VII | summa Flavii cardinalis Chisii pontificis
 nepotis | benignitate patrocinate commisit, | qui variis peragrat

regionibus | omnium plausibus ubique locorum exceptus | tandem
 in patriam reversus | sacerdotii caractere insignitus | lapide in re-
 nibus conglobato | obiit, anno aetatis suae LXI | salutis MDCLXX
 die II Martii. | Ceciliae Melosiae sororis | amor et dolor | hoc tem-
 porarium in saxis | perenne in lacrymis | aeternum in corde mo-
 numentum | posuere anno Domini MDCLXXIX.

Francesco Melosio's preface to the libretto of "*Sidonio e Dorisbe*" (Venice: Surian, 1642), 8–11.
[See Introduction, p. XIV]

L'autore a chi legge

Io sperava quest'anno di farti vedere su le scene *L'Orione*, opera già compita, ma non ha potuto la spada d'un astro sì formidabile spaventar la mia contraria fortuna, né superar la malignità della mia stella. Chi doveva farlo rappresentare s'è scusato con la penuria del tempo, dandomi a conoscere la debolezza delle mie fatiche, oppresse colla brevità da un vecchio che non può nuocere solo colla longhezza. Ma io credo più tosto che un teatro avezzo a dar ricetta a le più sublimi deità del cielo, si sia [p. 9] sdegnato d'accogliere il povero Orione, che nacque dentro una sozza pelle dall'orina di tre dèi vagabondi. Comparirà forse un altr'anno e, purgato con una lunga quarantina l'appetato fetore della sua nascita, potrà ammettersi all'umano commercio.

La spiegatura del presente soggetto m'è stato ordinato qui in Venezia. Questo ti basti per argomento che non vi può esser cosa di buono, perché le muse malvolentieri obediscono, e, come vergini, è gran delitto il violentarle. L'ho tolto dall'*Adone* del Marino, e del canto degli *Errori* per metterlo in un dramma pieno d'operazioni, senza ch'io te l'avvisi, conoscerai da stesso che m'è premeditato dalla penuria in pochissimi giorni.

La musica e la pittura ricopriranno in qualche parte i miei difetti, ma vi sarà un bisogno della tua cortesia, o lettore, in

compatirli. Ti sarà facile il farlo, e senti come: se tu non vedi macchine, puoi dire che, essendo io sicurissimo della mia vergogna, ho stimato superfluo il machinarmela. Se comparisce una regina con poco nu- [p. 10] meroso corteggio, considera ch'ella è fuori del proprio regno e che deve forse andarsene incognita. Se ti spiace la povertà degli abiti, sovvenngati che ella è vedova e che non pensa ad altre pompe che a quelle della vendetta.

Sopra 'l tutto scusa la signora Antonina rappresentante la Dorisbe, la quale, ti giuro che, dubitando di non apparir temeraria, aveva risoluto di non calcar più la scena, in tempo che le più sublimi cantatrici del nostro secolo operano meraviglie, ma, rincoratasi colla considerazione che molte gradiscono, non meno i saluti di più palustri che di più canori ucelli, è mutato consiglio. La voce di questa virtuosa, ch'anni sono non poteva giungere all'orecchio senza offesa di cuore. Era ritenuta mortale, perché aveva in sé del delfino, o, che m'è creduto che Apollo, dio e della medicina e del canto, abbisognava di diminuirlo per beneficio del mondo come appunto si fa de' elefanti che, per renderli giovevoli, è necessario prepararli coi loro contrari.

Di me di' pure ciò che ti piagella. Ti basti a dirlo [p. 11] pere che io compongo in un modo capriccioso, e che non voglio obligarmi alla stretta osservanza delle regole, né vender la mia libertà per compararmi la tua di un buono imitatore.

addressed to Cardinal Flavio Chigi in the first edition of "*Poesie e prose*" of Francesco Melosio
(*Cosmopolis*: n.p., 1642), 3–4.
[See Introduction, p. XIV]

incipit

...ere d'esser nato di una patria in un tempio alla Fortuna, quanto non è facile di contradistinguere per amico intrinseco. Io, Francesco Melosio, autore di questi componimenti che con ossequio profondo consacro all'e«minenza» v«ostra». Sin dal tempo che visse quel celebre virtuoso feci diligenze esquisite per unire ciò ch'egli andava componendo, e più volte lo animai anco a permettere che le cose sue si pubblicassero alla luce: ma sempre invano, perché con sentimenti modestissimi mi replicò eterne le ripulse. Ora che resta in libertà del mio arbitrio di farne un dono al

mondo litterato, tolkerò v«ostra» e«minenza» colla solita sua benigna umanità [p. 4] ch'io la invochi a patrocinare questi componimenti medesimi, già che sono pur anche parti fecondi di un ingegno che ha vantato il titolo di suo beneficato servitore. Coll'offerta che faccio all'e«minenza» v«ostra» di questi fogli aggiungo l'ultima supplica, ed è che voglia degnarsi d'avere la bontà di benignamente riflettere a chi glieli consacra che con sentimenti riverentissimi si fa veder sottoscritto

di v«ostra» e«minenza» reverendiss«ima» umiliss«imo»,
divotiss«imo» ed obligatiss«imo» serv«itore»
Domenico Bambini.



*Preface of Domenico Bambini to the first edition of "Poesie e prose" of Francesco Melosio (Cosmopoli: n.p., 1672), 5–7.
[See Introduction, p. XV]*

Domenico Bambini a chi dovrà leggere

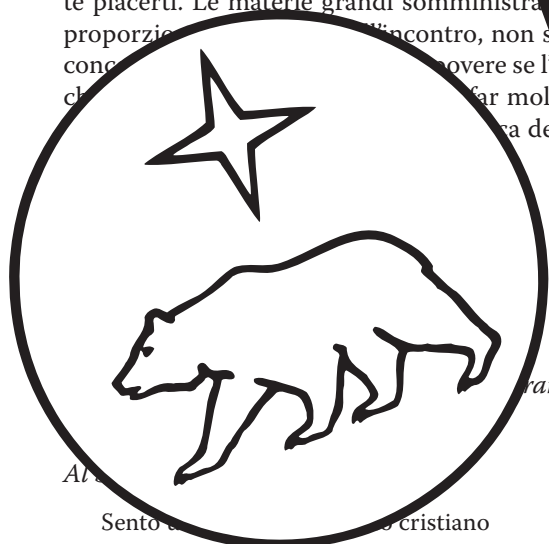
Prima che tu passi alla lettura di questo libro sta' meco, lettore cortese, per un solo momento, e poi sodisfati a tuo piacere. Già non potrai negarmi che il mondo non sia pieno oggimai di poesie, ma di molti componimenti poetici (toltono alcuni pochi) non si raccoglie per ordinario che una intessuta quantità di belle parole, perché ogni ingegno vuol tentare degli sforzi, ma discuoopre la debolezza nel tempo medesimo che procura di sollevarsi. Molti sanno anche esprimersi, tutti non vagliono a concepire pensieri nuovi, bizzarri e pellegrini. Quest'ultima qualità appartiene senza contradizione alcuna all'autore de' componimenti che ti presento. Non voglio però che questo solo requisito renda presso di te più plausibile il libro che ti offro. Il nudo suono delle parole si ferma solo nelle orecchie, ma l'esquisitezza de' sentimenti passa più avanti e s'introduce nella parte più sensibile dell'anima.

Vedrai sparso questo volume di mille amenità ed acutezze che non pungono ma solleticano, osservandosi in ogni con- [p. 6] cetto e quasi in ogni sillaba de' componimenti che in sé contiene il nome medesimo un tale temperamento d'ingegno e di stile, che io non dubito punto ch'una cosa così bene agiustata, facile e difficile, e nuova maniera di comporre, non sia per incomparabilmente piacerti. Le materie grandi somministrano all'ingegno motivi proporzionati all'incontro, non si sostengono che col concetto, e non si sa se l'ingegno non le arricchisca, o se l'ingegno non le arricchi. Ma far molto del niente, e si sa che non si può, e del sovrannaturale del

Io poi non ti ragiono delle qualità di questo grande ingegno, perché nelle opere sue medesime egli ti parlerà da sé, ed il più che te ne dicessi, sarebbe il meno che te ne potessi dire. Certo è che non mi è proibito di publicarti la buona mia sorte, la quale consiste in aver io avuta per molti anni la di lui confidenza strettissima, che mi fece prendere il pensiero di unire quel più che si è potuto ritrovare di questo insigne virtuoso. Un altro avrebbe forse dato alla luce quello che con giusto titolo si è tralasciato. Ciò che qui troverai è assolutamente buono, benché sia di differente bontà, [p. 7] essendo difficile non solo ma impossibile il distinguere l'inequalità dentro a' suoi scritti, avendo egli anche su le spine più aride fatti germogliare fiori soavissimi d'ingegno, e quando si è preso di farne il trapianto nel giardino fertilissimo della tua mensa.

Ti dono insomma, lettore, un libro pieno di delicatezze e di soavità, perché chi lo ha amato bene nella vita come nel nome, il mele. Onde per non più battermi, finisco, perché cominci tu a godere nel saputa lettura di questo libro medesimo che nuovamente ti presento.

Ma addio, ma piano, ch'io pur dove aver detto un non so che di più, cioè, alle solite parole "Fato", "Destino", "Cielo", "Paradiso", "Deità", e che so io. Se sei scaltro, come potresti considerare, saprai benissimo riflettere che queste parole di dire si usano per dare un qualche pezzo di componimento acciò non languisca. In ordine poi a qualche errato corso nella stampa, soffri tu con pazienza di menarle e di compatirle insieme, il che si può dire facilmente se vorrai considerare che in questo mondo niente vi è che se non porti qualche mancamento, e che solo Dio senza difetti.



Al

Sento che tu sei Cristiano
il falzetto cantar per eccellenza,
e, con due facce in una sol presenza,
parmi Giano novello un parmigiano.¹

Bravo di voce, ma poltron di mano,²
grida con tutti o con raggione o senza,
ma sempre nel coglion fa la cadenza,³
quando vuol far la parte del soprano.

Puzza di ghetto e di ruffian appesta,
fotte un ragazzo,⁴ ed è di foco pregno,⁵
onde per questo ha molto fume in testa.⁶

Se si tocca a parole, ei prende sdegno,
perché un corpo sacro è cosa onesta
toccarlo o con un ferro o con un legno.

*Francesco Melosio in the MS collection E-Mn [MS/2623], fol. 7r.
[See Introduction, p. XIV]*

- 1 The image of Janus (Latin two-faced god) is clearly inserted for the artifice of the repetition "parmi Giano" / "parmigiano" ["he looks like Janus to me" / "inhabitant of Parma"] but in the economy of this irreverent sonnet it only serves to sharpen the negative judgment by adding hypocrisy to the defects of the dedicatee.
- 2 "Poltron di mano" ["lazy by hand" (?)] could indicate general laziness, but the specific meaning of "di mano" is elusive.
- 3 "Nel coglion fa la cadenza" means "gives the impression of an idiot."
- 4 With "fotte un ragazzo" ["he fucks a boy"] the poet denounces Sacratì's pederasty, which, in addition to his reference to "far la parte del soprano" ["playing the soprano part"], not to mention his close relationship with Mattias de' Medici, describes a character of non-canonical sexuality.
- 5 This image could mean quick tempered as well as lecherous.
- 6 Accepted variant of the word "fumo" ["smoke"], the expression indicates one who is "very proud and haughty" ["molto superbo ed altiero", in Lorenzo Franciosini, *Vocabulario italiano e spagnuolo* (Rome: Stamperia della Regia Camera Apostolica, 1638), 451].

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*Terza rima by Francesco Melosio published posthumously in
 "Poesie e prose" (Cosmopoli: n. p., 1672), 161–64, in the section "Capitoli."
 [See Introduction, p. XVI]*

Nel medesimo soggetto

Al signor avvocato Pozzi mentr'era podagroso in letto.

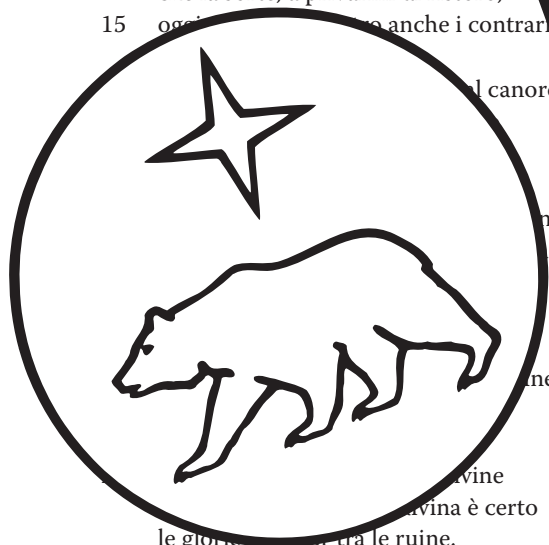
Mal gradito straniero e mal trattato,
 Pozzi, a' tuoi piè mi butto, e non è strano
 che si butti nel Pozzo un disperato.

5 Per me sinora ogni altro aiuto è vano;
 tu sol, che a correr impotente hai 'l piede,
 hai potente a soccorrere la mano.

Nega il Cavalli ai miei sudor' mercede,
 né mi fa donazion pur d'un quatrino,
 perché mi vuol d'ogni bisogno erede.

10 Già son privato del furor divino,
 che, a gir dietro a un Cavallo per danari,
 son fatto di poeta un vetturino.

Vivo Meloso ed ho gli spirti amari,
 che la sorte, a privarmi di ristoro,
 15 oggi m'ha dato anche i contrari.



al canoro,
 no,
 i,
 ne
 vine
 vina è certo
 le giorno tra le ruine.

Né mia viltà delle tue grazie incerto
 render mi può, che il proprio moto solo
 30 gli dèi muove a giovar, non l'altrui merto.

Or, mentre di pensier nemico stuolo
 m'assale intorno e vincermi presume,
 inalza tu la mia vittoria a volo.

Tu sei già d'eloquenza il vero nome,
 35 ed intorno al tuo piè puer fesse male,
 or che posar non può le inerte palle.

s'instar l'arcurio oggi ti cale,
 fu ancorà alla tua man s'ascriva,
 rima me stesso al mio color mortale.

40 Fa' che ad onta del tuo idolo sopravviva
 e prenda ogni tua legge e ogni tuo
 l'arcano e la tua legge privata.

ogni mio ben da lieve aiuto io spero:
 tu la penna il domanda, e dee l'aiuto
 45 ch'io domanda, la penna esser leggero.

Forse l'arcano del mio sogno acuto,
 tu te l'untasti, lo vedrai volare
 con non tuo Giove, Nettuno e Pluto,

e mirando i tuoi pregi a lui spiegare,
 50 fia che il gran Tebro il suo tributo ondoso
 brami al Pozzo portar, viepiù che al mare,

né sarà della terra angolo ascoso
 ai caldi rai del dio lucente e biondo,
 ove non porti il nome tuo fastoso
 55 per farsi eco di lui l'eco del mondo.

Diplomatic edition of the manuscript annotations on front and back guard-leaves of the libretto of *Orione* in I-LDEsormani [297/1].
[See Introduction, pp. XXX, XXXV]



(p. [8])

Soprastanti alle machine	
Sopra il cielo il sig. ^r Fran. ^{co} Castelli con un altro, et huomini	27
Sul palco il sig. ^r Fran. ^{co} Gallo con 12 per lo cortile, et 14 per li mari sono	26
Per le mutationi delle scene sotto il palco il sig. ^r Vismara con hom.	12
Per le machine sotto il palco il sig. ^r Hieronimo Rinaldi con ho	10
a £ 1 ss. 5 l'uno ⁷ sono	75
Al serraglio sopra il	Turri
il sig. ^r Pasta	
il sig. ^r Ceruto	
il sig. ^r Buon con bagno	
il sig. ^r Pos	
il sig. ^r Rere	

(p. 64)

Per l'intermedio	
Generale il Sig. ^r	Iosefo Brugnolo
Assistente Sig. ^{re}	Quinzani
Assistente	Giacomo Ant. ^o
Zanno Astuto	Aliprandi
Zanno ignorante	Lesma
Coviello	Staioro [?]
Policinella	Meananta [?]
Secreto [?]	Castiglione
Tartaglia	Ferrario

7 The *lira* equalled 20 *soldi*, so that 75 men at 25 *soldi* a piece (one *lira* plus five *soldi*) totals £ 93.75. If the four supervisors, the “other” [“l’altro”] man in the sky, and the one who is responsible for locking the *interscenio* are included, the total is 81 (in addition to the five prompters).

Fragment taken from the "Contesa dei numi" (Milan: Malatesta, 1653), the description of the tournament that concluded the Milanese Carnival of 1653. The passage that describes the contest between Mars and Pallas shows a stylistic similarity to the two prologues of Orione, and could thus be attributed to Antonio Franceschini.

[See Introduction, pp. XXVIII, XXXI]

MARTE

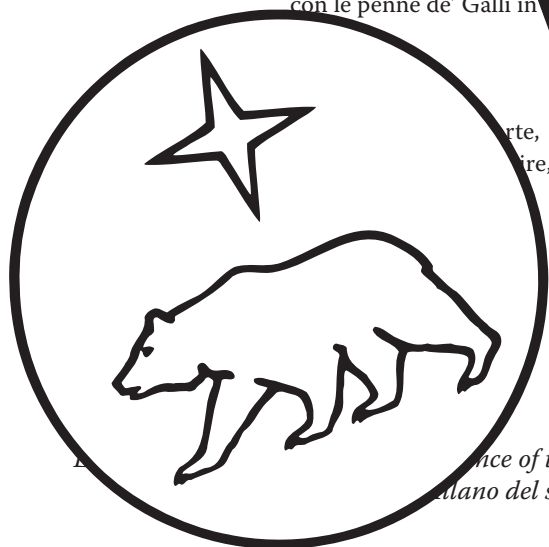
Qual senza fallo
del grand'austriaco Giove
l'aquila fa, se l'importuno Gallo
sui propri nidi a spennacchiar si muove;
sì, sì, parl'io del betico monarca
ch'ha comuni col sole i regni suoi,
ch'a par del sol raggi di gloria spande
e che sol d'ogni grande
che da la fredda Thile ai caldi Eoi
calchi soglio gemmato
a reprimer l'orgoglio ha eletto il Fato,
di cui sol può la Fama
con indefesse lingue altrui ridire
quanto colà lungo lo Scalde ha visto,
dove le squadre sue colme d'ardire
fan di galliche rocche immenso acquisto
e dove de' suoi gesti
ancorché resti sua memoria impressa
del belgico oceano in sulle rive
pure la Gloria istessa,
con le penne de' Galli in del l'acrive.

PALLADE

Sì sì, sì ardue imprese
per opra mia si fero
là nel gallico impero
dove il furor, l'ira, l'ardir, lo sdegno
cedono a quanto oprar l'arte e l'ingegno.
Ma chi, chi non ravvisa i vanti miei
sul catalano lido,
dove più fiate invano
tentò fugar l'audace Gallo infino
con guerrieri canto il re di Leone Ispano?
O come là l'invincibile Gallo
vedea il capo ibero
incalitrato gl'infuochi
del sole estivo e del gelato verno
col sangue in uno e coi sudori
al monarca europeo sanguigni allori?
Quel lauro in fronte al vincitore non langue
che s'innaffia col sangue
ancor langue e appunto
ende' guerrieri. E anche in Ciel già scritto
che vi vagittaro antenne e remi,
che fra gli artigli dell'augello invitt
dasse il gallo di Senna i casti estremi.
Di che
a Pallade e a Marte,
anza l'ardire a Marte
e a Marte
non il vanto si de'.

Coro di MARTE

Coro di PALLADE



Bärenreiter
Leseprobe
Sample page

10

Since these are fragmentary transcriptions, abbreviations are expanded silently, except for S«ua» E«ccellenza».
This report was erroneously inserted among the papers of 1654; according to the contents, it must refer to Carnival 1653.

a – 5 February 1653⁹

Qui si prepara una giostra con macchine di carri et invenzioni accompagnata da' musici per festeggiar i successi della ricuperazione di Barcellona e de' vantaggi avuti in Fiandra. Saranno due quadriglie, l'una guidata dal sig. marchese di Carazena, l'altra dal sig. don Giovanni Vasquez. La sera si farà un festino in Palazzo, dove pur saranno altre macchine e musiche.

b – 5 March 1653

S'è passata quest'ultima settimana di Carnevale assai allegramente, essendo stati i corsi assai copiosi di maschere e d'invenzioni, e fattisi molti festini, ma la chiusa è stata solennissima, essendosi fatta la

festa preparata dal sig. marchese governatore per i felici progressi della passata campagna dell'Armi Cattoliche, e S.E., benché non interamente netto della sua febbre, v'è intervenuto personalmente et operato con tanta bizzarria e brio che ha meritato l'applauso del popolo che con voci universali e lietissime gridò «Viva, viva il marchese di Carazena!»

La sera doppo la giostra si fece un festino in Palazzo che riuscì sontuosissimo e molto più regalato di quello che si fece con l'occasione del passaggio della maestà della regina; durò sino alle 7 ore e terminò con una colazione sì che ognuno se ne andò alle sue case soddisfattissimo; e la signora marchesa, benché per l'avanzata gravidanza potesse credersi che vi stesse con molto disagio, non abbandonò mai la festa.

⁸ Since these are fragmentary transcriptions, abbreviations are expanded silently, except for S«ua» E«ccellenza».

⁹ This report was erroneously inserted among the papers of 1654; according to the contents, it must refer to Carnival 1653.

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n – 21 January 1654

S'è dato principio al Carnevale, e le maggiori feste sono sinora i banchetti, solennità che in questo clima sono le più solite e riescono le più dilettevoli.

o – 4 February 1654

Così fannosi frequenti banchetti, e quasi ogni sera ci sono festini di ballo assai solenni, e in Palazzo se ne fece uno lunedì sera solennissimo che durò fino alle 7 della notte finendo in una copiosa colazione di confetture. Se ne faranno degli altri: si prepara una giostra in maschera e sarà, dicono, assai ricca. ... Si farà l'*Orione* cantato, la poesia del Melosi e la musica del Cavallo, e queste saranno le feste di questo Carnevale e contrassegni che questo paese non è morto affatto.

p – 11 February 1654

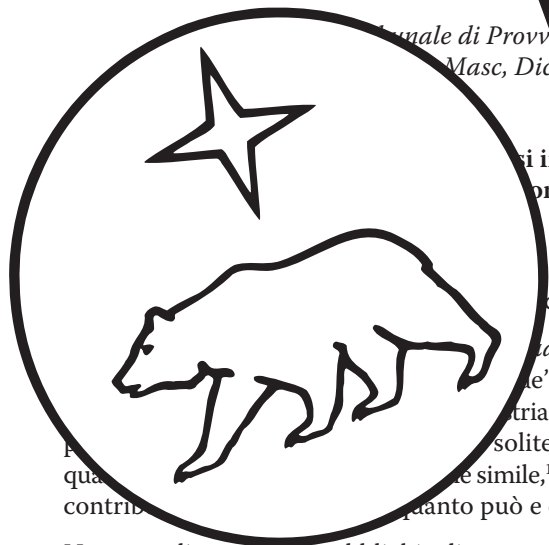
... sinora il Carnevale si passa allegramente con banchetti e festini e si chiuderà con una commedia in musica piena di macchine assai belle e ricchissima di scene.

q – 18 February 1654

... tutti gli affari più seri hanno ceduto il campo ai trattenimenti del Carnevale, il quale veramente s'è passato con maggior allegria e solennità di quanti io ne abbia veduti in questo paese. Si fece a Palazzo la commedia in musica, la quale per gl'apparati del teatro, la mutazione delle scene, la quantità delle macchine e per la ricchezza degli abiti, riuscì meravigliosa, ma la recitazione e la favola non corrispose. Oggi s'è fatta la giostra in maschera nel cortile del Palazzo Questa sera si fa il festino in corte e sarà sontuoso ...

r – 25 February 1654

Si fece il festino di ballo in Palazzo e riuscì bellissimo L'ultima sera del Carnevale si ballò in casa del sig. questor conte Carlo Archinto Danzò S.E. [il governatore] varie sorte di balli e tutti con estrema leggadira, e con questa festa si chiuse il Carnevale che s'è passato assai allegramente.



11

Hanno ordinato che si pubblichi editto con ordine di esporre per tre sere li lumi sopra le finestre per tutti li corsi e strade maestre della città.

L'istesse tre sere si esponghino per conto della città pignate de' fuochi artificati al interno della piazza de' Mercanti e sopra il campanille, facendo che li trombetta della città sonino dette tre sere sopra detto campanille e dove più parierà alli *infrascritti signori* che restono pregati a dare gli ordini perché il tutto si eseguisca, cioè li *signori* Federico Croce, Ottavio Piola e Teodoro Barbo.

Segnata Bossius vicarius Cardanus... [?], Teodoro Barbono, Giovanni Battista Croce, G. Gerolamo Parziza, Ottavio Piola, Federico Croce.

Editto per le allegrezze del re de' romani

Convenendo che al giubilo universale di questa città per la felicissima elezione del Re de' Romani si conformino le dimostrazioni possibili.

Li *signori* Giovanni Galeazzo Bosso vicario e Dodeci di Provisione della città di Milano comandono a tutti gli abitatori delle case quale rispondino con le finestre sopra li corsi e strade pubbliche di questa città, che per questa sera e le due seguenti esponghino ognuno lumi convenienti sopra le dette finestre, quali restino accesi dall'Ave Maria sino alle sei ore di notte sotto pena de' scudi venticinque per caduno contraventore.

Avertendo che per tal effetto saranno deputate persone che andranno osservando li mancamenti per potersi eseguire irremissibilmente la sudetta pena.

Dal tribunale di provisione a 6 giugno 1653.

Segnata il Vicario e Dodeci di Provisione della città di Milano — Substat Aloysius Pionnius.

10 Perhaps the title of Cardanus, not even decipherable in the signature at the bottom.

11 The reference is to the election of Ferdinand III, which took place in 1637.

Notta della spesa fatta per la città di Milano per l'esposizione de' fuochi in occasione della coronazione del Re de' Romani le tre sere delli 6, 7, 8 giugno 1653, per ordine delli illustrissimi signori Federico Croce, Teodoro Barbo ed Ottavio Piola, delegati dall'illustrissimo Tribunale di Provisione.

Prima a Donato Coppa artigliere, per pignate di fuoco artificiato n. 200, esposte fra tutte le dette sere, compreso però molte che si sono mutate perché durassero il tempo che conveniva, a ss. 25 l'una, stando che si sono fatte più grandi del solito £ 250 : —

Al sodetto per comete dozene n. 15 cioè sareseti mezzani a ss. 35 la dozana £ 26 : 5

Per altre dozene tre grosse £ 10 : 10

Per dozene n. 8 rase £ 2 : 8

Alli trombetti per rinfresco fra tutte tre le sere e compreso il pagamento delli quattro trombetti che hanno sonato oltre a quelli della città, in tutto £ 60 : —

E più per acqua di Marene e vino per gli uomini che hanno lavorato intorno al foco e sareseti in tutte tre le sere £ 13 : 10

A' duoi fachini che hanno lavorato ad accendere le pignate con scala grande portandola conforme al bisogno, anco per rimettere quelle che finivano £ 6 : —

A Bartolomeo Beggia per aver levato le storie del patrimonio ed aver li detti aggiutato ad accendere dette pignate ed assistito dette sere con un altro maestro £ 8 : —
[glossed in the margin:] Posto in uno suo conto a parte

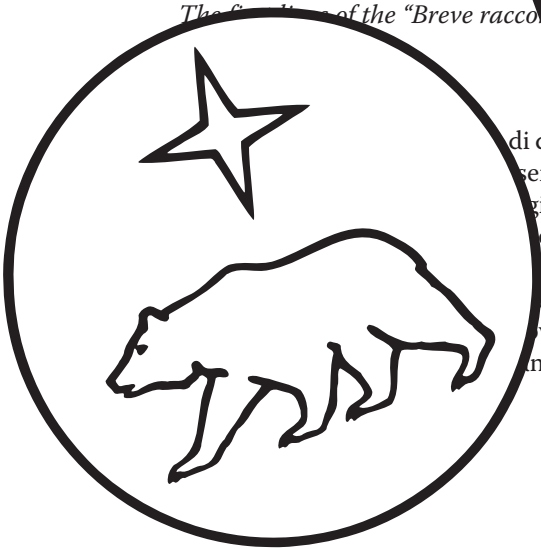
A quattro fachini che sono stati assistenti con le brente piene d'acqua dette tre sere per quello potesse occorrere £ 6 : —

E più per quattro torchie da vento poste sopra il campanille la seconda sera, tolte dal Vailate £ 10 : 16

E più per quattro torchie di cera, da lire 3 l'una, poste la terza sera sopra il campanille sono £ 12 e dedotto l'avanzo sono £ ss.
[glossed in the margin:] La cera s'è tolta dal fradegaro della città, al quale si è fatto il biglietto

1653. 16 giugno

Riferito che si essendisco li mandano dette somme che in tutto sono £ 385: 9.
Regista Bossius Federico Barbò.



The frontispiece of the “Breve racconto delle feste e giostra fattesi nelli ultimi giorni di Carnevale nel Regio Ducal Palazzo della città di Milano l'anno 1654” (Milan: n.p. 1654), 3.

[See Introduction pp. XXV and XXII]

di questi ultimi giorni di carnevale, essendo frequentata la passagione, come il solito, e con oltremodo lodevole quella nel Regio Teatro di questo chese governatore, che gli dare il giusto merito nel ni, con gran maestria e

gnificenza di macchine, varietà di scene e curiosi intermedii (e quella ancora dell'Enrico VIII) pur in musica più volte recitata nel medesimo Regio Ducal Palazzo, e con giostre, fra le quali essendo il più riguardevole quella che si fé mercordì nel gran cortile del medesimo palazzo, merita perciò un particolar racconto, il quale non dimeno nella strettezza del tempo riuscirà di gran lunga inferiore all'effetto, ma per appagare in parte la curiosità di chi non l'ha veduta non s'è voluto lasciare.



compositional process "a 2" for Steropes and Brontes has been written from senior) to the lower (b. c.), as the correction documents. [See Introduction, p. XXIV]

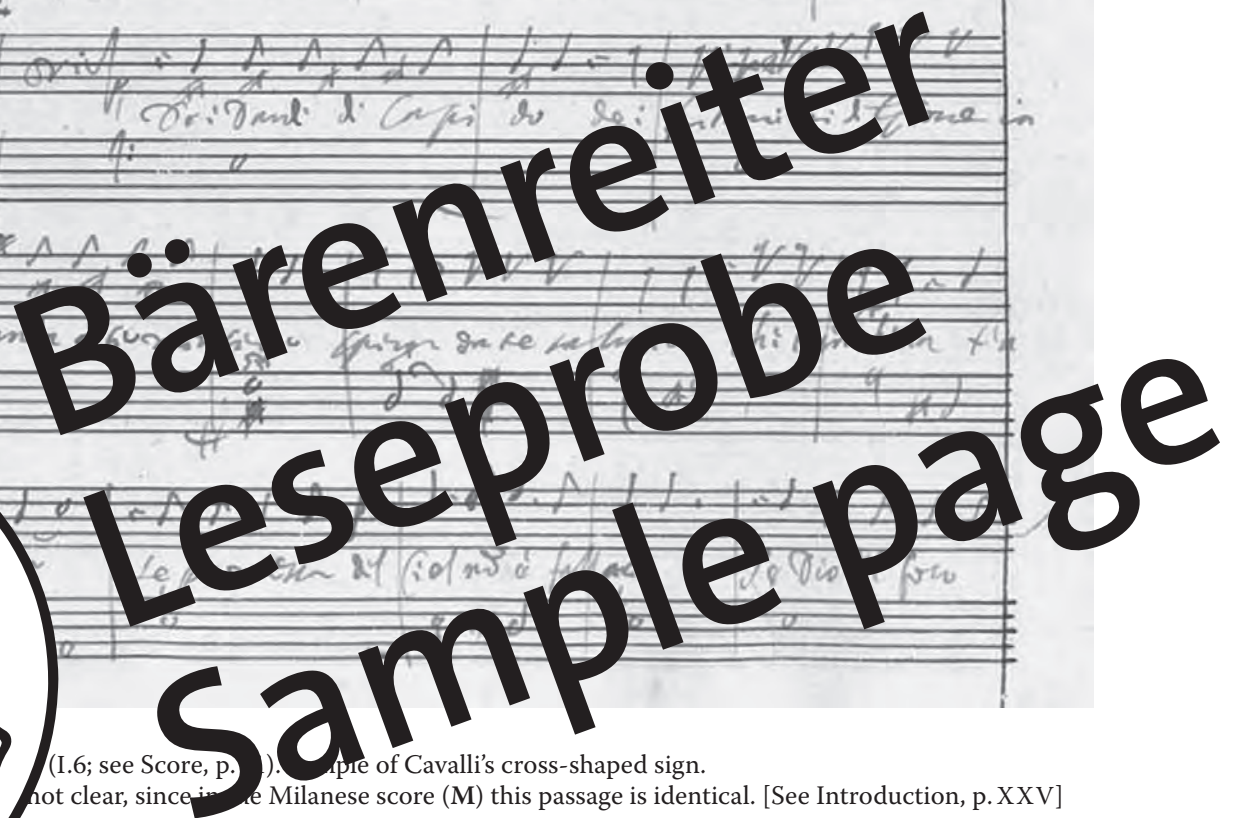
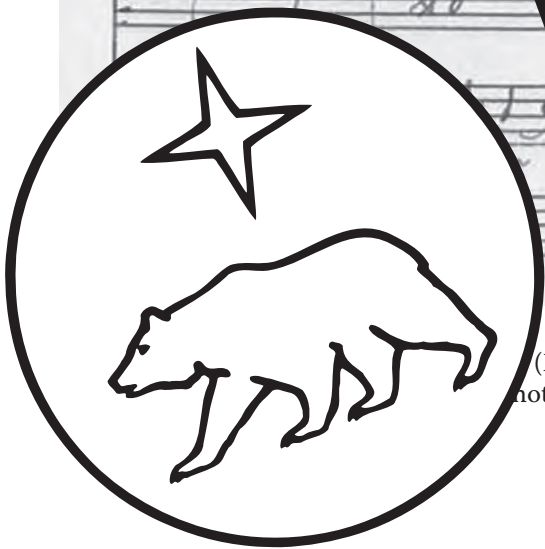
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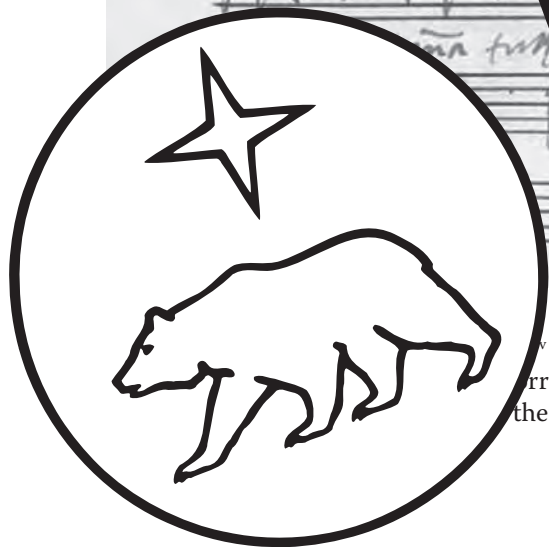
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(I.6; see Score, p. 10). Example of Cavalli's cross-shaped sign.
 not clear, since in the Milanese score (M) this passage is identical. [See Introduction, p. XXV]

(1.6; see Score, p. 10). Example of Cavalli's cross-shaped sign.
 Not clear, since in the Milanese score (**M**) this passage is identical. [See Introduction, p. XXV]



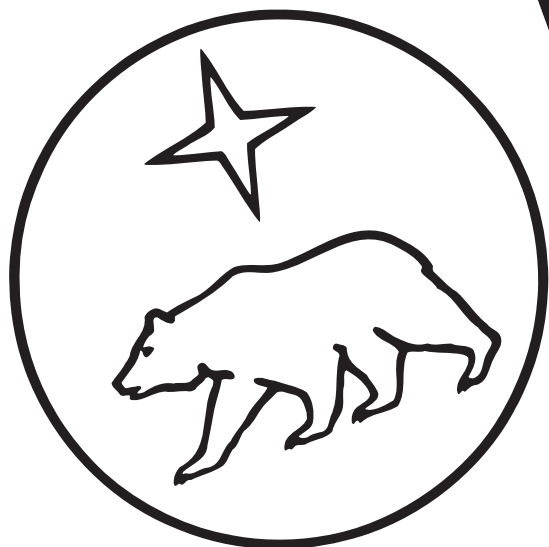
(II.4; see Score, p. 4). Sample of Cavalli's compositional process. Correcting the last measure of the sixth staff, the composer, realizing that the correction the copyist, rewrote the entire measure on the next staff. [See Introduction, p. XXIV]

Orione

Dramma per musica in Three Acts

Libretto by Francesco Melosio

First Performance: Mantua Teatro Regio, Carnival 1654



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Scena XI

<i>Con più felice sorte</i> (Diana, Prima Ninfa)	7
[Aria] <i>Che ne le selve</i> (Prima Ninfa)	7
[Aria] <i>Belle ninfe, aita, aita!</i> (Filotero)	8
<i>Ohimè, diva, nel mar ...</i> (Prima Ninfa, Seconda Ninfa; Diana)	8
[Aria] <i>S'un ch'in mar dimanda aita</i> (Seconda Ninfa)	9
<i>Ma si portan già ratti all'altra riva</i> (Diana, Prima Ninfa)	9
[Aria] <i>Seppur madre d'ador Posa petà.</i> (Diana)	10
<i>Ma più lunga di via</i> (Diana)	10
<i>Voi con silenzio piove</i> (Vulcano)	10
[Aria] <i>Troppo s'è dimorato</i> (Vulcano)	11
<i>In questo deserto</i> (Sterope, Vulcano)	11
A <i>maledetto sia 'l mestiero</i> (Sterope, Bronte)	11
<i>Alfin, come al Ciel piacque</i> (Amore, Sterope, Vulcano, Bronte)	11
<i>Coraggio, o mio signore</i> (Filotero, Orione)	11
[Aria] <i>Mi faccia Fortuna</i> (Filotero)	14
<i>In questa cieca via</i> (Filotero, Orione)	14
[Aria] <i>E già del mio seno</i> (Orione)	15
<i>e fonda in vanità di sogni.</i> (Filotero, Orione)	15
[A 3] <i>Dai colpi d'Amore ciascuno s'incanta</i> (Vulcano, Sterope, Bronte)	18
[Aria] <i>Questi nuovi aurati strali</i> (Amore)	19
<i>addormi, o mio fraschetta</i> (Amore, Amorette, Filotero, Orione)	19
[A 3] <i>Di Giove i fulmini</i> (Vulcano, Sterope, Bronte)	20
<i>il canto mi spaventa</i> (Orione, Filotero, Vulcano, Sterope, Bronte, Amore)	21
[Aria] <i>E chi mai l'crederà?</i> (Venere)	23
<i>Non ch'è me di veder non è permesso</i> (Venere)	24
O <i>luminoso arciero</i> (Orione, Venere, Filotero, Amore)	25
<i>Ferma, ascolta, Cupido</i> (Venere, Amore)	28
<i>A pena giungo in Delo, a pena al giorno</i> (Orione, Filotero)	32
A 2 <i>Sù ninfe, sù sù.</i> (Diana, Aurora)	34
[Aria a 2] <i>Gran nume di Delo</i> (Prima Ninfa, Seconda Ninfa; with [A 3] <i>Più nobil arciero ...</i> Diana, Aurora, Amore)	36
<i>Fermate, olà fermate.</i> (Diana, Aurora, Orione)	37
[A 2] <i>Ma qual sorte, o buona o rea</i> (Diana, Aurora)	41
<i>Da le paterne case</i> (Orione)	42

ATTO SECONDO

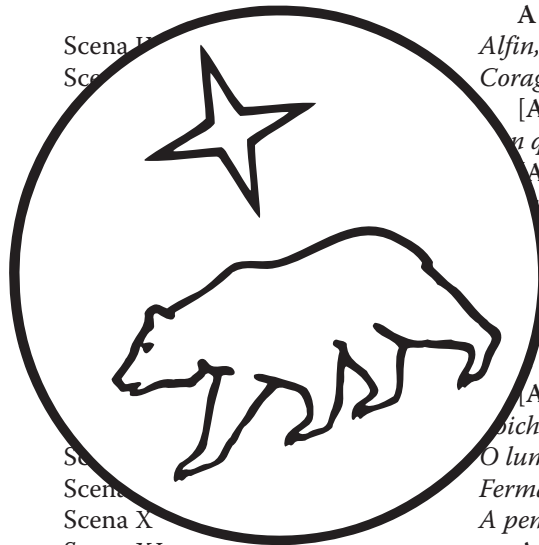
Scena I [*Spiaggia di Delo*]

Scena II

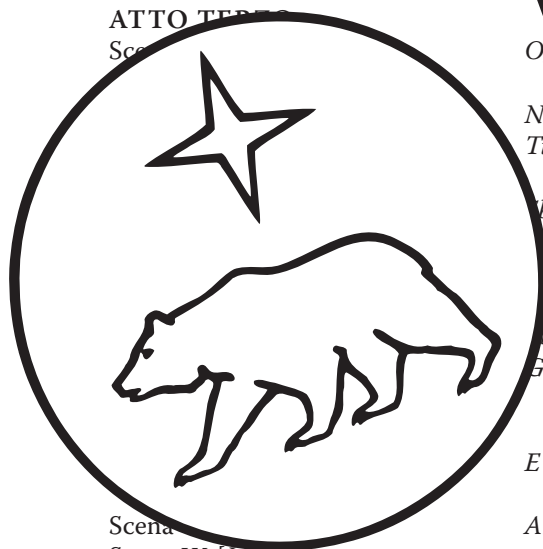
Scena III

Scena IV

<i>Mai non l'avrei creduto</i> (Venere)	45
<i>Più nobil arciero ...</i> (Amore, Venere)	46
[Aria] <i>Ora sì ch'io son contenta.</i> (Venere)	46
<i>Sì, ma i lacci e dove sono?</i> (Amore, Venere)	47
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<i>Amante di Diana e dell'Aurora!</i> (Prima Ninfa, Orione, Filotero)	48

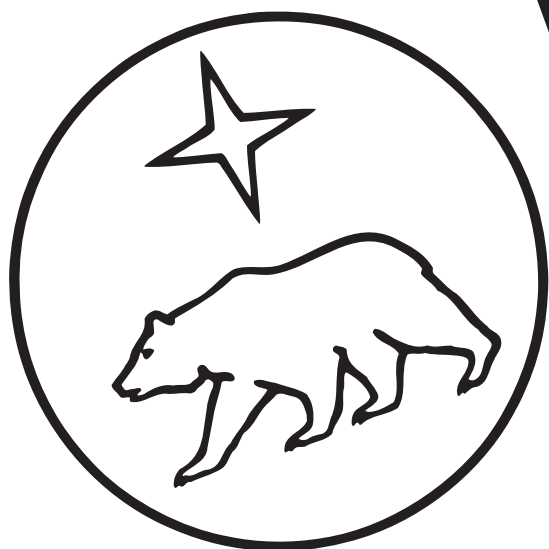


Scena V	[Aria a 2] <i>Se fiamma d'Amore</i> (Titone, Ninfa dell'Aurora)	50
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ATTO PRIMO

Scena I

[Spiaggia di Delo]

DIANA, PRIMA NINFA e SECONDA NINFA.

*
DIANA
Con più fe-li-ce sor - te, con suc-ces - si mi-glio - ri per noi già non po-tean dal-l'o-ri-en - tespun-

[Continuo]

6
-tar di que-sto gior - no i pri-mi al-bo - ri. Ve - de - ste - de - ste, mie se - gua - ci, di quan-te fe-re e

11
PRIMA NINFA
fa - to ne' miei sa-cra-ti per - ché fe-ti, e gli ar - chi? I da - ti
mai con sor-te per - gior ar-co non te - si; e que-sta man, che sem-pre il van-to d'in-fal-

22
-li-bil si gua-da - gna, og - gi non a-vria còl-to u - na mon - ta - - - gna.

28 [Aria]
Non t'ar-re - chi stu-por, dat - te-ne pa - ce, che ne le sel - ve con - tro le bel - ve por - ta il Ca - so i

* Prologue in M; see Appendix 1, pp. 105–112.

** The continuo figures derive from two musical sources, V and M, and they are not distinguished in the score. For further information, see the Critical Report.

33

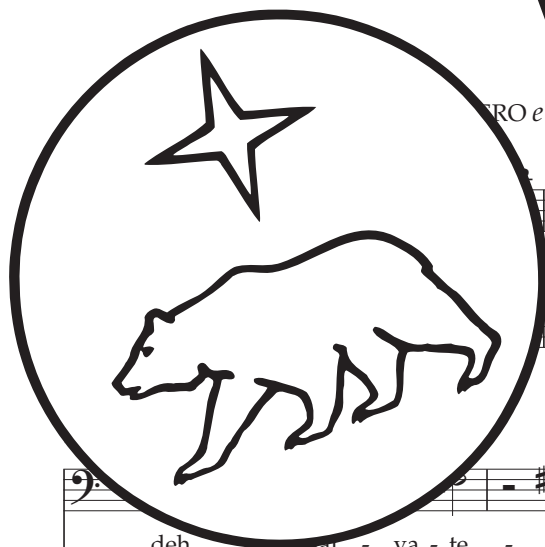
dar-di a vo - - lo, né mai, mai, mai sen-za di lui va pre-da al - cu - na. Lo scoc - car

38

è del - la ma - no, il fe - rir del - la For - tu - na.

43

Lo scoc - car è del - la ma - no, il fe - rir del - la For - tu - na.



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deh, deh, sal - va - te - ci la vi - ta! Bel - le nin - fe, a - i - ta, a - i - ta, a - i - ta, a - i - ta...

4

23

PRIMA NINFA
Ohi - mè, ohi - mè, di - va, nel mar ...

SECONDA NINFA
Ohi - mè, ohi - mè, di - va, nel mar ...

DIANA
Che mar, che mar? che di - va? Te - me - ra - rie che se - te! A gen - te i -

6

28 DIANA PRIMA NINFA

- gnu - da voi l'o-rec-chio pie - ga - te, voi lo sguar-do vol - ge - te? Io non li ve-do al cer - to,

32 DIANA

che con am-be le ma-ni, per non ve-der - li, il vol-to m'ho co-per - to. Giu-ro al Ciel che se qua vol-go-no il nuo - to,

37

pria che l'o-sce-no og-get-to mi con - ta - mi - ni - l'oc - ci, do' che con-tro di lor si ten - da o - g - gar - no, o-m-dar-do si scoc-chi.

41

- sa, on quan-to è stra-na que-sta - n - stra Di - a - na!

41

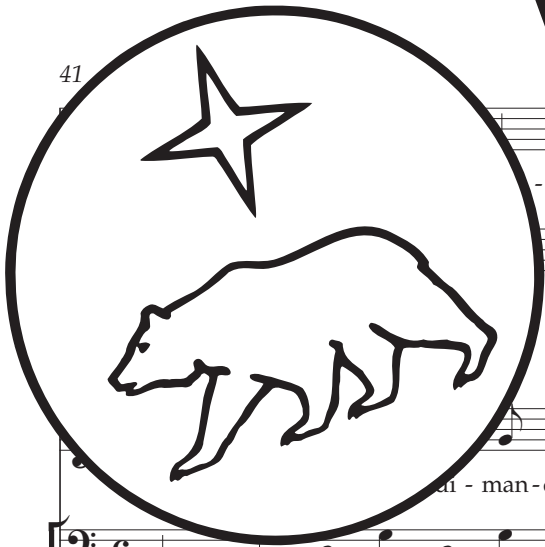
ai - man-da a - i - ta ri - mi - rar né men si può, a - scol - tar né men si

48

de', noi stia-mo fre - sche a fé, a — fé, noi stia-mo fre - sche a fé, a — fé.

55 DIANA

Ma si por-tan già rat - ti al-l'al-tra spon - da. Que - sti, s'io non m'in-gan-no, son no - ta - to - ri e -



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5

[Aria]

vo-stro pa-ra-gon io sem-bro a - la - to. Trop-po, trop - po s'è di-mo - ra - to lun-gi, lun - gi dal-la fu - ci - -

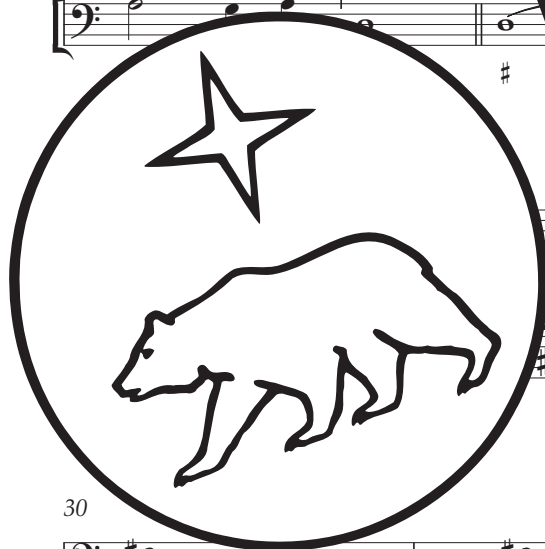
11

-na. Chi no - bil de - si - o nel pet - to non ha, ver la fa - ti - ca più che for - mi - ca le - to, len - to,

20

STEROPE

len - to sen va. L'ue-ro d'fe-to - so la-scia-ci, la-scia-per-sie-à star in ri-po-so, che con



VULCANO

ne - re-m-po - i - nel'ua - to la vo - ri. E chi tra tan - to,

30

fa - bro sa - rà dei ful - mi-ni di Gio - ve? Chi for-ni - rà di stra - li più d'un ce - le - ste ar - cie - ro?

A 2

35

STEROPE

Ma - le-det-to sia'l me-stie-ro e co-lui che lo tro - vò, s'un mo-men-to di ri - po-so e di con-ten-to mai,

BRONTE

Ma - le-det - to sia'l me-stie-ro e co-lui che lo tro-vò, s'un mo-men-to di ri-po-so e di con-ten-to

39

mai, mai, mai, mai go - de-re vi si può. Ma - le - det-to sia 'l me-stie-ro e co - lui, e co-lui che lo tro - vò.

mai, mai, mai, mai go - de-re vi si può. Ma - le-det - to sia 'l me-stie-ro e co-lui, co-lui che lo tro - vò.

Sinfonia

44

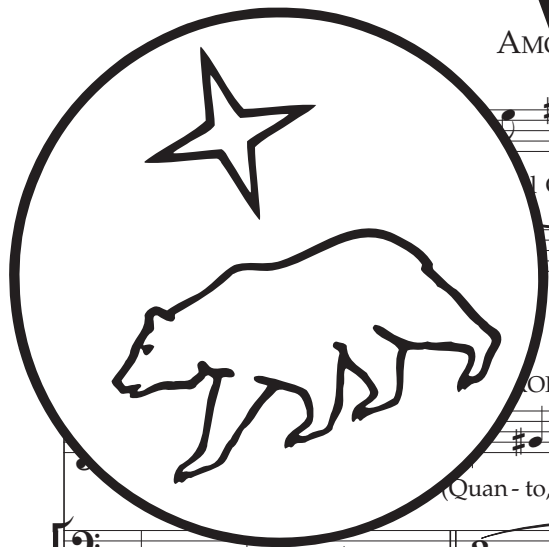
[Violino I]

[Violino II]

[Continuo]

Scena IV

AMORE che scende a volo. VULCANO, PROPE e BRONTE.



Il Ciel p - c - que, do-po lun-go cer-car-ti in p - a - n - co, zop-p - nu-me del fo - co, ti

PROPE

(Quan-to, quan-to è su-per-bo A-mo - re: di chia-mar-lo per pa - dre e - gli ha ros - so - re.)

10 VULCANO

E tu so - lo non sa - i ch'og-gi i nu-mi del cie - lo ven - gon con Fe-bo a fe-steg-giar in De - lo?

15 AMORE

Ciò sa-per non cu - r'i-o, che d'al-tr'ar-co le glo-rie ce-le-brar non vuo' mai se non del mi - o. Qui per al-tro non

21

ven-ni che per pren - der da te nuo-ve sa-et - te: già vuo-ta ho la fa-re-tra, né d'al-tro che di fa-ce ar-ma-to io

[A 2]

25 STEROPE

Ma-le-det-to sia 'l me - stie - ro e co-lui, e co - lui che lo tro - vò.

vo. Ma - le-det - to sia 'l me-stie-ro e co-lui, co - lui che lo tro - vò. Ver - ra fu - ci - ra a - an - to io co' Ci-clo-pi

30 VULCANO

mie - i e ben - ché stan - chi, stan - che es - si, per da - ti nuo - vi stra - li su l'in - cu - ra - to - re

Ma tu di nuo - vo ar -

40 VULCANO

-ma - to van-ne to-sto a fe - rir lun-gi di qua, né fu - ne-star, ti pre - go, al dio del lu - me, co -

44 AMORE

-m'è pur tuo co - stu - me, co - sì fe - sto - so di. Trop-pe cu - re ti pi - gli: A - mor non vuol con - si - gli.



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55

ORIONE

-sfi - da, di - sfi - da pur tu; di - ven - ti u - no sco - glio, s'io v'en - tro mai più. Fe - li - ce, fe - li - ce

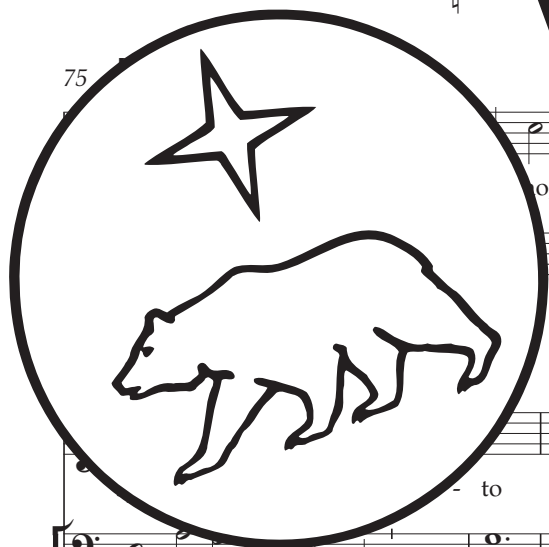
63

te, cui non con - ten - de il Fa - to va - gheg - giar que - sto suo - lo ch'al più lu - ci - do dio por - se la

67

cu - na. Io, se mi - rar pel - los - so, - co lo ac - cio ri - ve - ren - to al - m - no. 3 4 3

75



o, già den - tro il mio se - no, già den - tro il mio se - no pa - scer la

- to a col - mar - mi di gio - - - - ia e di con -

96

- ten - - - - - to.

110

FILOTERO

ORIONE

Spe - me fon - da - ta in va - ni - tà di so - gni. Fu vi - si - on, non so - gno, che, ve - nu - ta dal Ciel, men - tir non può.

115 FILOTERO

ORIONE

E co-me ha vi-si - on chi non ha vi - sta? Cer - to ca-pir nol so. Men - tre pre - da del son - no in sul mat-

6 7 6 #

120

-ti - no me ne gia-ce-va in Chi - o, nu-me del ciel vi - d'i-o che qua ve-nir mi con-sigliò re-pen-te, o - ve in vir-tù del

125

FILOTERO ORIONE

di-vin fo-co a-vre-i rac-qui-sta-to, rac-qui-sta-to la tu-a a-gi-oc - chi mie - Del fo-co? Sì, sì.

130

ORIONE

a fat-to po-co a ra-sciu - gar-ci i pan-ni. Ah, sem-per l'am-pio car fo-sti mia scor-ta,

FILOTERO

ter-ra an - gu-sta, né di-spe-rar, che 'l Ciel mai non men-ti-sce. An-dian-ne, an-dian-ne. Do-ve?

140

ORIONE

FILOTERO

A cer-car la ve-du-ta de-i - tà. Me-glio sa-ria cer-car la ca-ri-tà. Par-mi la stra-na co-sa che non s'in-con-tri al-

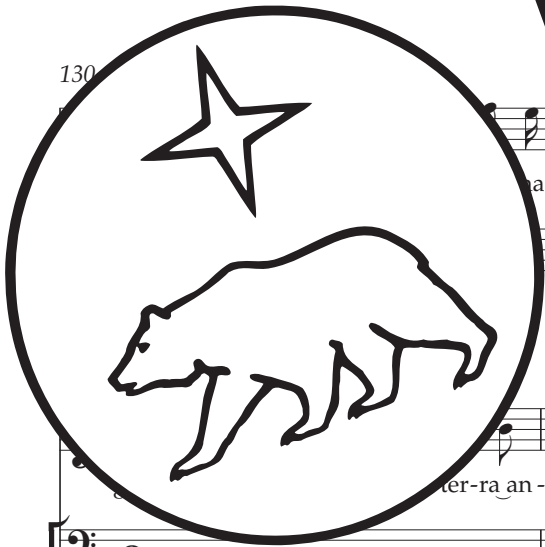
4 3

145

ORIONE

-cu-no e per un pra-to d'er be e fio-ri a-dor-no al-tra be - stia che noi non va-da at-tor-no. È sa-cro que-sto

6 4 3



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150

lo-co, né lo cal-can gia - mai pian-te fe - ri - ne, an-zi par che de-vo - to e ri - ve - ren - te pre-mer-lo an-co il mio

4 3

157

FILOTERO

pie - de og - gi pa - ven - te. Ma la tua re-ni-ten - za è ti-mor di ca-der, non ri-ve-

4 3

161

[Rumore d'incudini in lontananza]

ORIONE FILOTERO ORIONE FILOTERO

- ren - za. Ta - ci. Che c'è, che c'è? Di ri - r - co - so fer - ho qual - che suo - no in - Io nul - la, nul - la

6

166

ORIONE FILOTERO

- so. Non sen - ti? No, il De - s - no er - né m'ac - cop - te - co vuol che sia

Ma, ma già sen - to, già veg - gio, si - gnor, si - gnor, qua t'av - vi - ci - na,

#

177

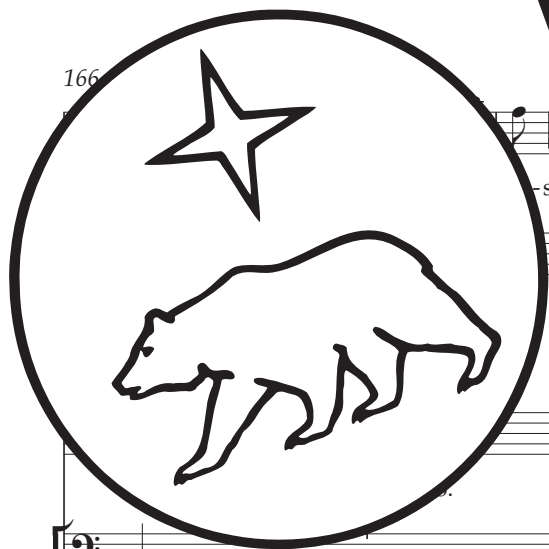
ORIONE

veg - gio, s'io non m'in - gan - no, di Vul - can la fu - ci - na. E co - me in que - ste par - ti, s'e - gli in Len - no ha la

182

FILOTERO

reg - gia e non in De - lo? Non so, non so co - me si si - a, ch'io non m'in - ten - do di ge - o - gra - fi - a.



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[Aria]

AMORE

35

Que-sti nuo-vi au-ra - ti stra-li, che già cru-di, già mor - ta - li su la co-te an-cor raf - fi - no, a por-

39

-tar no-vel-le pal-me di gran - d'al-me, tut-to lie-to io li de - sti - no, a por - tar no-vel-le pal-me di gran-

43

-d'al-me, tut-to lie-to io li de - sti-no, tut-to, tut-to lie - to tut-to lie-to li de - sti - no.

49

fa ma-l-e dot-ta, in gi-rar - cò sta ro-ta! Chè sì, che sì. Non

56

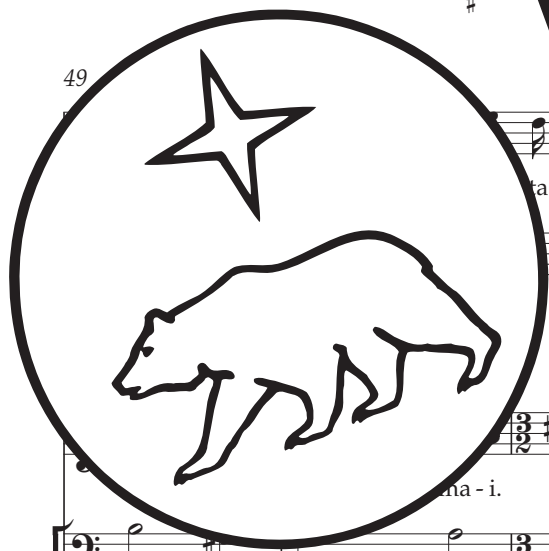
ma-i. Un che ser - ve ad A - mor non dor-me ma - i. Oh po-ve-ro O-ri-

61

-o-ne, le tue per-du-te lu-ci og-gi spe-ri d'a-ver qui ri-tro-va-te, ed io vi scor-go A-mo-re per cui ti fur ca-va-te.

67

S'A-mor là den-tro stas - si, mo-viam, mo-viam lun-gi di qui ve-lo-ci i pas-si. No, no, no, no,



Bärenreiter
Leseprobe
Sample page

se-gui-mi pu-re: s'ha da sa-nar-ti il fo-co, ben può gio-var-ti A-mo-re, di cui for-se non v'è fo-co mag-gio-re.

A 3

STEROPE

Di Gio-ve i - ra-to i ful-mi-ni son man-co or - ri - bi - li, son più sof - fri - bi - li, giun-gon più tar - di.

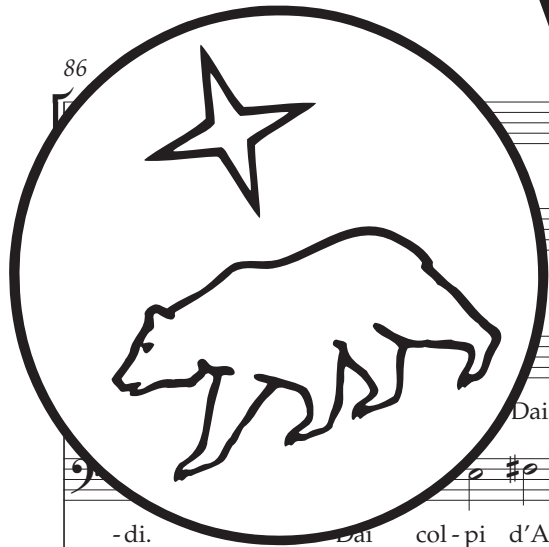
BRONTE

Di Gio-ve i - ra-to i ful-mi-ni son man-co or - ri - bi - li, son più sof - fri - bi - li, giun-gon più tar -

VULCANO

Di Gio-ve i - ra-to i ful-mi-ni son man-co or - ri - bi - li, son più sof - fri - bi - li, giun-gon più tar -

Di Gio-ve i - ra-to i ful-mi-ni son man-co or - ri - bi - li, son più sof - fri - bi - li, giun-gon più tar -



Dai col - pi, dai col - pi d'A - mo - re cia - scu - no si guar - di.

-di. Dai col - pi d'A - mo - re, dai col - pi d'A - mo - re cia - scu - no si guar - di.

-di. Dai col - pi d'A - mo - re, d'A - mo - re, dai col - pi d'A - mo - re cia - scu - no si guar - di.

-di. Dai col - pi d'A - mo - re, d'A - mo - re, dai col - pi d'A - mo - re cia - scu - no si guar - di.

106 ORIONE FILOTERO

Quel can-to mi spa - ven-ta. Ohi-bò, non sa - i ch'A-mor en-tra per gl'oc-chi e tu non gli ha-i? Sù,

110

sù, l'an-ti-co ar-dir l'al-ma ri-pren-da: pre - ga, sup-pli-ca A - mo - re ch'og-gi gl'oc-chi ti ren - da, de le scia-gu-re

115 ORIONE FILOTERO

tue mos-so a pie - tà. A-mor mi non pò, ar-mi non tuò quel ch'ei non ha. Don-de l'ar-can t'ap-pres-sa, ch'al

120 ORIONE [A Vult]

an-di mi la ca-ri - ta-de al zop-po. ch' del-la dea d'A-mor

125 ORIONE

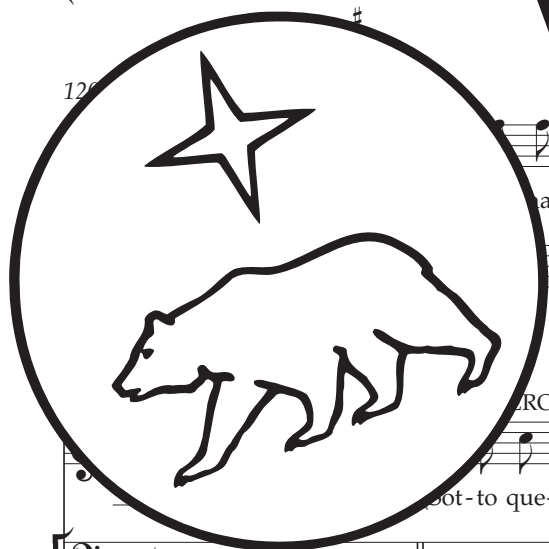
bot-to que-sto sa-lu-to vi s'in - ten-de cor-nu-to.) ...dei dar-di di Cu - pi - do, dei

130

ful-mi-ni di Gio-ve in-du - stre fa-bro, di-man-da a te mer - ce-de, spe-ra da te sa - lu - te chi t'in - chi-na t'a-

137

- do-ra, e non ti ve - de. Se pro-mes-sa del Ciel non è fal - la - ce, se dio del fo-co se - i, tu, tu il-lu-mi-nar



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185

ORIONE FILOTERO ORIONE

tuoi squar-ci de l'om-bre il ve - lo. An-dian-ne, Fi-lo - te - ro. An-dian-ne pu - re. Oh,

#6 #

190

FILOTERO

oh for - tu - na - to, for - tu - na - to di. S'un cie - co il cie - co gui - da, vo-glia il Ciel, vo-glia il

#

196 [V. I] Sinfonia

[V. II]

[Tutti parton]

Scena VI
[Presso il tempio d'Apollo]
VENIRE vestita da vecchia.

mai, e chi mai lo cre-de - rà? Que - ste ne-glet-te spo - glie, que - sto ru-go-so vol - to,

[Continuo]

7 6 #

9

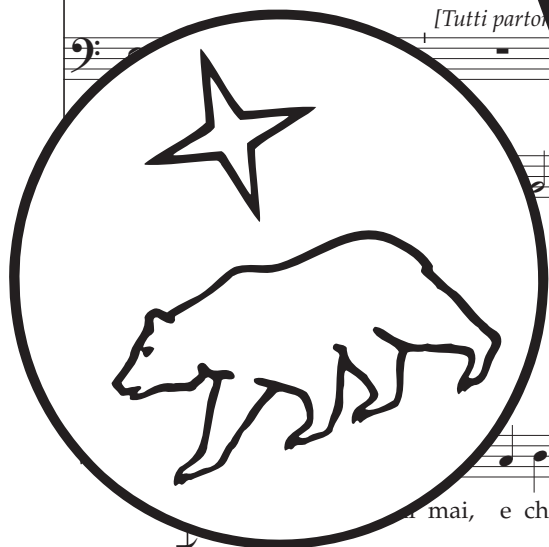
que - sto ca-nu-to cri - ne a - scon - don, a - scon - don la più bel - la de - i - tà. E chi mai, e chi mai lo cre-de-

6 7 6

17

-rà? E chi mai, e chi mai lo cre-de - rà?

#



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27

Poi-ch'a me di ve-der non è per-mes-so nel mio ve-ro sem-bian-te il dì fe-sti-vo del Sol ch'ho in o-dio tan-to,

32

Musical score for the song 'Cu-ri-o-so de - si-o ne la don-na e che non'. The score is written for voice and piano. The voice part is in 3/4 time, and the piano part is in 3/4 time. The lyrics are: 'sot - to men-ti-to a-spet - to, a suo di - spet - to pur lo ve - drò. Cu-ri-o-so de - si-o ne la don-na e che non'. The score includes a large watermark 'inter' across the bottom.

38

può, s'og-gi-an-ch'i-o, ben-ché d'a, tu - - - sa-er-rà do, er-ran - do, e tu - - -

45

con ta pe-rò chi pen-si ch'a ri-ve-dà vu- ca no-ua ri con- ca il ma-ri-tal af-

59

[S'aprono le porte del tempio d'Apollo]

vec - chio con - sor - te. Ma del tem - pio del So - le si dis - ser - ran le por - te. Oh _____ quan - te fa - ci

67

ar-do-no a lui su l'a-ra, quan-ti spi-ran d'in-tor-no a-ra-bi fu-mi! Gio-ve non v'è per nul-la. Ah po-tes-

73

-s'i - o tut-te o-scu-rar le glo - rie di que-sto au-to-re de-gl'ol-trag-gi mie-i, co-me lie - ta il fa - re - i.

78

Ma vuo' per o-ra star-mi in di-spar-te ad os-ser - var di qua e poi ba-sta. Chi sa, chi sa...

Scena VIII

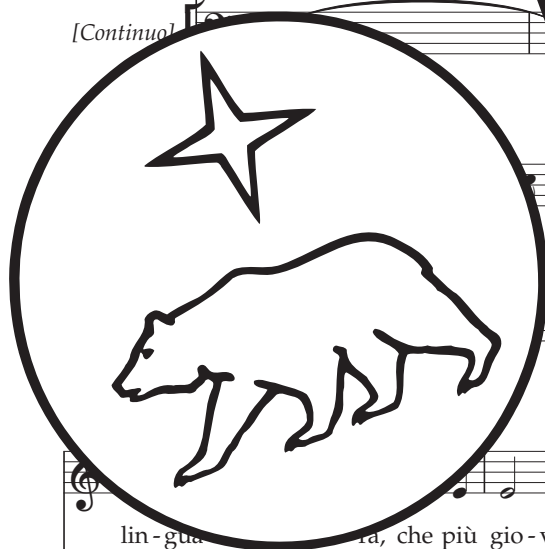
ORIONE, FILOTERO, AMORE *dentro il tempio*, VENERE *in disparte*.

ORIONE

O lu-mi-no-so ar-di-mento, che qua-drel-la di rai dal cie-lo ar-den-ti con-ti l'om-bre no - cen - ti, be-

[Continuo]

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do a-spet-to se ne fug-gon ru-l-e e lan-gi in nu-be-ra-bi-li di stel - le,... Men-ti,

lin-gua ra, che più gio-va e più ri-splen-de la mia stel-la e la mia sfe-ra. Men-ti, lin-gua lu-sin-ghie-ra.

19 ORIONE

Deh_ pie - to - so di-sgom-bra da que-st'oc-chi do-len - ti da ce-ci - tà ca-li-gi-no-sa l'om - bra.

25

VENERE [*Vede Amore nel tempio.*]

(So - gno, sen-to o va - neg-gio? A-mor nel tem-pio? E per un cie-co le pre-ghie-re? Ah_ pri-ma cie-ca re-

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63

VENERE

(Chi fia co-stui?) (Di nuo-vo u-dim - mi?)

ORIONE

FILOTERO

-tà gli al - ti por - ten - ti. Non so... ...non so qual nel mio se-no io mi

69

AMORE

sen-ta mag-gio-re, o di-let-to, o stu-po - re. Un fa-mo-so guer-rie-ro del-l'a - ro - ant-pe-ri-ma-ner non do-

75

FILOTERO

-ve-a per più lun - ga sta-gio-ne in ce - ta - si re - a. Un fa-mo-so guer-rie-ro del-l'a - ro - ant-pe-ri-ma-ner non do-

AMORE

morgl'uo-mi-ni ac - ce - chi - mi - re - in So - tol-ga la vi - sta? Io me ne rie-do a

6 #6

raf-fi-na - to Tu, s'io ti fui già scor-ta ad im-pe-trar la so-spi-ra - ta lu - ce, fa' tu pa-le-se al mon - do che pie-

91

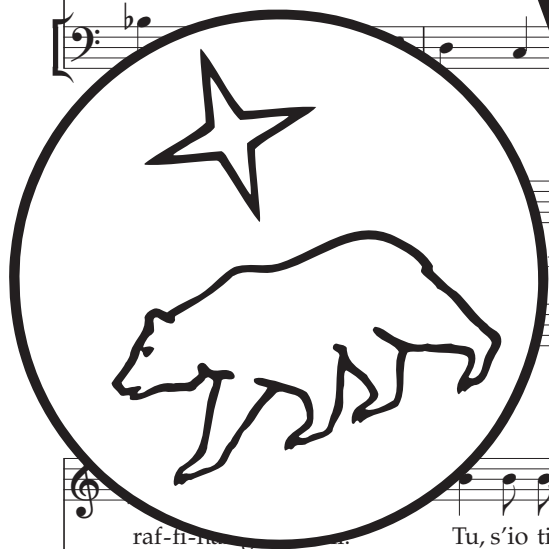
-ta - de in A - mor non fu mai mor - ta, che pie - ta - de in A - mor non fu, non fu, che pie - ta - de in A - mor non fu

101

VENERE

ORIONE

mai mor - ta. (Bel - la pie - ta - de a fé ch'al ne - mi - co è d'o - nor, d'ol - trag - gio a me.) Giu - ro per la tua



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107

[Orione e Filotero partono]

VENERE

fa - ce, che tra' mor - ta - li e - sal - te - rò tuoi pre - gi, tuo ser - vo e tuo se - gua - ce. In - fe - li - ce, non sa, non

7 6 #

114

sa che se - gua - ce d'A - mor mai... non go - drà, che se - gua - ce d'A - mor, che se - gua - ce d'A - mor mai... non go - drà.

Scena IX

VENERE e AMORE.

VENERE

Fer - ma, a - scol - ta, u - na do, ar - cie - ro on - ni - po - te - re. A - go - na - oc - chi, do - ma - tor de - gli

IC

Cu - pi - d (Ei - gli - a - per me - se - rie - o) A - mor, an - ch'è - gli, a le lu -

AMORE

VENERE

- sin - ghe a le lu - sin - ghe... ce - de.) Chi sei tu che mi chia - mi? U - n' in - fe - li - ce.

16

AMORE

VENERE

Ta - le sem - pre sa - rà don - na di brut - to vol - to e vec - chia e - tà. Ma che bra - mi da me? Ch' a - scol - ti

20

AMORE

VENERE

AMORE

VENERE

so - lo le mie giu - ste que - re - le. Con - tro di me? Non già. Con - tro di cui? D' un in - gra - to mio fi - glio.

25 AMORE VENERE AMORE VENERE AMORE

E che far ti pos-s'i-o? Dar-mi con-si-glio. Al-l'o-ra-col di Fe - bo... (Ei m'ha chia-ri-to.) ...que-sti chie-der si

31 VENERE

den-no, ch'A-mor non ha gia-mai con-si-glio o sen-no. Ch'io di-sa-cer-bi al-me-no il mio do-lo-re col nar - rar-lo sop-por -

37

-ta, che pie - ta - de in A - mor non se - è or - che pie - ta - de in A - mor non sem - pre, non

45 AMORE

A - mor non sem - pr'è mor - ta. Di' to sto, e sto par - ti. Ben-ché

VENERE

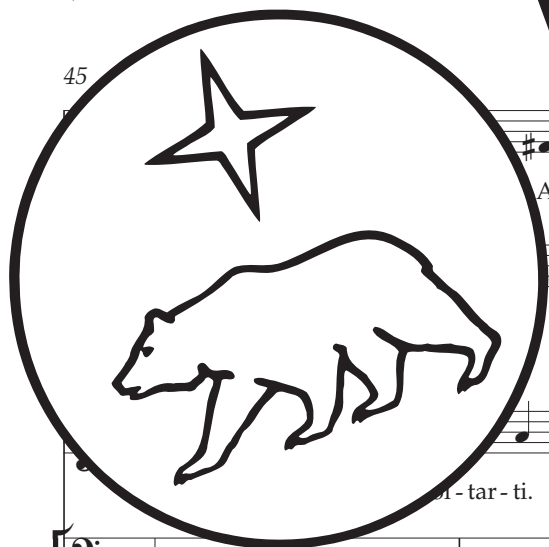
mi - tar - ti. Un mio fi-glio, ah che dis - si? un an-gue, un mo-stro, qual a pun-to sei tu

58

d'an-ni e di vol-to, non pa-go an-cor di mil-le of-fe-se e mil-le ch'ho già per lui sof-fer-te, og-gi tut-to è ri-vol-to d'un mio ne-

63

- mi - co a ce - le-brar gl'o-no - ri. A lui cre - de, a lui ser-ve, e de la



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97

-no. Or mi pren-da s'el-la può, or mi pren-da s'el-la può: ha pas - sa - to la mer - la, la mer - la il Po.

107

VENERE AMORE

(Ei mi bef-feg-gia an-co - ra?) E'l mio sde-gno non te-mi? Un in-no-cen-te di che vuoi che pa-ven-te?

111

VENERE AMORE VENERE

Sem-pre chi fug-ge è re-o. Mi spes - so s'è - vo. E ne-gar-mi o-se-ra-i che ti te-ni d'A-pol-lo og-gi non

116

AMORE

ni-stro ser-vo. Or ve-di se t'in - gan - ti. So'l de-sio d' ma-reg-giar sue gio-ie

VENERE AMORE

to i van-ni. Fol-le è ben chi ti cre - de. Ma-dre, dam-mi pur fe - de.

128

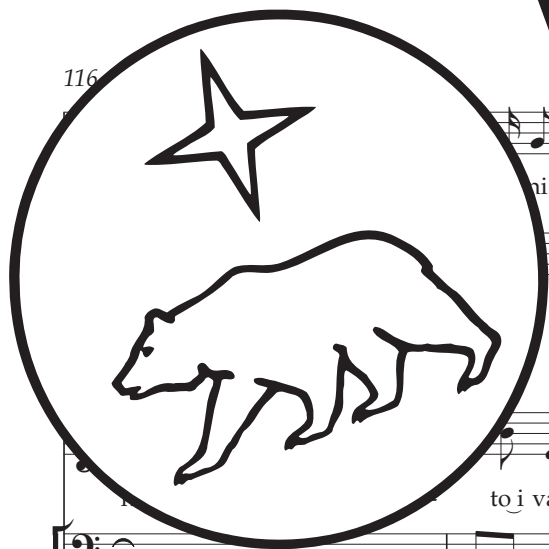
VENERE AMORE

Chi me ne fa si - cu - ra? Per te stes-sa, per Gio-ve, per l'ar-co e per la fa - ce, A - mor tel giu - ra.

134

VENERE

Se ciò fa-rai, di nuo-vi au-ra-ti lac-ci ti pro-met - to a-dor-nar gl'o-me-ri e'l fron - te, e di can-giar per sem - pre



Bärenreiter
Leseprobe
Sample page

139 AMORE VENERE

l'i-ra in af-fet-to e le mi-nac-ce in vez-zi. Di nuo-vo il giu-ro. E ta-ce-rai tra tan-to ch'io ce-la - ta m'ag-

146 AMORE VENERE AMORE [Partono entrambi]

-gi-ri qui d'in-tor-no sot-to men-ti-to man-to? Nul-la, nul-la mai ne di - rò. Pla-ca-ta io par-to. Ed io con-ten-to vo.

Scena X

ORIONE e FILOTERO

FILOTERO

ORIONE

A pe-na giun-go in ve-lo, a pe-na al gior-no ri - a-per-te ho le - ch' a par-ti-mi non - si-gli? Te-mo nuo-vi pe-

[Continuo]

spe - ro.

Trop-po vi-le è il tuo ti-mo - re.

Trop-po ar-di-ta è la tua spe - me.

6

7

[b]

6

4

3

11

Non è uom chi non ha co - re.

Tu che pa-ven-ti?

Non è sag-gio chi non te-me.

Ma tu che spe-ri al-fin?

16

FILOTERO

Ch'a sì lie - ti suc-ces - si (d'u-scir dal ma-re il - le-so, di rac-qui-star le lu-ci, d'a-ver pie-to-so A-mo-re) non se-gua al-fin

21

ORIONE

qual-che si - ni-stro e-ven - to che si can-gia la sor - te in un mo-men - to. Tu sem-pre il mal t'au -

24

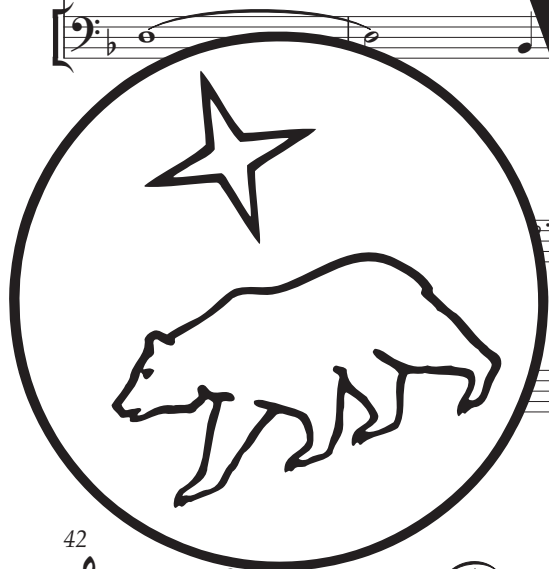
FILOTERO

- gu - ri. Tu sem-pre il ben ti so-gni, e non di-scer - ni ch'il tuo be-ne mi-glior è il far ri - tor - no a le na-tie con-

28

FILOTERO

- tra-de, e là go-der de' be-ni tu - ter - ti. An-drò, ver-rai, go-me-ro. quan-do, quan-do?



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42

FILOTERO

ORIONE

dol-ce, dol-ce di-mo - ra. An-zi mo-le-sta, che ci tie-ne in vi - gi-lia un dì di fe-sta. Ce-der, ce-der a pun-t'io

49

ORIONE

sen - to le mem-br'a la stan-chez-za e gl'oc-chi, e gl'oc - chi al son - no. E vo-glio qui ri-po-

FILOTERO
Ei non m'in-ten - de.

4 6

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11

-cro al So - le, si spen-da in ca - ro - - le, si do-ni a la dan - za, che
- van - za, sa-cro al So - le, si do-ni a la dan-za, si do-ni a la dan - za,

23

tar - da-si, tar - da-si più? Sù nin - fe, sù nin - fe, sù nin - fe, sù sù. Ma man - ve - lo - -
che tar - da-si più? Sù nin - fe, sù nin - fe, sù sù.

34

DIANA

ra - le - an - te - si - ci - ol - - ga - le - u - ci, di fe - can -
te, di fe - - - - - bo si can - te. Sù

54

Sinfonia

[V. I]

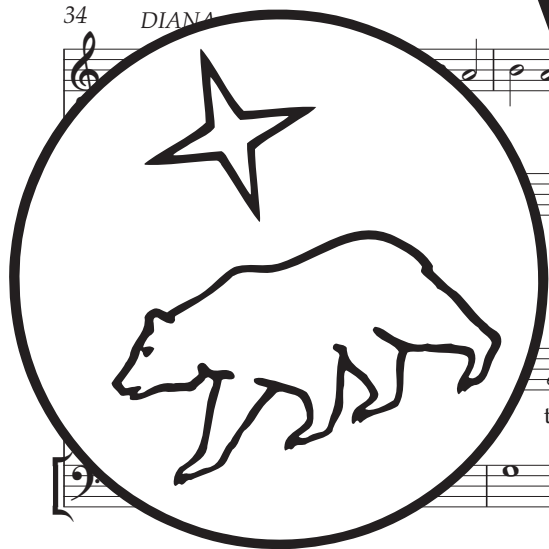
[V. II]

DIANA

nin - fe, sù nin - fe, sù nin - fe, sù sù.

AURORA

Sù nin - fe, sù nin - fe, sù sù.



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[Aria a 2]

66 PRIMA NINFA

Gran nu - me di De - - lo, splen - dor de - gli dè - - i, bel -

77

-l'a - stro fe - con - do tu so - lo tu se - i e l'oc - chio del Cie - lo e'l co - re del mon - -

[A 3]

85 DIANA

Più no - bil ar - cie - ro di Fe - bo no no, no no, no no

AURORA

Più no - bil ar - cie - ro di Fe - bo no no, no no,

PRE

AMORE

(No non re - ro!) (D'A - no - re!) Ma per - che

Silfonia

[V. I]

[V. II]

DIANA

no, no no, no no che non v'è.

AURORA

no no, no no che non v'è.

109

SECONDA NINFA

Tu cin - to d'al - lo - ro, tu cin - to d'al - lo - ro sei mu - si - co nu - me, tu fon - te del



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123

[A 3]

DIANA

Più no-bil ar - cie - ro di Fe-bo il Ciel, il Ciel non ha,

AURORA

Più no-bil ar - cie - ro di Fe-bo il Ciel non ha,

SECONDA NINFA

AMORE

lu - me, tu pa-dre de l'o-ro, tu vi-ta del mon - do. (D'A - mo-re!) (Or

137

[V. I]

Sinfonia

DIANA

Ciel, il Ciel non ha.

Amore scoc...

(Or or or or si ve-d)

Fer-ma-te, o-là fer-ma-te. Re-sti mu-ta la lin-gua. Nu-me dal ciel di-

AURORA

Ta-ce-te, o-là ta - ce-te. Im-mo-to il pie-de. Nu-me dal ciel di-

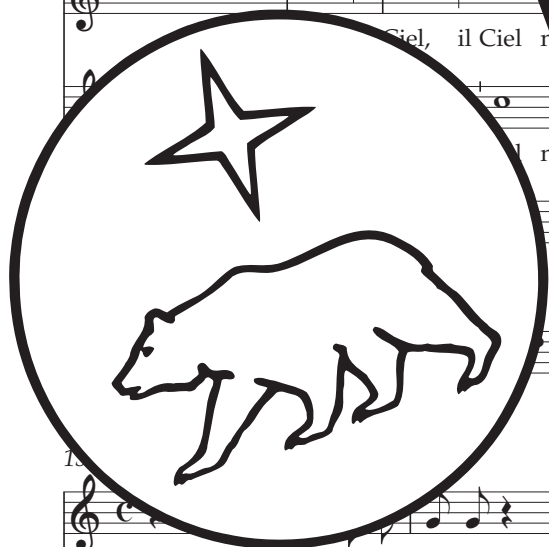
#6

160

- sce-so co-là dor-mir dor-mir si ve - de. (Ma qual sen-t'io di - let - to in ri-mi-rar quel vol - to?)

- sce-so co-là dor-mir si ve - de.

7 6



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201 ORIONE *[Sempre in sogno]*

7 #6

208 DIANA



214 AURORA



223

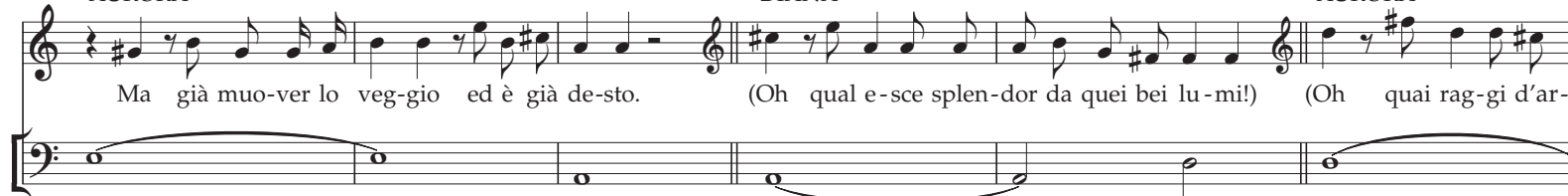
*[Orione si sveglia]*

4 3

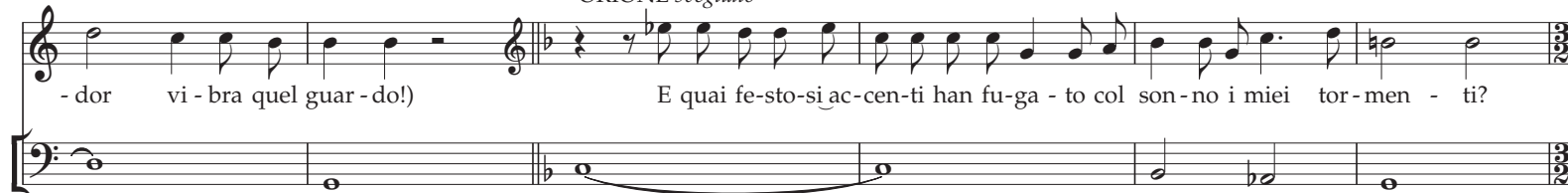
232 AURORA

DIANA

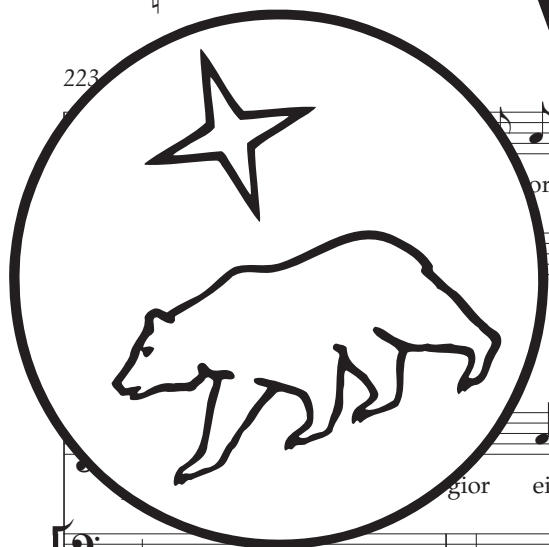
AURORA



238

ORIONE *svegliato*

6



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244

Vi rin - gra - zio, vi rin - gra - zio, o bel - le, o bel - le, non so, non so se don - ne o di - ve.

254

DIANA

Di-ve, di-ve noi sia-mo, e del tuo duol pie-to - se, pie-to - se, del tuo duol pie - to - se.

AURORA

Di-ve, di-ve noi sia-mo, e del tuo duol pie - to - se, pie - to - se, del tuo duol, tuo duol pie - to - se.

262

ORIONE

Vi co - no - sco, vi co - no - sco e v'a - do - ro. E quel bel li-gna stel-la pie-to-se og-gi mi

[La sveglia anche Filotero]

FILOTERO

e la so - rel - la? Mi se-ro me, che veg - gio, sfor-tu-na-to O-ri-

-o - ri - no le don-ne an-cor chia-ri - to? Per va-gheg-giar le bel - le tu già per-de-sti gl'oc-chi, un

280

ORIONE

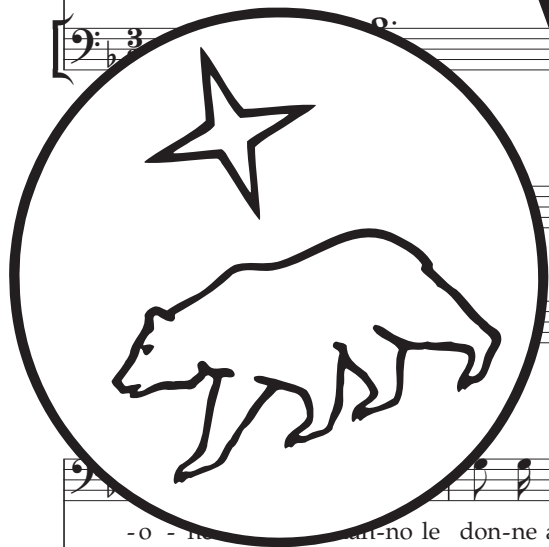
gior-no, un gior-no al fin vi la-sce-rai la pel - le. Ta-ci, ta-ci in-sen-sa-to! Non pro-vo-car di-ve ce-le-sti a

285

DIANA

ORIONE

sde-gno. E chi fia mai co - stu - i che sì li-be-ro par-la e ti ri-pren - de? Un mio fi - do se -



Bärenreiter
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289 FILOTERO

- gua - ce. An-zi con più ra - gio-ne, se cie-co io ti gui - da - i, più che se-gua-ce tuo, son tuo gui-do - ne.

293 DIANA

Ma chi sei tu che trai dor-men - do, dor-men-do sì lie - to di?

AURORA

Ma chi sei tu che trai dor-men-do sì lie - to di?

ORIONE

O - ri - o - ne sa - i - o, a

299 ORIONE

ve-de tre nu-mi del cie-già da-to in do - no: la re-tri-ce an-a fu d'un uc-ci-so to-ro - si - d

lu-ce u - s - to van-ti pe-gi - to-re Mer-cu-rio, il som-mo Gio-ve, e del va-st'o-ce-



312 FILOTERO

- an l'al - to mo - to - re. E sen-z'es-ser bu-giar-do, per - ch'è-gli ha più d'un pa-dre, gli si può dir ba-star-do.

318 [A 2] DIANA

Ma qual sor-te, o buo-na o re - a, giun-ger poi, giun-ger poi t'ha fat-to qui? Dil-lo deh, dil-lo,

AURORA

Ma qual sor-te, o buo-na o re - a, giun-ger poi t'ha fat-to qui? Dil-lo deh, dil-lo, dil - lo,

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363 ORIONE

vi - ta? (Qua-si eb-bi-a dir - gli'mi - a'). Per ce-le - ste con - si - glio, e sen-za re-mi e pro-ra ma non sen - za pe-

4 (#)3

368

-ri-glio, siam giun-ti poi qui do-ve il Sol s'a-do - ra. Ed ei nel tem-pio su - o, col suo splen - do re il-lu-mi-na - to

6

373

DIANA

AURORA

FILOTIRO

Che pie - t - ar-tir og - gi di

Per-ciò ri-tor-no or siam per fa - re a - t - ne ca - se

Non si de - e, non si de - e, non si può!

In co-sì lie-to gior-no? Non si de - e, non si de - e, non si può!

Giu-sto co-sì. E per-ché no? Che bel-lo in-tri-go!

6

383 DIANA

A pro-le de-gli dè - i, qual O-ri-on tu se-i, d'A-pol-lo, il mio ger-man, l'au - rea ma-gio - ne of-fre de-gno ri-

6



Bärenreiter
Leseprobe
Sample page

388 DIANA

-cet - - to. (Ma più de-gno il mio pet - - to.)

AURORA [A Diana]

Can-gia, can-gia pen-sie - ro! non li-ce a te, che

4 [b]3

393

AURORA

DIANA [Ad Aurora]

sei la ca-sta de - a, con - dur-re al pro-prio al-ber-go u - no stra-nie-ro. Oh con-gi-gio pro-to so! A te, a

4 #

399

FILOTERO

hai ma - ri - to ge-lo - ro. (Con-te - se-ro tre dèe già pe-an-zi-n-e

ORIONE

se-gui-rò ser - ven - do. E poi-ché'l Fa - to di due di-ve del

b [b]

409

ciel m'of-fre i fa - vo - ri, spia-ce-mi che for - ma-to io non sia con due al - me e con due cuo - ri.

b

415

DIANA [Alle ninfe]

E voi trat-tan - to...

...tra - e-te al fin l'in-co-min-cia - to bal - lo.

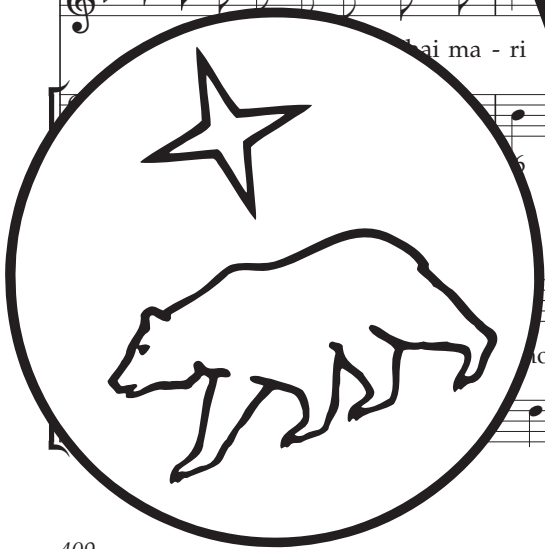
ORIONE

FILOTERO [Guardando le Ninfe.]

Se-gui-mi, Fi-lo-te - ro.

Vo qual ser-pe al-l'in-can - to.

6



Bärenreiter
Leseprobe
Sample page

ATTO SECONDO

Scena I

[Spiaggia di Delo]

VENERE sola.

VENERE

Mai non l'a-vrei cre-du - to che fos-se tal di - let - to l'an-dar con fin-to a - spet - to, con vol-to sco-no-

[Continuo]

5

-sciu-to. Mai, mai, mai, mai non l'a-vrei cre-du-to. i - con-di-ber - tà i

13

e no-ta-te si co-er più d'un'im-bro-glio.

mi sco-pre il suo do-lo - re, e m'of-fre il suo con-tan - te, per-ché, di dea d'a-

tr

6

24

-mo-re can - gia - ta in mes-sag - ge - ra, o gli por - ga con - si - glio o do-ni a - iu - to. Mai, mai,

6

33

* *[Vede avvicinarsi Amore]*

mai, mai non l'a-vrei cre-du - to. Ma di là tut-to al - le-gro e bal-dan-zo - so ve-do ve-nir Cu-pi - do.

* Strophe added in M; see Appendix 3, p. 113.

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38

AMORE

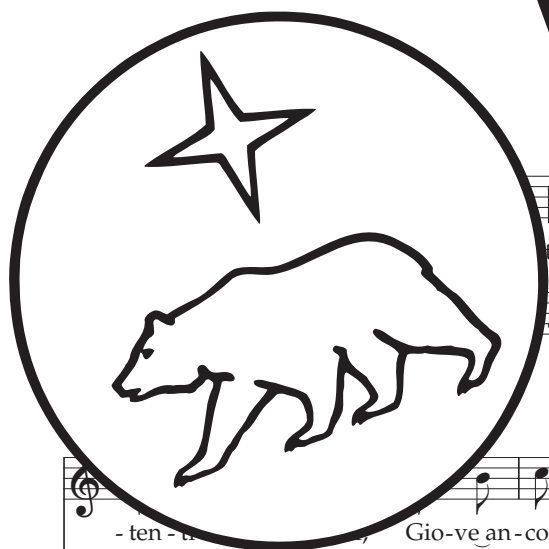
VENERE

Sì sì, ma i lac-ci e do-ve so-no?

- mo - re, con-tro te già l'i - ra è spen - ta: o-gni fal - lo io ti per - do - no.

45

Que-sti a-mo-ro-si am-ples-si e que-sti ba-ci io te ne do per pe-gnere me co, vi-ve-mo in-tan-to.



Bärenreiter
Leseprobe
Sample page

Scenari
PRIMA LINEA FILOTERO.

te-ro, ohi-mè, sei tu, che A-mor mi - l pa - ven - ti; da' suoi dar-di on-ni - po -

- ten - ti Gio-ve an-cor pia-ga - to fu. Trop-po al - te-ro, ohi-mè, sei tu, trop-po, trop - po al - te - ro, ohi-

8

** FILOTERO

- mè, sei tu. Io per me la vuo' co - sì. Sprez-zo A-mor e me ne guar-do, che, fe - ri - to dal suo

$\left[\begin{smallmatrix} \flat 6 & 5 \\ 4 & 3 \end{smallmatrix} \right]$

12

dar-do, Gio-ve an-cor, Gio-ve an-cor se ne pen-ti. Io per me la vuo' co - sì, io per me, per me la vuo' co - sì.

$\left[\begin{smallmatrix} \flat 6 & 5 \\ 4 & 3 \end{smallmatrix} \right]$

*/**/** Ritornello in M; see Appendix 4, p. 113.

17 PRIMA NINFA

Dun-que vi-vrai tu so - lo mo-stro d'A-mor ne-mi-co e di bel - lez - za? E men-te a-ma-no an-cor le pian-te e i

6

21

FILOTERO

sas-si, il tuo cor o-sti - na - to con-tra-star con A - mor so - lo ve-dras-si? Con A-mor non con - tra-sta, a-ma il mio cor sé

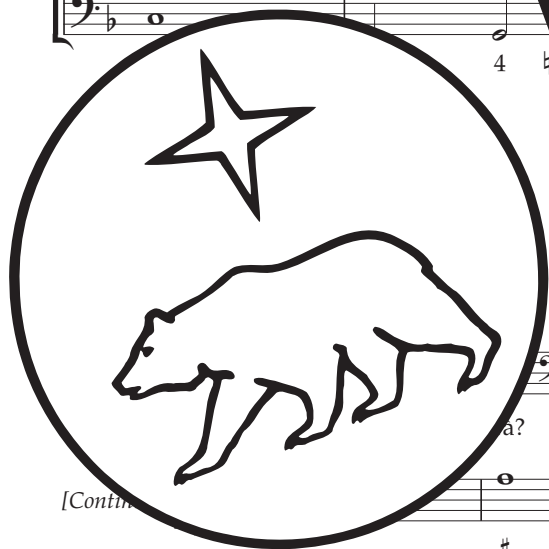
26

PRIMA NINFA

FILOTERO

stes-so: per a-mar que-sto ba-ta Cre-a-re a-mar non è. E qual-lun que mar sa - rà?

4



Scena IV

ORIONE, PRIMA NINFA, FILOTERO

FILOTERO

PRIMA NINFA

ORIONE

a? In A-mor vin-ce chi fug-ge. Ma fug - gir chi lo po - trà? Chi di voi la vin-ce - rà?

[Continuato]

9

Nuo - vo Pa - ri-de son i - o, ch'am-mi-ra - to - re, a - do-ra - to - re di duo nu - mi di bel - tà, del co-re il

16

PRIMA NINFA

po - mo a chi do - nar non sa. Chi di voi, chi di voi la vin - ce - rà? A-man-te di Di-

23 ORIONE

Fre-na l'i-ra, fre-na l'i-ra, o fol-le ar-cie - ro.

PRIMA NINFA

-a-na e del-l'Au-ro-ra! Co-stui va-neg-gia e non ci ve-de an-co-ra.

FILOTERO

Ohi-bò,

4 3

29 FILOTERO ORIONE FILOTERO ORIONE

son Fi-lo-te - ro. Tra la gio-ia e 'l tor-men-to sto de-li-ran-do. Io son to. Ma s'eg-gea-dra nin-fa te-co che

4 (#)3

36 ORIONE

- to al fa-re va-to di - o. Sì, per-ché pa-zo-l'è di-ven- ch'i - o.

PRIMA NINFA

og-gi cer-ca-no a-man-ti? Ho di più d'u-na dea l'e-sem-pio a-van-ti. Che vuoi tu

ORIONE

#

47 PRIMA NINFA [Scorge qualcuno che s'avvicina] [Parte] FILOTERO

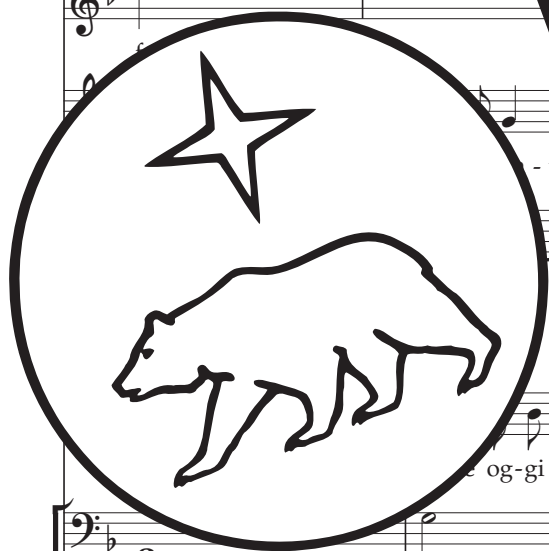
dir? Me-glio di me lo sa - i. Ma non pos-so con voi più far sog-gior-no che di là vie-ne. A Di - o. Sen-za ri-tor-no.

4 (#)3

52 ORIONE

La mia pre-da è fug-gi-ta in un mo-men-to. So-no in-som-ma tut-t'un ladon-na e 'l ven-to? Me-glio di me lo sa - i.

b



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41 NINFA [d'Aurora]



51

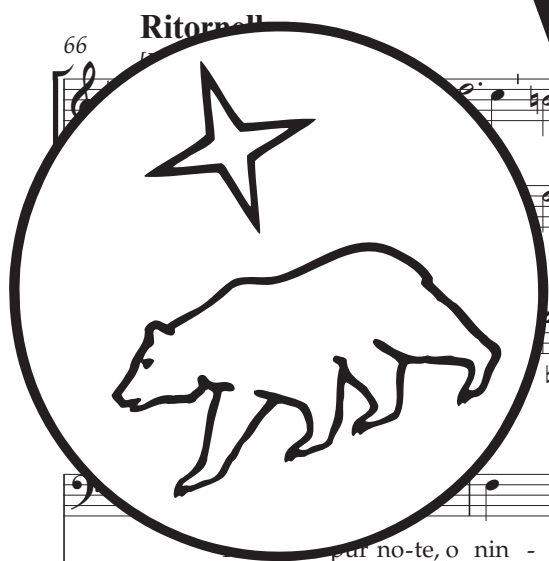


57



66

Ritornello



86

FILOTERO [A parte a Orione]



91

NINFA [d'Aurora]



96 FILOTERO

TITONE

(For-tez-za in don-na, ohi - bò, ohi-bò, se 'l pro-prio ma-schio poi rom - per la può?) Nin - fa, dam - mi pur

101

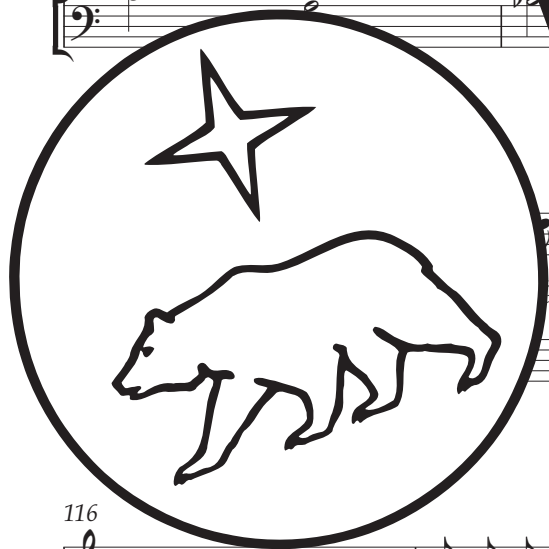
NINFA [d'Aurora]

fe - de: più si-cu-ra è bel - tà che non si ve - de. Cre-der-ti ciò non pos - so, - per-ché so che la

106

TITONE

don-na, qual pa-vo-ne, su-per-ba è p... t'lo pi-gl'ò - chi ad - dos - so. Ba - st... non più - scor - si! Te - mo a ra-



Bärenreiter
Leseprobe
Sample page

NINFA [d'Aurora]

116

TITONE

NINFA [d'Aurora] TITONE

ma - re... Deh, deh, non mi far giu-ra-re. E non sai d'O-ri-on? Sì, ch'io lo so. E per-ché dun-que il

120

NINFA [d'Aurora]

Lo con-fes-so. Ch'il Sol l'il-lu-mi - nò. Al-tro non so.

TITONE

nie - ghi? E che? E che l'Au-ro - ra... Né toc-ca a te sa-per-lo,

124 [Titone parte] FILOTERO [A parte a Orione] NINFA [d'Aurora]

ma ben sa-per-lo e ven-di-car-lo a me. No-ta che fa per te. Par-te i-ra - to co - stui. Me-glio è ch'io

129 [Parte] [Filotero e Orione escono dal nascondiglio] FILOTERO ORIONE [Aria] FILOTERO

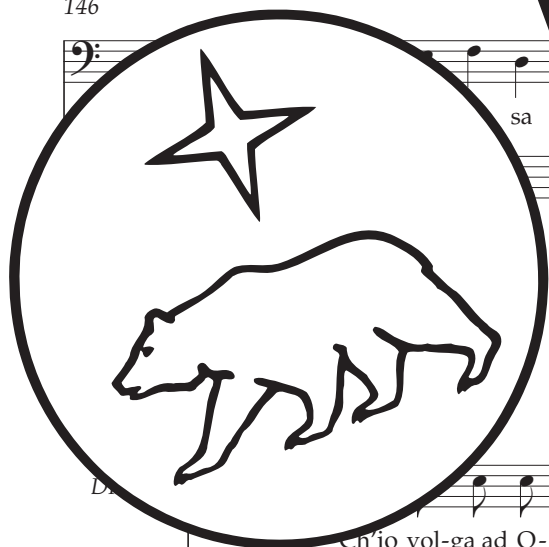
va-da ad av-ver-tir l'Au-ro-ra. Or che di-ci, O-ri-on? Pian - go il mio fa-to. Tu sì che puoi can-

136

-tar quel-la can - zo - na: "Che dia-vo-lo sa - rà? Sem-pre A-pol-lo la col-co-ma e fi - ni-to un mal non è, ch'un peg - gior ei me ne

146 [Scorge Diana e Apollo che si avvicinano] [Si nascondono nel nascondiglio]

sa - ra? Ma l'au-to-vol-t'a-scon-d-cho Di-a-na ed A-pol-lo non si av-vien-ne.



Scena VI
DIANA e APOLLO, ORIONE e FILOTERO a parte.

Ch'io vol-ga ad O-ri - on la-sci-vo il guar-do? Ch'a-man-te io lo va-gheg-gi? A - pol-lo, tu va-neg - gi...

[Continuo]

5

I - o d'o-ne - sto ros - so - re so - lo in pen - sar - lo av-vam-po, av-vam-po tut - ta ed ar - do...

9 FILOTERO DIANA

(San-tis - si-ma o-ne-stà.) Ma qual lin-gua bu-giar-da a te ri - di-ce ch'a me ca-ro-e-gli sia più che non li - ce?

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[Orione e Filotero
escono dal nascondiglio]

[Apollo e Diana partono]

FILOTERO

48

la sof - fo-ca in cu - na. Per-ché mi-nac-cia ad O-ri-on non me-no col - pi di rea For-tu - na. U-di-sti?

6

54

ORIONE FILOTERO ORIONE

U - di - i. Né par-ti - ra - i? Non so. Per me gran-d'è il pe - ri - glio, o par-ta o no.

6

59

FILOTERO ORIONE

Ma dal-l'i - ra d'A-pol-lo e di Ti - to-ne, e tu non par-ti, ch'è in - vo - le - rà? E s'io mi par-to, ohi - mè,

7 #6

63

- i - tà co-me vo - vo - po - ti? Per me gran-d'è il pe - ri - glio, o par-ta o no.

ORIONE

fe-ri-sce A-mor, e non uc-ci-de ma - i. Di ma-tu - ro con - si - glio è d'uo-po, a-

#6

74

FILOTERO

- mi - co, in sì dub-bio-so sta - to. Ta - ci, e pen - sa-ci me - co. Io v'ho pen-sa-to.

4 #3

Scena VII

VENERE; ORIONE e FILOTERO a parte.

[Aria]

VENERE

L'ho pur ma - le in - do - vi - na - ta! D'u - na dea, d'u - na ne - mi - ca og - gi lie - ta

[Continuo]

5

11

io mi cre - de - a ven - di - car l'of - fe - sa an - ti - ca, se Cu - pi - do la pun - ge - a. Ben la pun - se,

24

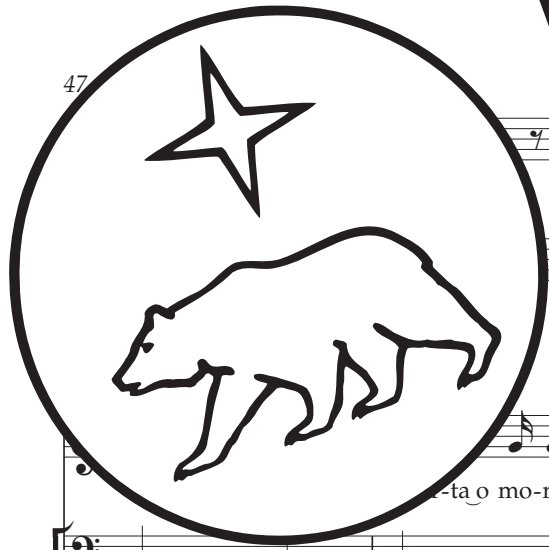
ma che va - le, se fe - li - ce nel suo ma - le vi - ve a - man - te ri - a - ma - ta? L'ho pur ma - le in - do - vi - na - ta!

38

L'ho pur ma - le, l'ho pur ma - le in - do - vi - na - ta! Ma Ve - ne - re co - no, s'in - fe - li - ce in a -

47

e po - s - so per pro - va che sof - frir non si può du - lo più or - te che di par - ten -



ORIONE [A Filotero] FILOTERO
- ta o mo - ra O - ri - o - ne! Ohi - mè, ohi - mè, che di - ci? I - o? nul - la, tac - cio e pen - so.

57

ORIONE FILOTERO ORIONE

FILOTERO

VENERE [Vede Orione]

Ma chi? Che? Chi dis - se: "Par - ta o mo - ra O - ri - o - ne?" Se ne vie - ne da sé la con - clu - sio - ne. (Il Ciel mi fa - vo -

62

ORIONE

FILOTERO [Vede la vecchia]

- ri - sce, ec - co - lo a pun - to.) E don - de u - scì co - sì fu - ne - sta vo - ce? Vo - ce fu de - gli dè - i se non fu di co -

68

ORIONE *[Alla vecchia]*

VENERE

-le - i. E chi sei tu che qui d'in-tor-no gri-di "Par - ta o mo-ra O-ri - o - ne?" I - o? Né pur vi pen - sa - i, che nol co -

73

FILOTERO

ORIONE

VENERE

-no-sco e non lo vi-di ma-i. Dal ciel, dal ciel ven-ne la vo - ce. E tu, don-na, l'u-di-sti? L'u-dii pur-trop-po,

79

ORIONE

e di ti-mor ge - la - i. Son i o, son i o, in-fu-li - de con-tro cui gri-da il Ciel "par-ten - za o

85

FILOTERO

ORIONE

VENERE

vie - ti - mo - re. A - mo - re. Sie-te a - man - ti, che mi di-te? [Alia] par - do vi fe - Sa-per dun - que non si può la bel - tà per cui lan - gui - te? Sie-te a -

100

FILOTERO

ORIONE

-man - ti, e che mi di - te? Ei sol è a-man - te, io son d'A-mor ne-mi - co. A-man - te

105

ORIONE

VENERE

FILOTERO

e di ce-le-ste de-i - tà. Ohi-mè, tu vi-vi in De - lo a-man - te? Non v'è scam-po per te, s'A-pol-lo il sa. E sal - lo,

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139 FILOTERO ORIONE

scio-glier non può dal li-do. Né scio-glier mi puoi tu dal giu-ra-men-to. Deh qua-lun-que tu sei, don-na gen -

6 #

146 VENERE

- ti - le, in sì gra-ve pe - ri-glio por - ge - mi per pie-ta-de o soc-cor-so o con-si - glio. Ben di pie-tà sei de - gno,

#

155 VENERE

e ben io so-vra il dor-so di ve-lo - ci del - fi-ni na-vi - er fa re... ...ma te-mo an-ch'i - o

FILOTERO

(Qual-che stre-ga è co-ste-i.)

FILOTERO ORIONE VENERE

cul-la mai ne sa - prà. Deh, del - lo sal - la per pie-tà. I - te dun-que in di-

#6 #

FILOTERO [Orione e Filotero si allontanano] VENERE

- spar - ti del ma - re io por-go i prie-ghi mie-i. (Qual-che stre-ga è co-ste-i.) Nu - mi,

#

171

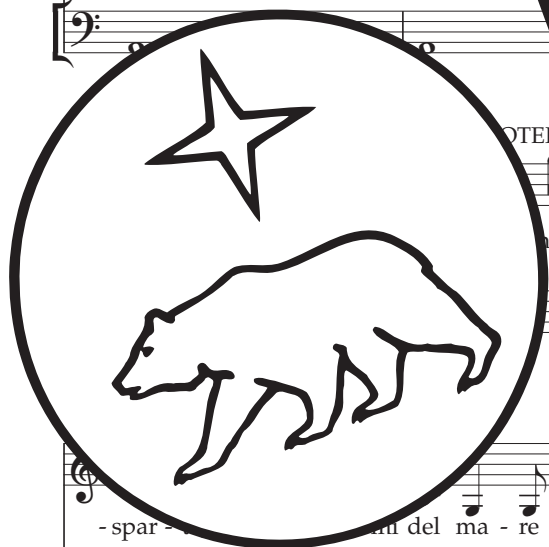
nu-mi del sal - so re - gno, deh se la dea d'A-mo - re v'ac-ce-se mai di dol-ce fiam - ma il co - re,

#6 #

176

qual-che mo-stro na-tan-te por-ti co - sto - ro a sì re-mo-te spon-de ch'ab-bian sem-pre da De - lo e-ter-no ban - do.

#



Bärenreiter
Leseprobe
Sample page

181 *[I delfini si avvicinano a riva]* *[A Orione e Filotero]*

Io, io, Ve-ne-re, di-man-do! Ma già sen-ti-ro i nu-mi de le mie vo-ci il suo-no. O-là, o-là, ve-

5

187 *[I due ritornano]* FILOTERO *[Guardando il delfino]* ORIONE FILOTERO

-ni-te, l'a-ni-ma-te na-vi già v'at-ten-do-no al li-do. Mi fi-do e non mi fi-do. An-cor ti-mi-do sta-i? No

193 ORIONE VENERE

no, va-da-si pur, che sa-rà ma-i? lo di-tan-fa-gra-ti ren-do. te-i-ta-fa-li-ci. (Oh, va pur

200 *[Sale sul delfino e si muove]*

nel mar-tu-ron-dot-tie-ro ec-co im-ba-jo in-ri-tie-ro. Fer-ma, fer-ma, mo-stro cru-

Oh-mè, nel mar pre-ci-pi-tol-lo il mo-stro, e do-v'ei s'af-fon-dò sor-to è u-no sco-glio.

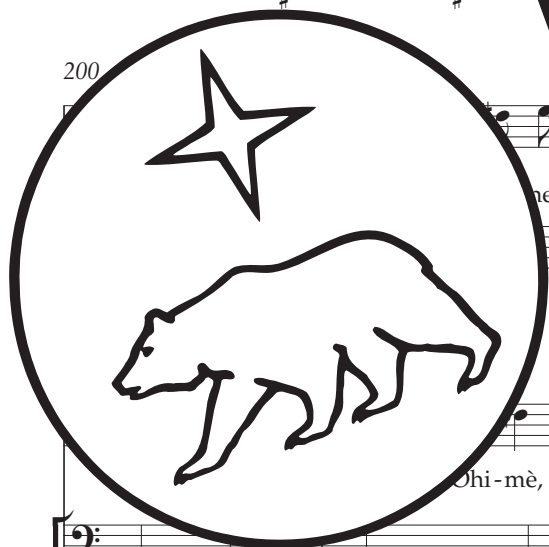
[#6] [6]

211 *[La vecchia d'incanto scompare]*

Don-na mal-va-gia e ri-a, dun-que co-sì... Ma, las-so, el-la spa-ri. E chi vi-de gia-mai si-mil por-ten-to? L'a-mi-co in

218 *[Invoca Nettuno]*

sco-glio e la ne-mi-ca in ven-to. O re-gna-tor del-l'on-de, s'e-gli è pur ver che'l mi-ser O-ri-o-ne



Bärenreiter
Leseprobe
Sample page

225

an-co di te già nac-que, deh non vo-ler ch'io la-sci sì fi-do a-mi-co en-tro il tuo va-sto im-pe-ro. Ren-di-mi,

233 *[Lo scoglio si ritrasforma in Filotero]*

ren-di-mi Fi-lo-te-ro! Già si squar-cia lo sco-glio, già si muo-ve, già nuo-ta, o me fe-

241 *ORIONE [A Filotero]*

-li-ce! Al li-do, al li-do, Fi-lo-te-ro, al li-do! Esei p-vi-o. E pur t'ab-brac-cio.

...li-do ...Vi-v ...Ab-brac-cio.

245

FILOTERO ORIONE FILOTERO ORIONE

..Tor-nar in ma-re? ...In ma-re. O que-sto no, ch'più non vo-glio.

FILOTERO ORIONE

-vien de' giu-ra-men-ti? ...Men-ti. E co-sì ar-di-sci di par-lar me-co?

255 FILOTERO ORIONE FILOTERO

...E-co. Cer-to co-stui per gran ti-mor va-neg-gia. Hai pur l'in-ge-gno gros-so. S'io son fat-to u-no

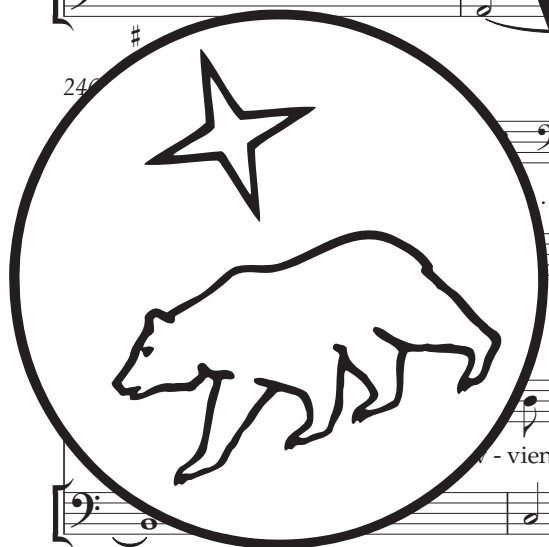
259

ORIONE

FILOTERO

Sì sì, co-me t'ag-gra-da, ma qui più non si sti-a. Se-gui, se-gui i miei pas-si.

sco-glio sol co-me u-n'E-co a te ri-spon-der pos-so. Non



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Scena VIII

AURORA.

[Aria]

AURORA

Ge-lo - si - a, par-ti, par - ti da me. O ti par - ti, o col tuo ghiac - cio tem-pr'al - me - no nel mio

[Continuo]

8

se-no quel-la fiam-ma on-d'io mi sfac - cio. Ah! ch'a sof - fri-re più d'un ma-ti - ma ba-sa-te un cor non è. Ge-lo-

16

ge-lo - si - a, ge-lo - si - a, par-ti, par - ti da me.

vol-ge O-ri - o-ne a-man-te, oc-chi miei, nol mi - ra - te; s'a lei nar - ra il suo

33

fo-co, o-rec-chie, non l'u - di - te. Pen-sie-ri, non mi di-te, non mi di-te ch'ei non cu-ra il mio a-mor — né la mia

40

fé. Ge-lo - si - a, par-ti, par-ti da me, ge-lo - si - a, ge-lo - si - a, par-ti, par-ti da me. _____

[Parte]



Bärenreiter
Leseprobe
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Scena IX
AMORE e VENERE.

AMORE

VENERE

AMORE

Stra-ne co-se mi nar - ri. E pur non men - to. Ma qual te-mea pe - ri-glio en-tro 'l mar O - ri -

[Continuo]

5

- o - ne, se di Net-tu-no è fi - glio, e s'o-gni e-sper-to no-ta-tor di De - lo e in me stesso, an - co - ra to - og-gi sfi-dar ar -

10

VENERE

AMORE

VENERE

na Fi-lo-ter te - me - a. Ed e - sto - glio di-ven-ne. Ciò che te - na gl' - en -

VENERE

na-to O-ri-o-ne in-gra-to? Ei non an-drà, non an-drà im-pu-ni-to! De la co-mun ven -

21

- det-ta pren-di-ti, pren-di-ti, A-mor, la cu-ra, ch'io da lui ri - cer - ca-ta più non pos-so, più non pos-so per De - lo an-dar si-cu - ra.

27

AMORE

[Partono]

Stat-ti, stat-ti o vun - que ti pia-ce e s'in lui non ca - sti-go un tan-to or-go - glio, rom-pe-mi l'ar-co e smor-za-mi la fa-ce.



Bärenreiter
Leseprobe
Sample page

Scena X

DIANA.

DIANA

Ohi-mè, qual den-tro il se-no mi ser-pe o-gnor ri-vol-gi - men-to stra - no? — A quai fie-ri con-

[Continuo]

5

[Aria]

-tra-sti d'o-ne-sta-de e d'a-mo-re sen-to fat-to il mio cor cam - po fu - ne - sto. S'è - ro - na - to - mi spin - -

11



The image shows a musical score for the song 'Bàren' (The Bear) from the opera 'The Snow Queen'. The score is written for voice and piano. The lyrics are in German. A large, diagonal watermark 'Leseprobe Sample page' is overlaid on the score. In the bottom left corner, there is a circular logo featuring a five-pointed star above a stylized mountain range.

ge, fren d'o-ne - stà m strin - - - - - e

pun-to, oh mè, - - - - - a; e sen - to l'al-ma

mi - a fat - ta in un pun - to, ohi - mè, pron - ta e re - sti - a. Ch'io l'o-ne-stà tra - di - sca? Non lo con-sen-te il

39

Cie-lo! Ch'io re-si-sta ad A-mo-re? Non lo per-met-te il co - re!_ Ch'O-ri-on si di-scac-ci? È trop-po.

45

bel - lo!_ Che Di - a - na l'a - do - ri? È trop-po ca - sta! Ahi, ahi ch'a guer-ra sì cru-da di con-tra-ri pen-sie-ri un cor'



sen-to fat-to il mio cor cam - po fu - ne - sto. Co - ri - mo - mi spin - -

stà m - strin - - e

pun-to, oh mè, t'è re - - a; e sen - to l'al-ma

* Sinfonia in **M**; see Appendix 6, p. 117.

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Scena XI
ORIONE e DIANA.

ORIONE

E do - ve, o bel - la de - a, dal - le nin - fe di - vi - sa driz - zi so - let - ta il pie - de?

[Continuo]

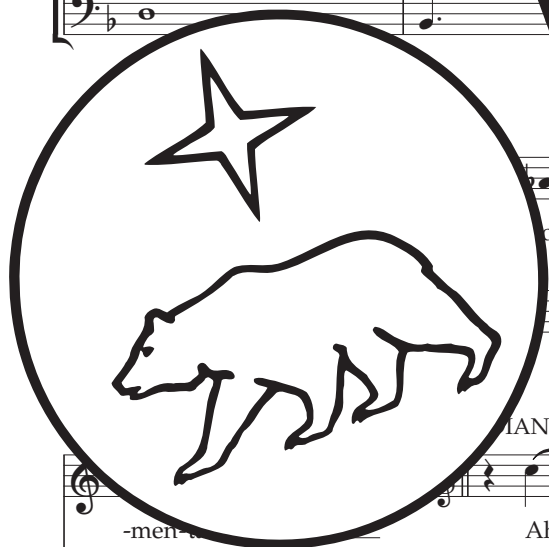
9 DIANA

So - la già non son i - o, s'ho per com - pa - gni mil - le cu - re, mil - le cu - re mor - da - (Io spe - ro in - va - no: va

ORIONE a parte

16

sem - pre da le cu - re A - mor lon - ta - Deh, deh, se tan - to a me - co dim - mi, dim - mi,



or - tu - na tur - ba de la tua men - te il per - re - no, che nar - ra - to do - lor, che nar - ra - to do - lor tor -

DIANA

Ahi... ch'a - gi - ta - to ar - do - re spes - so, spes - so di - vien mag - gio - re. (Tor - no, tor - no a spe -

ORIONE a parte

33

- rar.) E di - sco - per - ta fiam - ma spes - so spes - so, e - stin - ta si ren - de. Ma che pro, s'è vi - cin chi la rac - cen - de?

DIANA

38 ORIONE

Fiam - ma for - s'è di sde - gno? Ahi... no, d'a - mo - re, d'a - mo - re. For - tu - na - to quel nu - me, for - tu -

DIANA

[Aria] ORIONE

46

- na - to quel nu - me per cui d'A - mor già ti fe - rì lo stra - le, che non cre - d'io che ti pia - gas - se il se - no per og - get - to mor -

53

DIANA

- ta - le. (Vo - glio mag - gior cer - tez - za). (O non m'in - ten - de, o m'in - ten - de e spre - za.) Bel - tà,

60

cui l'es - ser die - de un tri - pli - ca - o tri - fis - sò il cor del - la tri - for - me de - Or non è ciò ba -

66

ORIONE

DIANA

va a na - te? E di chi par - ti - te - te co pa - l'i - o. Se

far - mi tuo ser - vo im - pe - tra, trop - po, trop - po mi si con - ce - de. _____

77

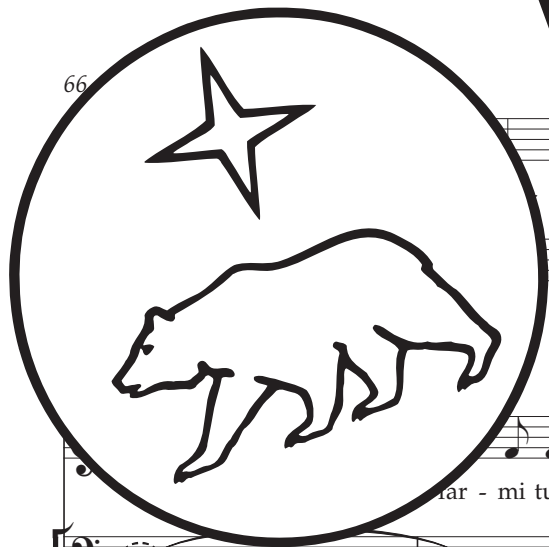
DIANA

ORIONE

Ser - vo ben ti de - si - o, ma ser - vo a - man - te. Ahi_ ch'a far no - to il mio co - cen - te fo - co dir "t'a - mo" è nul - la

83

e dir "t'a - do - ro" è po - co. Ma te - mo, ohi - mè, quan - t'a - mo, né fia stu - por: sem - pre la te - ma è gra - ve, o - v'è leg - ge - ro il mer - to.



Bärenreiter
Leseprobe
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91 DIANA ORIONE

E che può del mio A-mor ren-der-t'in - cer - to? Te - mo che po-co du-ri un ar-dor che si cre - a nel fred - do

97 DIANA

cor de la ge-la - ta de - a. Oh te-men-za leg - ge - ra! E non sai tu che 'l fo-co sem-pre a-scen-de al mio

104 ORIONE DIANA

ciel co-me a sua sfe-ra? Sa-rà dun-que il tuo core, co-me a punto il tuo ciel, sem-pre in co-stan-za? Can-ge-rà no-stri

110 ORIONE DIANA

nel tuo cor e tu nel mi-o. co-fi-a sem-pre? Sem - pre.

DIANA ORIONE

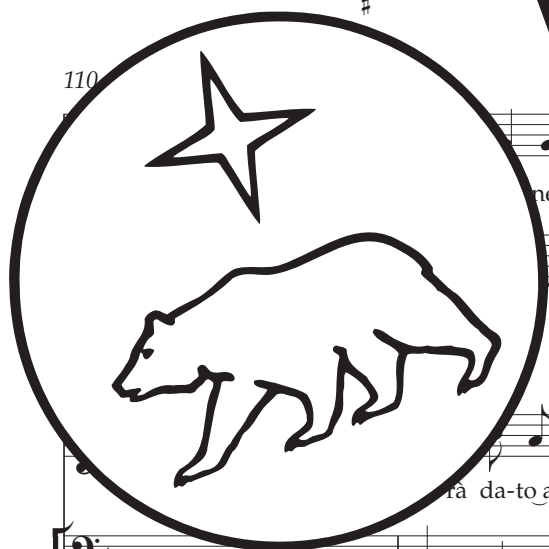
ra da-to a-man-do? Non va col sem-pre il quan-do. Né il sem-pre con A-mor ben si con-

122 DIANA

-giun-ge, che il sem-pre non ha fi-ne, e non è buo-no A-mor s'al fin non giun - ge. D'A-mor, del fin, del quan-do, con mi-glior

128

a-gio par-le-rem tra no - i. Or, se per sem-pre ci con-giun-se A-mo-re, sof - fri che per mo-men-ti ci di-vi-da il ti-



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27 TITONE

-lo-so o-gnor pa-ven-ti. E che vor-re-sti tu? Ch'a' tuoi ca-pric-ci ral-len-tas-si il fre-no? Ch'io ti sof-fris-si in se-no a

[#]3 4 [#]3 b

33 AURORA TITONE

va-ga gio-ven-tù? E che vor-re-sti tu? Te-ner-mi o-gnor le-ga - ta co-m'u-na schia-va e più? Cre-do ch'a po-co a

b

38 AURORA

po-co for-za sa-rà ch'io stes-so ti prov-ve-da d'a-nan-te. E più sa-rà ba-stan - te. Cre-do ch'a po-co a

6

42 TITONE AURORA

ga-t'al an-co-né ba-sa-rà pur an - to. E del la O-ri - ne se-gui-ti o-ggi

ro Ti - to-ne, e vuoi ch'io sof-fra, ch'io sof-fra e tac-cia? Co-me vuoi tu ch'io se-gua

#

53

chi mi di-sprez-za e fug-ge? Ei dis-se pur, e tu l'u-di-sti an-co-ra: "Cu-ro po-co d'A-pol-lo e nul-la del-l'Au-ro-ra".

#

Scena XIII

AMORE, AURORA e TITONE .

AMORE TITONE

Sfi-dar il fi - glio e mi-nac-ciar la ma - dre? Ei me la pa-ghe-rà! Co-sì, co-

[Continuo]

#

6 AMORE AURORA

-sì sde-gna-to, A-mo-re, do-ve, do-ve si va? A sfo-gar il de-sio d'u-na ven-det-ta. So-vra di chi? per-ché?

12 AMORE TITONE

(L'a-ma co-stei.) Non pos-so dir-lo, af-fé. Ma voi per-ché sì me-sti, me-sti, me-sti og-gi ri-tro-vo? Di ca-pric-cio-sa

b 4 [h]3 7 6

18 AURORA AMORE

mo-glie sof-fro l'i-ni-qua sor-te. Fatto-fer-ro - i-o e l'in-fer-no pro-v'i-o di ge-lo-so con-te L'u-no e l'al-tro tor-

24 TITONE AURORA

D'ri-ne co-stei s'è re-sa a-man-te. Sin-de l'om-bra co-sì fat-to è ge-lo-so.

dat-te-ne pa-ce, Au-ro-ra. Ei tut-to tut-to è vol-to ad a-do-rar Di - a - na. Ti-to-ne, A-

6

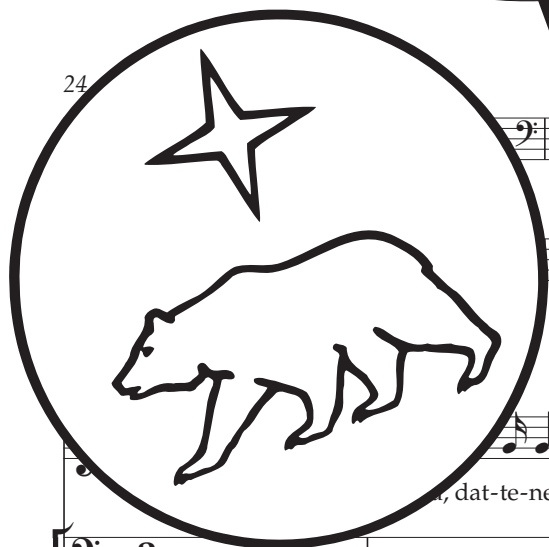
37

-mor, giu-ro per l'on-da e-ter-na de la pa-lu-de in-fer-na ch'io ne-mi-ca, ne-mi-ca ne vi-vo, ch'ho il suo sem-bian-te a

41

schivo e che né pur un guar-do, se pur col guar-do uc-ci-der nol po - tes-si, gli vol-ge-rò gia-ma - i.

b



Bärenreiter
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45 TITONE AURORA TITONE AURORA

L'a-ma-sti al-men? No no, ch'io non l'a-ma-i. Guar-da ch'A-mor è qui. Non è, non è ba-stan-te a far-mi dir di

50 AMORE AURORA

sì. Ma per-ché con-tro lui co-tan-to sde-gno? Mi spre-zò, mi scher - nì. Vuoi tu ch'o-gno-ra re-pli-chi ciò ch'ei dis-se? "Cu-ro

56 AMORE

po-co d'A-pol-lo e nul-la del-l'Au-ro-ra". (Or non d'è che men-ta che spre-z-a ta bel - tà fu-ria di-ven - ta.)

Bärenreiter
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Scena XIV

APOLLO, AMORE, AURORA, TITONE

8 tu-me p'ga-to il cor Di - a - na o - gi la - gui - ce, non ti re-sti, A-mo-re, ma-le-dir l'ar-co

8 AMORE APOLLO

(Sde-gna-t'è Fe-bo.) (E-gli la vuol con me.) Ma trop-po è vil lo stra-le che fe-ris-ce u-na dea per un mor-

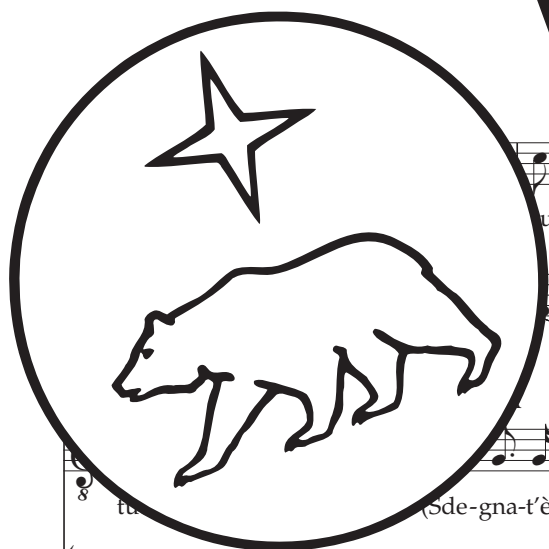
12 AMORE APOLLO

- ta - le. E pur l'a - ni-ma tua non si do-le - a quan-do per Daf-ne o per Gia-cin - to ar - de - a. No, per -

19

-ché nel mio pet-to è gen-til fal - lo an-co un u-ma-no af - fet - to; ma ben è col-pa re - a nel sen di ca-sta de - a.

4 (#)3



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[A 4]

AMORE

55



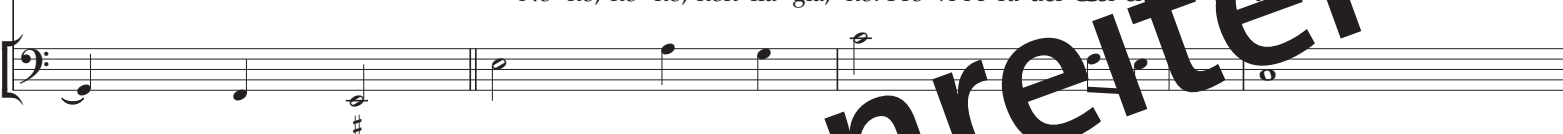
AURORA



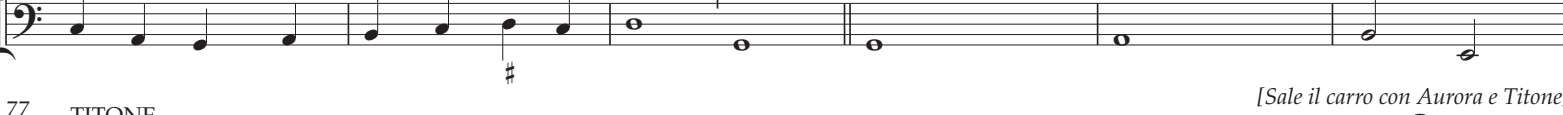
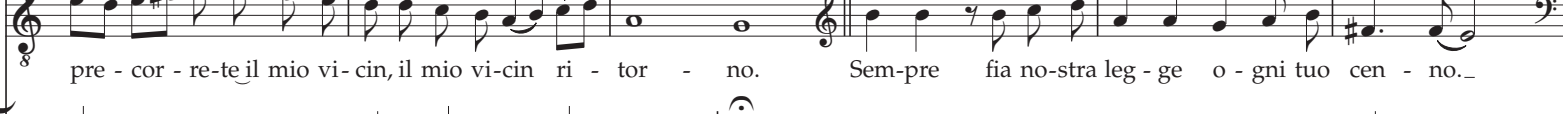
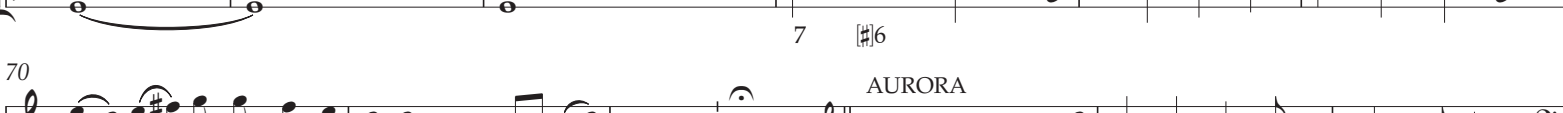
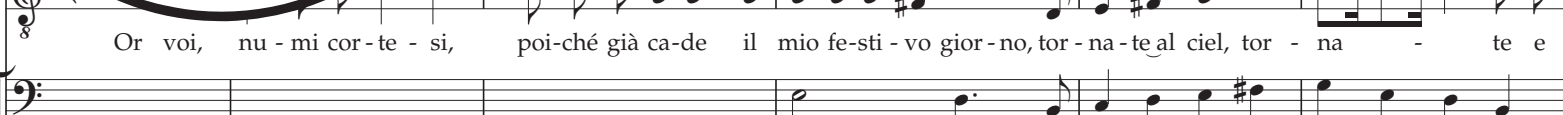
APOLLO



TITONE



59



* "Arietta a due" (Titone, Aurora) in M; see Appendix 7, pp. 117–119.

ATTO TERZO

Scena I

[Spiaggia di Delo]

FILOTERO e ORIONE.

FILOTERO

O-gni stra-da, o-gni piaz-za, o - gni can-to - ne ho ri-cer-ca-to per tro - var co-le-i che tra-

[Continuo]

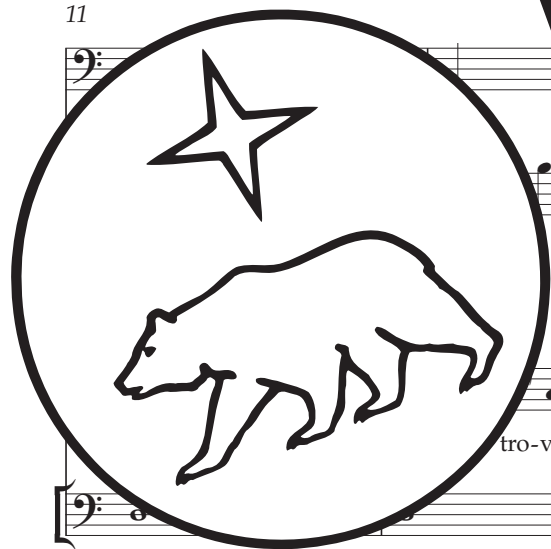
7 #6

6

-sfor-ma sì ben gl'uo-mi-ni in sas - si, ma spe-so ho in - va - no, ma spe-so ho in -

11

a spe-ro ben - va - to, ma spe-so ho in - va - no la fa-ti-a e i



tro-va - to Di - a - na, ed in Di - a - na a - mo - re. Hai fat-to as-sa - i.

FILOTERO

22

ORIONE FILOTERO ORIONE

Spe-ro di far ben più. Se poi mal te n'av-vien, pen-sa-ci tu. Spia-ce-mi so-lo che da lei lon-

26

- ta-no mi ter - rà per bre-v'o - ra (ma che trop-po fia lun-ga al co - re a-man-te) la di-sfi - da del nuo-to fer-ma-ta già coi

7 #6

32

nuo-ta-tor' di De-lo e, s'ei vor-ral-lo, con Cu-pi-do an-co - ra. Ma for-se nol sa - prà l'a-ma-ta de - a, né tu dil-lo, ti

38

FILOTERO [Aria]

pre - go, tan-to spe-r'io d'u - scir - ne vit-to-ri - o-so e pre-sto. (Ci man-ca-va sol que-sto.) Non ten-tar più la tua

42

sor - te, O - ri - on, can-gia con - si-glio: chi va in trac-cia d'pe - ri-glio tro-va al-fin pe - ri-glio e mor - te. Non ten -

46

ORIONE

Non ten-tar più la tua sor-te. Non te-ma: non te-ma: mar-chi di l'at-tu-no è fi-glio.

tuo ne - mi-co è Ti-to-ne, hai sprez-za-ta l'Au-ro-ra, mi-nac-cia-ta u-na stre-ga, di-sfi-da-to Cu-

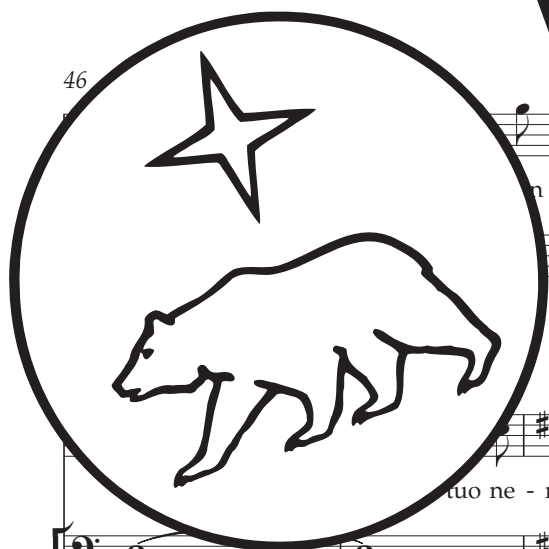
59

-pi-do, ed or di tut-to De-lo a l'in-vi-dia, al fu-ror cer-chi d'e-spor-te? Non ten - tar più la tua sor-te, non ten-tar, non ten-tar più la tua

64

ORIONE

sor - te. Pur-ché m'a-mi Di-a-na, fac-cian con-tro di me con-giu-ra e le-ga Ti-ton, Fe-bo, Cu-pi-do, Au - ro-ra e stre-ga.



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25 AMORE

Sprez-zai, sprez-zai sì vil con - te - sa, che per l'on-do - so re-gno smor-za-ta for-se a-vre-i la fiam-ma del mio sde - gno.

A 2

30 AMORE

Pre-sto man-ca in no-bil co-re di giu-st'i-ra il fo-co ac -

APOLLO

Pre-sto man-ca in no-bil co-re di giu-st'i-ra il fo-co ac - ce-so. Ma so -

[Continuo]

34

- ce - so. Ma so - ven - te a nu - ne of - fe - so più del net - ta - re di - let - ta pia - cer del - la ven -

più del net - ta - re di - let - ta il pia - cer, il pia - cer del - la ven -

[Partono] *

et - ta - re di - let - ta il pia - cer, il pia - cer del - la ven - det - ta. —

più del net - ta - re di - let - ta il pia - cer del - la ven - det - ta. —

Scena III

STEROPE, BRONTE e VENERE.

VENERE

E co-sì dun-que in De-lo si sfor-zan le fan-

STEROPE

Sbàt-te-ti quan-to vuo - i, tu, tu non ci scap-pe - ra-i.

BRONTE

Scuo-te-ti quan-to sa-i, tu, tu non ci scap-pe - ra-i.

[Continuo]

7 6

* Sinfonia in M; see Appendix 8, p. 120.

6

-ciul-le? Io, sì sì! O si-a-mi o non mi si-a, spo-glia-te-mi, uc-ci - de-te-mi, il

Tu fan - ciul - la? Tut-te co-sì!

Tut-te co-sì!

13

VENERE

STEROPE

tut-to io vi per-do-no, so-lo vi chieg-gio l'o-ne - sta-de in da - on bi-tar di ciò, che trop-po te ne fa co-te-sto cef-fo

19

VENERE

STEROPE

ché dun-que co-si mi ri - ne-te? Da me che pren-de-? er-ché, da nel ve-

BRONTE

ug - gir ten - ta - sti? Sol di ciò la ca - gion sa - per de - si - o. E non al-tro vo - gl'i - o.

31

VENERE

STEROPE

Per-ché al vo-stro sem-bian-te io co-no-sce - a ch'a pun-to il mal che pro-vo av-ve - nir mi do-ve - a. Dun-que in-do-vi - na

37

VENERE

[Vedono avvicinarsi Vulcano]

BRONTE

VENERE

sem-pre sei tu de-gl'ac-ci-den-ti tu - i? E vie-più de-gl'al-tru-i. Ohi-mè, Vul-ca-no è qui. (Peg - gio per me.)



Bärenreiter
Leseprobe
Sample page

Scena IV

VULCANO, STEROPE, BRONTE e VENERE.

VULCANO

Oh buon, oh buon, co-sì mi pia-ce! Sta-te pur a di-por-to, che l'u-so del mar - tel gua-sta la ma-no e'l

[Continuo]

6

STEROPE

trop-po fa - ti - car sem-pr'è mal-sa - no. Già fi-ni - te son l'o-pre a noi com-mo-se. Or ci ri-tie-ne a

12

VENERE

ca-so que-sta vec - chia Ga - bri - la di-ce ch'è fat-ciul-la ed in-do - vi. Vul-can m'os-ser-va, ohi-

VENERE

vec-chia, a fé.) Son in-dol-vi - ta, e se nol cre-di, sen - ti:

VULCANO

VENERE

que-... ed in-so-len - ti. Fin qui tu non men - ti - sci, ed io lo so. S'al-tro bra-mi sa-

28

VULCANO

- per, chie-di e'l di-rò. M'hai tu vi - sto mai più? Non già, non già. (Pur trop - po!) Chi son io

VENERE

VULCANO

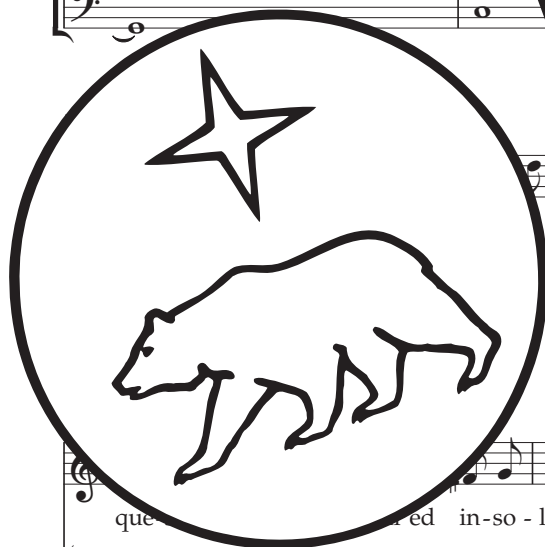
32

VENERE

dun-que? Un zop-po. In-di-vi-na co-stei sol ciò che ve-de. Or o-ra io la chia - ri - sco. Se le co - se fu-

BRONTE

VULCANO



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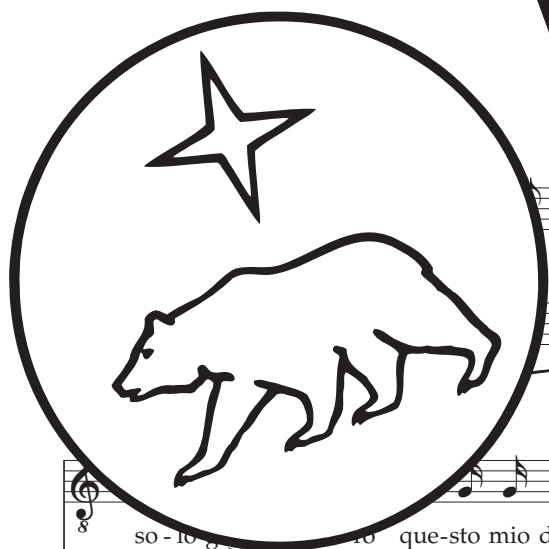
dam-mi pa - ce, o ge - lo - si - a. Ei mi giu-rò po - c'an - zi ch'a-vria su que-sto li - do at-te-so il mio ri-

44

-tor - no, ma qui d'in - tor - no ei già non è. E for-se ohi-mè no - va bel - tà ca-gion sa - rà ch'ei la pro-

51

-mes - sa o - bli - a. Dam - mi pa - ce, o an - ni - ce, o ge - lo - si - a.



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Scene IV
APOLLO e DIANA.

ri - on cor-re ve-lo-ce vi giu - o-gra - ti - a - to. Io non ve-du-to e so - lo que-sto mio dar-do a-la-to, né si sa-prà chi l'uc-ci-sor sia sta - to. Ma las-so, è qui Di-a - na.

11

DIANA

E, se l'a-spet-ta, sva - ni-ta è la ven-det-ta. Io veg-gio il Sol, ma non è que-sto il mi - o.

16

APOLLO

Vo-glia il Ciel ch'ei non giun-ga ad ac - cre - scer lo sde-gno al bion - do di - o. (Io la-scio l'ar-co e

20 DIANA APOLLO

m'ar-me-rò d'in-gan-ni.) (Tut-to pla-ci-do in vol-to a me sen-vie-ne.) E qual di cu-re tor-bi-da pro-cel-la or t'af-

4

25

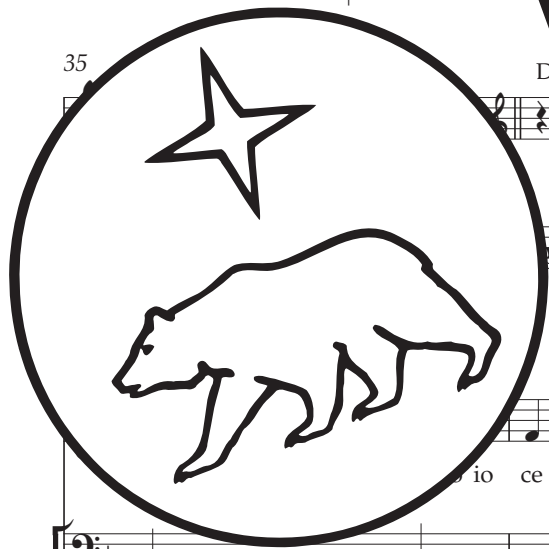
-fan-na la men-te, mia di-let-ta so-rel-la? Trop-po ri-gi-da for-se og-gi con-tro di te la lin-gua sciol-si,

b

30

quan-do di te mi dol-si? Giu-ro che n'hai per-messo e, se co-mi-si er-ro-ri ho per pe-na d'er-

4



35 DIANA

Né co-ste mi-re-lo, ben-ché del mio can-tare in-fer-ri sto ac-cu-sa-to-re, né do-glia al-

6

APOLLO

io ce-lo. Ben di cu-re no-io-se il se-no hai car-co, se pen-der fai dal fian-co

46 DIANA

sem-pre o-zi-o-so l'ar-co. Fe-ra gia-mai non mi si mo-stra in sel-va che con pia-ga mor-ta-le non m'i-

51 APOLLO [Indicando Orione in mare]

-no-stri di san-gue a-la-to stra-le. Mi-ra, mi-ra dun-que co-là ber-sa-glio ap-pun-to del-la tua man ben de-gno, guiz-

56

- zar per l'on-de un mo - stro. Deh l'ar-co in-cur-va e co-là do-ve a pe - na giun-ge a spi-ar lo sguar - do

60

DIANA

giun-ga a fe-rir-lo un tuo ve-lo-ce dar - do. Non li-ce a me con-tro squa-mo-so ar-men-to di li-qui-do e-le-men-to

65

APOLLO

dar-di gia-mai scoc-ca-re, che son dea de l' se-ve re non de ma-re. Te ne-ria per non ti di-mo-stri.

71

DIANA

et - tu no im-po-ve-rir di mo - stri. Ec-co a-c-t-to lo stra-le e ten-do

DIANA

(-det-ta!) Or s'av-vien che Net-tu-no il col-po of-fen - da, Fe - bo l'im-po - se: e

80

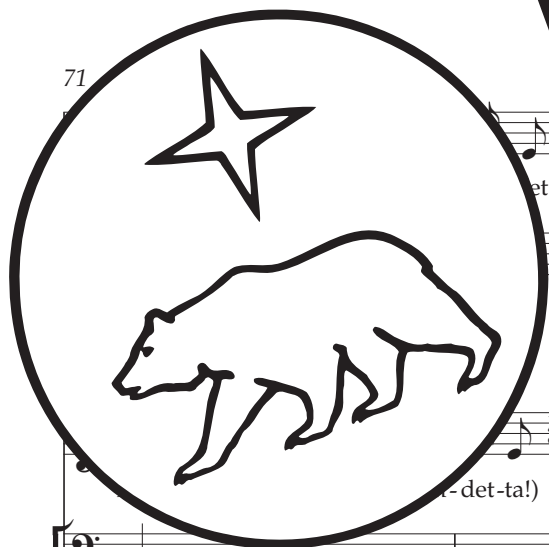
[Fa per scagliare la freccia]

Fe-bo lo di-fen-da. Ma qual pro-di-gio è que-sto? Qua-si il dar-do ri-cu-si an-dar-ne a vo-lo, star non può so-vra

86

APOLLO

l'ar-co e ca-de al suo-lo! Ciò non ti sem-bri stra-no, che n'è so - lo ca-gion per-ché di ra - do e-ser-ci-ti la ma - no.



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133

-tan-te, son pre-sa-gi per me sol di do-lo-re. Ohi-mè che trop-po o - sa-i. E for-se l'em-pio stra-le qual-che tri - to-ne of-

139

-fe-se? E-gli ha d'uo-mo sem-bian-za. Ahi_ qual m'op-pri-me il co-re im-prov - vi - sa pie-tà! Oh Cie-li,

146

[Forse riconosce Orione]

e che sa - rà? Oc-chi mi - chi - che si-ra-te? Ah,_ no no, v - Chi, chi, chi

152

even-to e l - ve? O - ri - o-ne O - ri - o-ne non par-te! Ahi, ch'io

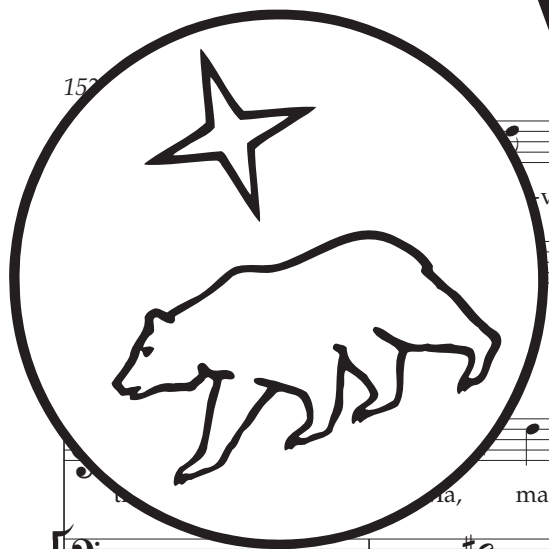
ma, ma quan-to più, quan-to più s'ap-pres-sa, vie-più, vie-più di lui for-ma

164

e sem-bian - za ac-qui-sta. Oh_ Di-o, ch'e-gli è pur-trop-po! Ahi ca-so, ahi vi-sta! Uc-ci-di-mi, do-

170

-lor, do-lor, uc-ci - di - mi. E tu, Par-ca pie-to - sa, d'u-na vi-ta im-mor-ta - le il fil re-ci-di-mi.



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Leseprobe
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177

Uc - ci - di - mi, do - lor, do - lor, uc - ci - di - mi. Ahi qual fu - ria cru - del mi te - se l'ar - co, da qual ca - ver - na

183

e - ra quel dar - do u - sci - to, di Sti - ge o di Co - ci - to? Ah non s'in - col - pi, no, l'ar - co e lo stra - le, ch' u - no a ter - ra ca -

188

- dé per non pia - gar - ti, l'al - tro per duol... si fran... Fu il vo - stra la col - pa, ch' u - no non cor - ge - ste, oc - chi in - fe -

195

in - que me - st' a - n - to, e di la - gri - me na - sa - fe un nar sul ma - re...

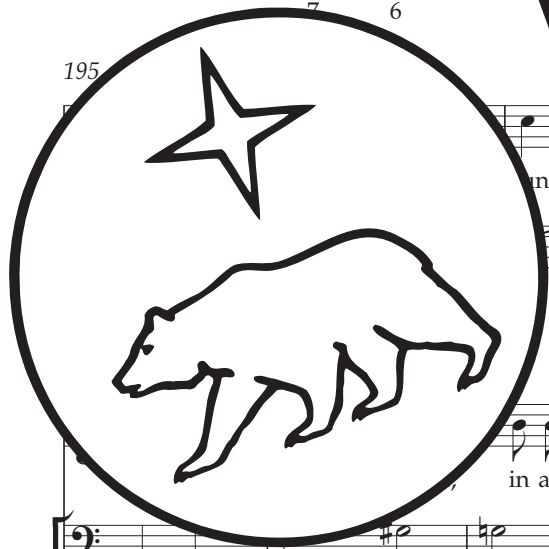
in ap - pa - rir, in ap - pa - rir... spa - ri - ta! Po - té dun - que la Par - ca i - ni - qua e

212

ri - a scac - ciar dal se - no tuo l'a - ni - ma mi - a? Oh di stel - le per - ver - se em - pio ri - go - re! Che fai, che non m'uc -

219

- ci - di? che fai, che non m'uc - ci - di, oh, o mio do - lo - re? Che fai, che non m'uc - ci - di? Che



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228

fai, che non m'uc - ci - di, oh, o mio do - lo - re? Ma non fu già la Par-ca che il vi-ver tuo re-

236

-ci - se, fu so-lo il Sol che te, mia vi-ta, uc - ci - se; e chi dà vi-ta al tut - to a te diè mor-te.

242

Spie-ta-tis-si-mo nu-me, tu non men-ti, sti già nel-l'ed-dar-mi un mo-stro, che non v'e-ra in bel l'os-sa di lui mag-gio -

247

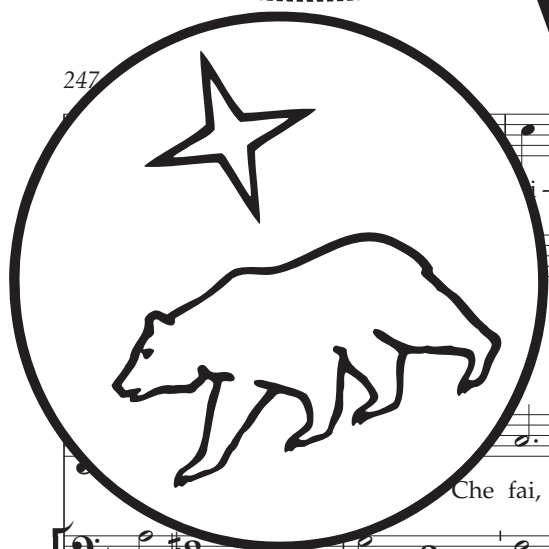
ci - di? Che fai, che non m'uc - ci - di, oh, o mio do - lo - re? Che

266

de-pre-dar te-so-ri, del-l'in-gor-do o-ce-an on-de vo-ra-ci, deh. quan-to in ciel pos-sie-do, quan-t'è mio ne le sel-ve o ne-gli a-

272

-bis-si, de-pre-da-te, ra - pi-te: io vel con - ce-do. Bra - mo, bra - mo so - lo da voi che l'e-stin - to mio be - ne



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Ritornello

18 [V. I]

[V. II]

31

Io per me sa - rei d'av-vi - so, sia di - sgra-zia o sia for-tu - na che an - pas-se l'in - prov-vi - so quan-to il

35

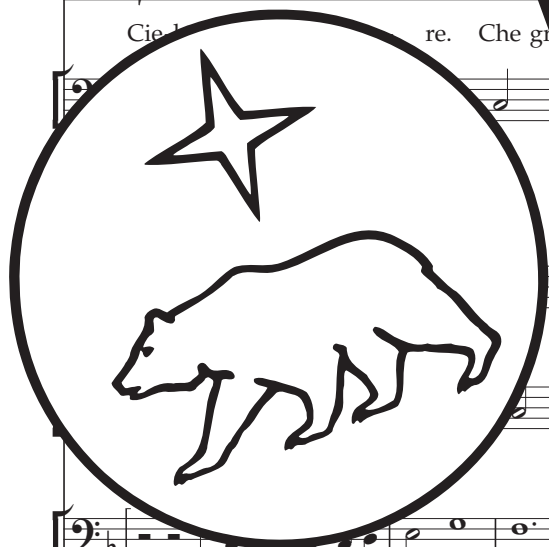
Cie - l re. Che gran pe - na, Che gran pe - na l'a - spet - ta - re!

57

Se con lun - g'a - spet - ta - ti - va dee pa - gar-si o-gni mo-men-to, trop-po com-pra-si un con-ten-to, e val

61

po - co quan-do ar-ri - va. E se poi qual-che tor - men-to ha da far mi - se-ro un co - re, l'a-spet-tar - lo con ti -



Bärenreiter
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-mo-re pria di tem-po il fa pro - va - re. Che gran pe - na, che gran pe - na è l'a - spet - ta - re!

Ritornello

[V. I]

[V. II]

Scena VIII
PRIMA NINFA e FILOTERO.

FILOTERO

PRIMA NINFA

te - re... l'a - co - ca-so. Fu dal So-le tra - di-to, da Cu-

FILOTERO

Ohi-mé

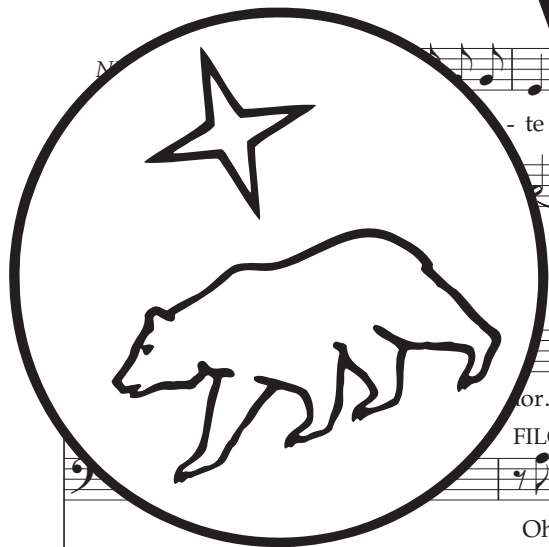
Dim-mi, dim-mi pre-sto, che fu?

PRIMA NINFA

-pi-do in-gan-na-to, da Di-a-na fe - ri-to. E già mor-to sul li-do io l'ho ve-du-to ch'in-se-pol-to già-ce - a.

FILOTERO

Il cor me lo di-ce - a. Oh mi-se-ro O-ri-o-ne, ed è pur ve-ro che si so-no can-gia-te a' dan-ni tuo-i tre de-i-tà del



Bärenreiter
Leseprobe
Sample page

29

cie-lo in tre fu - rie d'A-ver - no? E co - lei che giu-rot-ti a-mor e - ter-no l'o-mi-ci - da cru-del es - ser do - ve - a? Il

35

cor me lo di - ce - a. Deh, deh per pie-ta - de, o Nin - fa, gui - da-mi a ri-ve-der l'e-stin-te

41

mem-bra, per-ché al-me-no pos-s'i - o ren-der al mio no - giu - ti-mi uf-fi - ci. Vo-len-tie-ri, vien

48

Il mi - ch'a mo-oc-ci per ar - o-va re - a. Il cor me lo di - ce

Scena IX
(*Intermezzo*)
DIAN, PLUTONE e CARONTE.

[Continuo]

che dun - que, o cru-do re, spe-rar mai po-trò da te, s'al mio pian - to, s'a'miei prie - ghi, già nel

8

re - gno del - l'om - bre, u-n'om-bra nie - ghi? E che dun - que, o cru-do re, spe-rar mai po-trò da te?

16

PLUTONE

Io ti giu-ro, per l'on-de di Sti-ge e di Co - ci-to, che gia-mai non giun-se al-le tar-ta-ree spon-de. E se non cre-di a me, Ca-ron-te il

* Sinfonia in M; see Appendix 9, p. 120.

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22

pe - sci, cre-d'io, l'han di-vo - ra - to. I - o, dal do-lor op-pres - so, son fuo-ri di me stes - so, non so,

28

non so più quel ch'io fac-cio, non so, non so più quel ch'io vo - glio. E per - ché, e per - ché non tor-no sco-glio?

Scena XI

DIANA e FILOTEA

* [Aria]

DIANA

Né vi-vo né mor - to, tro-vo l'uo - be - ne; né in tan - to mi pe - re - rò con - for -

[Continuo]

FILOTEA

né vi-vo né mor - to, tro-vo l'uo - be - ne; né in tan - to mi pe - re - rò con - for -

6

l'uo - be - ne, car-ne dal pe-sce: pre-pa-ra-te a co-ste-i i tri-on-fi e le pal-me, uo-mi-ni e dè-i. E tu, ch'a-spet-ti,

26

DIANA

ch'a-spet-ti o-ma-i? Vat-te-ne, vat-te-ne a tri-on-far, vat-te-ne, vat-te-ne a tri-on-far, ch'hai fat-to as-sa - i! Deh non m'af-

31

-flig-ger, non m'af-flig-ger più. Er-rai, pur-trop-po il so sen-za che l di-chi tu. Deh, non m'af-flig-ger, non m'af-flig-ger più.

6

* Sinfonia in M; see Appendix 11, p. 121.

Scena XII

NETTUNO, DIANA, FILOTERO *ed* EOLO.

NETTUNO

O del gran fre-na - tor del sal - so re - gno, del mo - nar - ca de l'on - de fi - di mi - ni - stri e ser - vi, tri-

[Continuo]

#5 #6 #5

6

- to - ni, o - là tri - to - ni, e qua - lun - que al - tro sen - te sco - ter il mio tri - den - te, or - ca - to qu' sta li - di e que - ste

10

8 spon - de e tro - va - te, tro - va - te lo che an - ti ar - di - o d'uc - ci - der - mi nel grem - bo in fi - gno mi - o.

en - tro i con - fi - ni del - la li - qui - do si - ra, e' tu' tra - ton' la mi - nac - cio - sa schie - ra.

7 #6

7

MI - NO - cen - te on - de lo stra - le u - scì che lo tra - fis - se. Chi fu rea di sua mor - te è

29

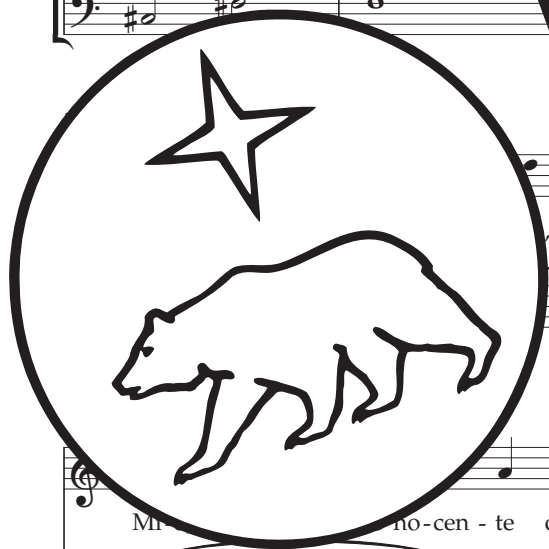
FILOTERO

qui, è qui pre - sen - te. Di que - sta dea lo stra - le, del suo ger - man l'in - gan - no e lo sde - gno d'A -

36

NETTUNO

- mo - re te d'un fi - glio pri - vò, me d'un si - gno - re. Ah, del - l'on - do - so im - pe - ro so - ste - ner, so - ste - ner più lo scet - tro io non son



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42 [Eolo scatena la tempesta]

de - gno, s'og-gi non mi di - mo-stro con - tro di lor tut-to, tut-to ven-det-ta e sde-gno. Sù sù, sù sù, da' fer-rei

47

cep-pi Eo-lo spri-gio-ni i più ra - pi - di ven-ti, e con stra-gi fu - ne-ste sco-tan, sco-tan le sel-ve e crol-lin le fo-

50

- re - ste. Ca - da-no tut-ti al suo-lo que-sti per - la tet - ti e sian da l'or-de po-se ti, e ven-di-

53

FILOTERO

e d'O-ro on con-mil-le mor-ti! -cu-ro nel m'ac-co - gli pri - a,

DIANA

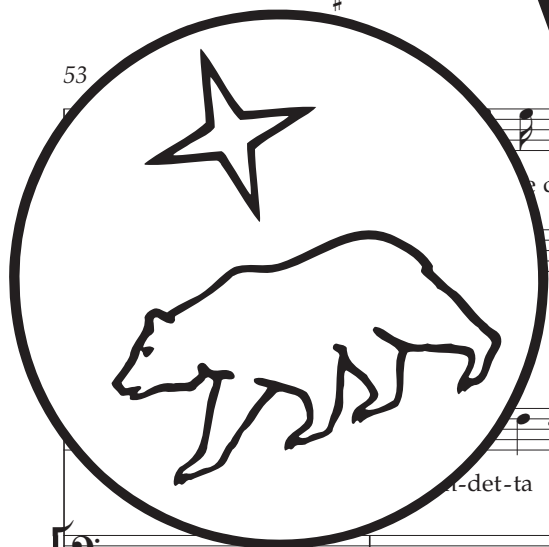
at-det-ta e mi - a. Non far, non far, Net-tu-no ah_ no! che 'l mio sem-pre mo-ri-re

64

sen-za mo-rir gia-ma - i la tua giu-sta ven-det-ta es-ser ben può. Non far, non far, Net-tu-no, ah_ no!

70 EOLO

Ec - co pron-to a' tuoi cen - ni, o re-gna - tor del li - qui-do e-le-men-to, spri-gio-na-to o-gni ven-to.



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15

Plu - to il ba-ra-tro pro - fon - do, e per de-sti-no e-ter-no io del va-sto o-ce-an vòl-go il go-ver - no.

21 GIOVE

Or, s'al Fa-to sì piac-que, tu nel cie-lo co-man-da e non nel-l'a-cque. Tem-pra, tem-pra, o Net-tun, lo de-gno e l'i-ra! Non

27

Fe-bo, non Cu-pi-do e non Di - a-mo-ri il De - stin, fu il De-stin che g-gi-O-ri-o-nuc - ci - se, e l'e

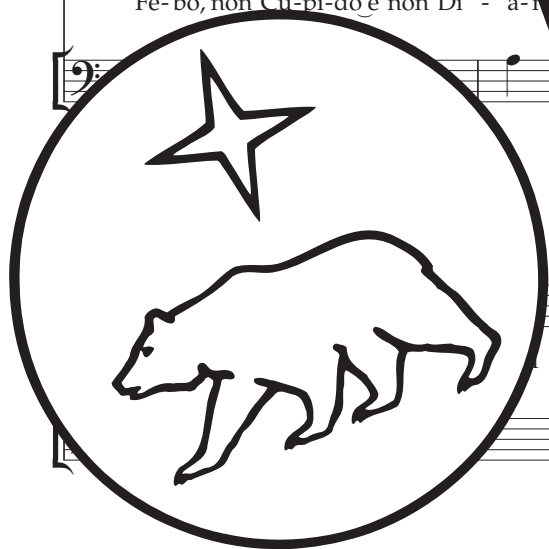
que-sto ac-ci - den-te scri-sse, e per mag-gior sua glo - ria ei que-sta

40 FILOTERO

mor-te ad O - ri-on pre - fis - se. Non pre-pa - ri per me be-ni-gna stel-la si-mil glo - ria gia-ma-i, ch'io non

46 NETTUNO [Nettuno ritorna in mare]

cu-ro di far mor-te sì bel - la. Del De-sti-no al de-cre-to, non a-gl'or-di-ni tuoi, dun-que m'ac - que - to.



Bärenreiter
Leseprobe
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Scena XIV

APOLLO, AMORE, VENERE, FILOTERO, DIANA e GIOVE.

APOLLO

Pre-pa-ra, pre-pa-ra pur gli stra - li, che non pla-car, ma sa-et-tar lo vo - glio! Ah, per-

[Continuo]

6 AMORE

- ché non è me-co per ter-zo ar-cier Cu-pi-do? Vi so-no, vi so-no, A-pol-lo, e el tu-mal ri-do.

12 VENERE
[Venere rivela la sua vera forma]

a-spet-to è Ci-te-re a. Cui-mé, per u-na stre - po - lo - te-

FILOTERO

DIANA [Inscando Venere]

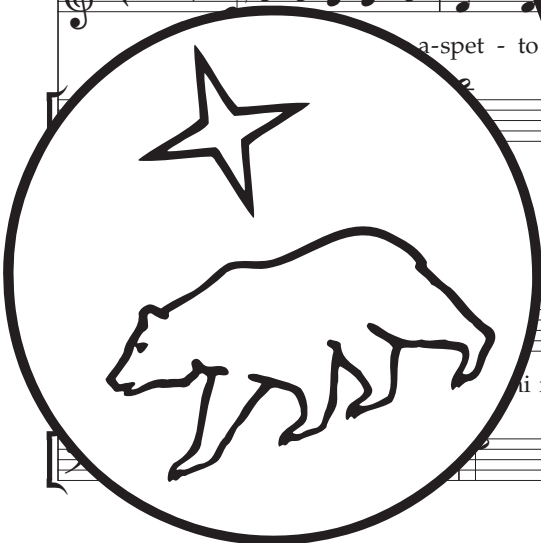
mi m'ha tra-di - ti Sem-pre quel-l'im-pu-di-ca de la stir-pe del Sol sa-rà ne-mi-ca.

21 VENERE AMORE FILOTERO

Che im-pu - di - ca, che im-pu - di - ca? tu men-ti. Or pi-glia que-sta. S'in - co - min - cia pur qui la bel-la fe - sta.

25 GIOVE

Ces-sin no-stre con - te - se, o i-ra-ti nu-mi! Già pla-ca-to Net - tu-no, già son di nuo-vo im-pri-gio-na - ti i ven-ti,



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32

DIANA

ciò che pas-sò non si ram-men-ti più: di voi nes-su-no er-rò, se del-l'al-to De-stin mi - ni - stro fu. Fui del mio mal mi -

38

AMORE

E Ve-ne-re ed A-mor del-la ven-det-ta.

DIANA APOLLO

VENERE

FILOTERO

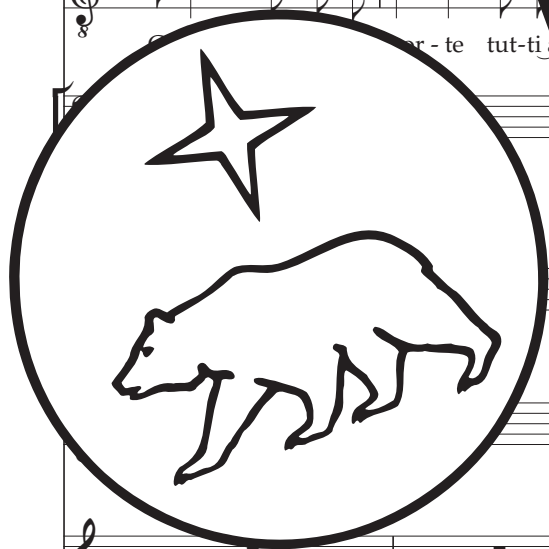
-ni-stra. Io del mio sde-gno. E Ve-ne-re ed A-mor del-la ven-det-ta. E tut-ti, tut-ti - si-me dal-la mia ro - vi - na.

45

[Appare in cielo la costellazione d'Orion]

GIOVE

ar-te tut-ti a-ve-te O-ri-on re-so-ri-ri - le, che, di-ve-nu-to si - do



Tutti

Il li-bro del De-stin nes-sun, nes-sun l'in - ten - de.

DIANA

Il li-bro del De-stin nes-sun, nes-sun l'in - ten - de.

VENERE

Il li-bro del De-stin nes-sun, nes-sun l'in - ten - de.

APOLLO

Il li-bro del De-stin nes-sun, nes-sun l'in - ten - de.

GIOVE

se-gno, cin-to di nuo-ve stel-le in ciel ri-splen - de.

FILOTERO

Il li-bro del De-stin nes-sun, nes-sun l'in - ten - de.

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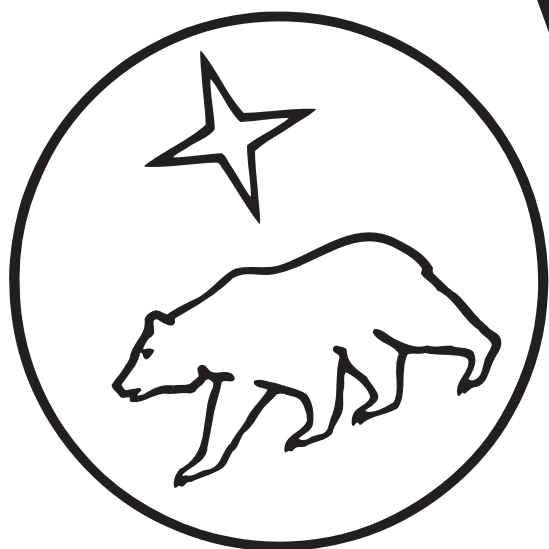
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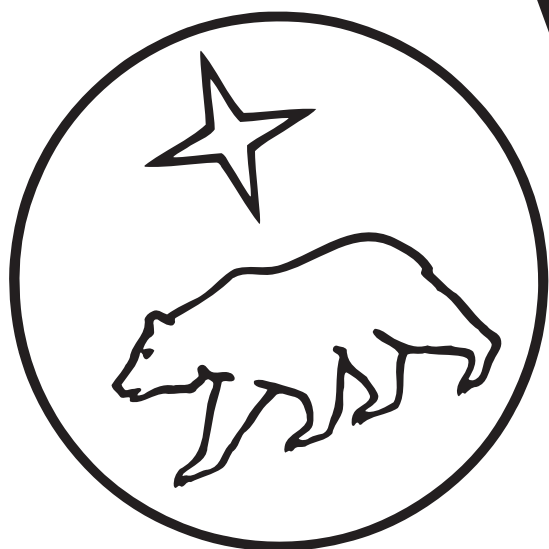
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Appendices



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APPENDIX 1 (Text: see p. LXXXII)

Prologue added in M (see. p. 7)

Transcribed from early twentieth-century copy in V, fol. I^r-VI^v (M unavailable).

CASTORE, ERCOLE e TAUMANTI.

Sinfonia

[Violino I]

[Violino II]

[Continuo]

11*

27*

35*



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82*



88*




no, non so de la pa-zze del Cie-lo, de la sta-gion più bel-la ma di via-tri-on-fi-e-re-za

in Cam-pi - do-glio ap-par-vi ad an-nun-ziar l'al-ta ven-tu-ra de l'a-qui-le ro - ma - ne,



108*

qui pur trat-to vit-to-rie, e ser-vir so-glio di fau-sta Ci-no-su-ra a le ban-die-re I-spa-ne: io le gui-dai qua-lor lun-go la



114*

Scal-de, su l'in-su-bri-che fal-de il Be-ti-co guer-rier le pal-me ot-ten - ne; in su l'au-stria-che an-ten - ne lo



120*

splen-dor mio di-sce-se a-mi-co e fi-do, co-me-ta in-fau-sta al ca-ta-la-no li - do. Ma qual e-ro-e? Qual nu-me? Ec-co, ec-co il fa-mo-so Al-

128*

-ci - de! On-de, on-de ne vie-ni, o do-ma-tor de' ma-li? E co-me, e co-me in-fra i mor - ta - li? Di mo-stri ri-na-

ERCOLE

135*

-scen-ti ven-ni po-c'an-zi a ri-pur-gar la ter - ra. Ma cor va-lor I - be - ro co-sì si ri-co - c'ia o-mai la Sor - te.

142*

ne, pro-vos-si an-se e - ro - e sì for-te che non sto po-ssi vi-sto con la cla-va in di-spar-te sul

to de le nin-fe del fiu-me al co-ro in-du - stre, tes - ser an-ch'io ghir-lan - - de a

6

154*

l'el-mo il - lu - stre. Co-sì cam-po non eb-bi do-ve mo-strar-mi in ge-ne-ro-so sde-gno del mon-do op-pres - so e di vir-tù cam-

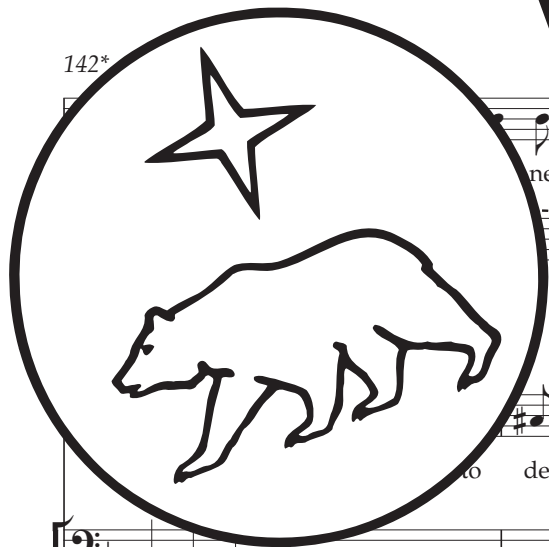
7 [b]6

161*

-pio-ne, ter-ror di Ler-na e de-gno de l'o-dio di Giu-no - ne. Er-co-le, o-mai la - scia-ti Giu-no gli sde-gni an - ti - chi, te

TAUMANTI

6



Bärenreiter
Leseprobe
Sample page

168*

con o - gn'al - tro nu - me og - gi ri - chia - ma al cie - lo, to - sto che i gio - chi suoi fi - ni - sca in De - lo il bion - do dio del lu - me.

174*

To - sto che por - se il gran se - na - to au - gu - sto la co - ro - na di Ro - ma del - l'au - stri - a - co Fer - nan - do a l'au - rea chio - ma, ve - den - do a la vir -

179*

-tù si - cu - ro il tro - no le pro - mi - ser li dà i, vol - ta - to u - ni - v - o - gni guer - rier al - lo - ro, gi - rar gi - rar.

184*

ro - Quin - di lo stes - so ve - re - dar di Bel - lo - na o - gni scom -

ma i nu - mi a con - si - glio. On - de Mer - cu - rio ed io, che son Tau - man - ti, e - ter - ni mes - sag - ge - ri ve -

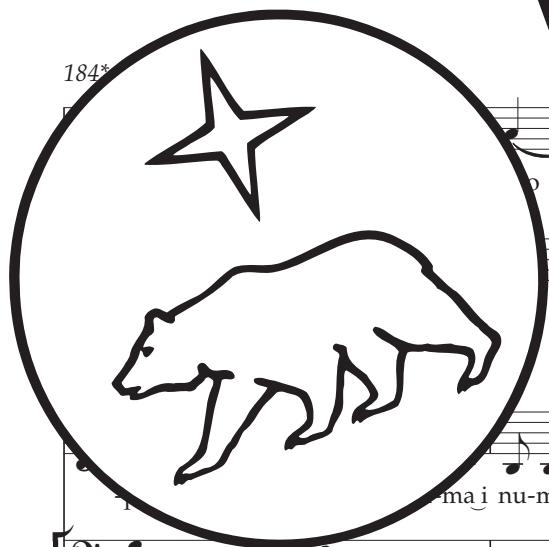
196*

-nia - mo a ri - con - dur gli dèi va - gan - ti. Men - tre il ro - ma - no im - pe - ro ne la ce - sa - rea pro - le or s'as - si -

ERCOLE

203*

-cu - ra, In - vi - dia in - van pro - cu - ra (o - dio, fu - ror e rab - bia!) di giu - sto san - gue ab - be - ve - rar le lab - bia. On - d'io che non mi



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251*

gl'an-ti-chi a-mo-ri, con me-mo - rie sì dol-ci, con me-mo - rie sì dol - ci i rei ful - go - ri.

257* A 3

CASTORE
Sù n'an - diam con - cor - di a l'e - tra.

TAUMANTI
Sù n'an - diam con - cor - di a l'e - tra.

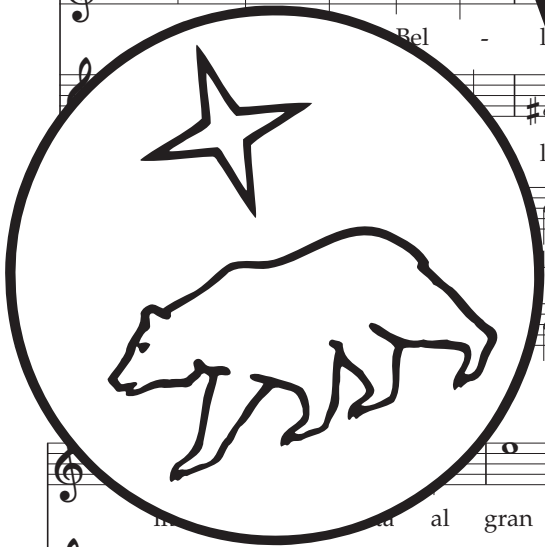
ERCOLE
Sù n'an - diam con - cor - di a l'e - tra, sù n'an - diam con - cor - di a l'e - tra.

265*

Bel - lo - na in ban do me - tra u - ni - ta al gran Fer - nan - do,
lo - na in ban do, men - tre u - ni - ta al gran Fer - nan - do,
o - na in ban do, men - tre u - ni - ta al gran Fer - nan - do,
al gran Fer - nan - do di re - gnar vir - tu - te im - pe - tra.
men - tre u - ni - ta al gran Fer - nan - do di re - gnar vir - tu - te im - pe - tra.
men - tre u - ni - ta al gran Fer - nan - do di re - gnar vir - tu - te im - pe - tra.

282* Ritornello

Ritornello



Bärenreiter
Leseprobe
Sample page

294*

CASTORE

Sù ri - tor - na in fra i mor - ta - li,

TAUMANTI

Sù ri - tor - na in fra i mor - ta - li,

ERCOLE

Sù ri - tor - na in fra i mor - ta - li, sù ri - tor - na in fra i mor - ta - li,

302*

ri - con - so - la, o Pa - ce, gn'al - ma: per ri - por - re il mon - do in cal - ma,

ri - con - so - la, o Pa - ce, gn'al - ma: per ri - por - re il mon - do in cal - ma,

Pa - ce, o gn'al - ma: per ri - por - re il mon - do in cal - ma,

mon - do in cal - ma pla - ca i flut - ti e sgom - bra i ma - li.

per ri - por - re il mon - do in cal - ma pla - ca i flut - ti e sgom - bra i ma - li.

per ri - por - re il mon - do in cal - ma pla - ca i flut - ti e sgom - bra i ma - li.



321* Ritornello

Ritornello

APPENDIX 2

113

Sinfonia added in **M** at the end of Act I, Scene 10 (see p. 32).

M, p. 60.

Sinfonia
83¹

[Violino I]

[Violino II]

[Continuo]

APPENDIX 3 (Text see p. I, III)

Additional strophe in **M** (also found in **L** in Act I, Scene 1 (see p. 45) between mm. 35–36.

M, p. 82.

VENERE

35¹

[VENERE]

ia non di - spe - ri, non di - spe - ri, o - gni e - ta - de ha i suoi pia - y ri, e a tu

crin ca - nu to. Mai, mai, mai, mai non l'a - vrei cre - du - to.

6

APPENDIX 4

Ritornello added in **M** at the beginning of Act II, Scene 3,
and with the indication “Rit. di sopra” between mm. 8–9, and 16–17 (see p. 47).

M, pp. 85–86.

Ritornello
1^{*}/8¹/16¹

[Violino I]

[Violino II]

[Continuo]

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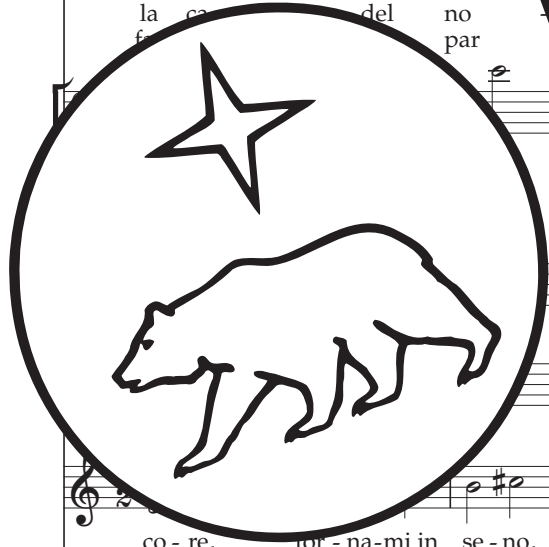
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287³³

lun-gi de la ca - gion del no - - stro ar - do - re, lun - gi de
che so-glia far a chi si par - - te A - mo - re, che so-glia

287³⁸

la ca - gion del no - - stro ar - do - re. Tor - na-mi in se - no, o co - re, co - re,
non fu - sti me-co, o co - re. An-dian - ne

287⁵⁴

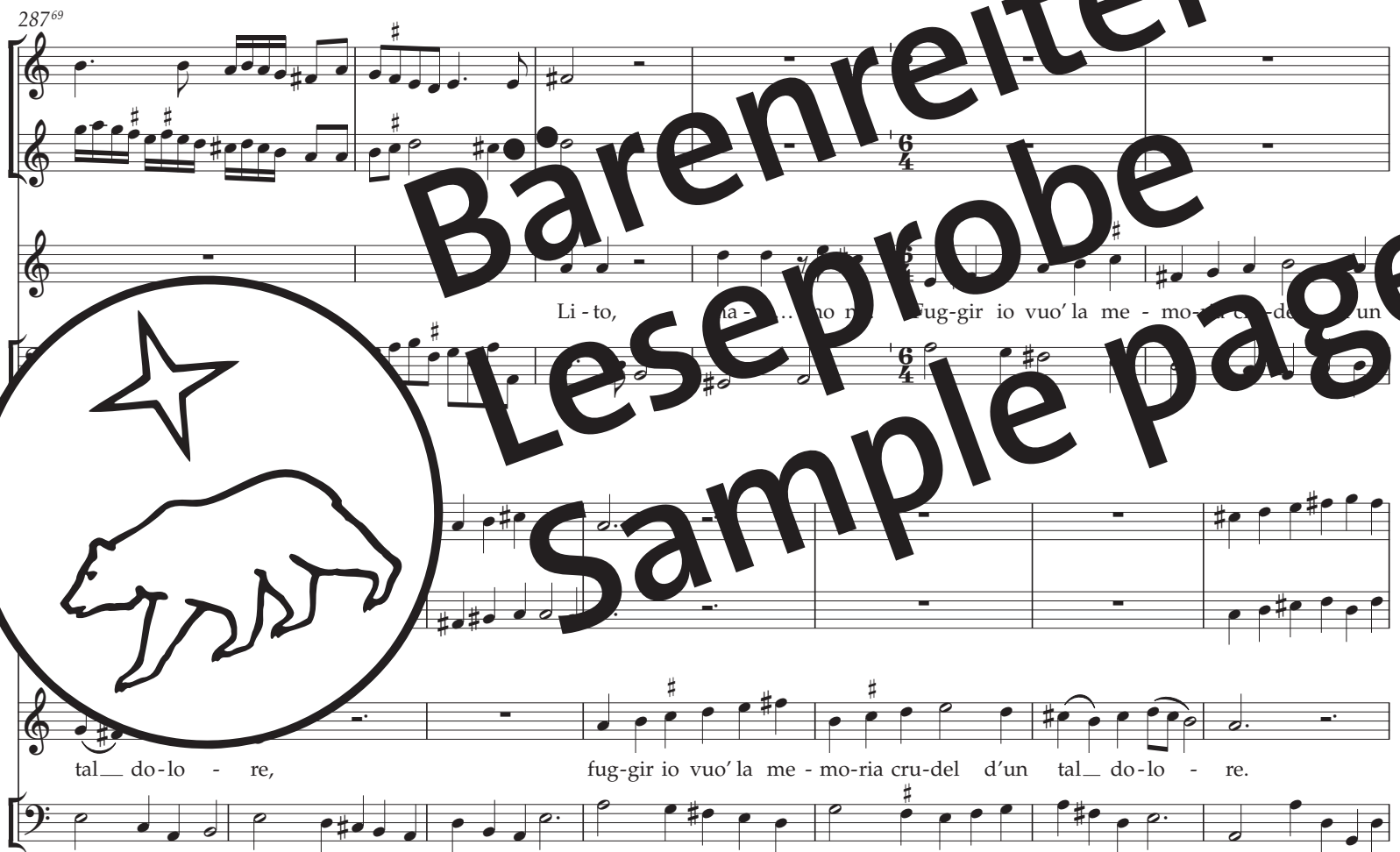
dun - que, o co - re, an - dian - ne dun - que, o co - re,

287⁶⁴



a ve-der le ca-re lu-ci do - ve o - gnor, do - ve o - gnor, mi ri - con - du - ci.

287⁶⁹



Li - to, na - ... no ri - fug-gir io vuo' la me - mo-ria cru-del d'un tal do-lo - re, fug-gir io vuo' la me - mo-ria cru-del d'un tal do-lo - re.

287⁸²



An-dian-ne dun - que, o co - re, an - dian - ne dun - que, o co - re.



Bärenreiter
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APPENDIX 6

117

Sinfonia added in **M** at the beginning of Act II, Scene 10 (see. p. 85).
M, p. 122.

Sinfonia

[Violino I]

[Violino II]

[Continuo]

APPENDIX 7 (Text: see p. LXXV)

"Arietta a 2" added in **M** at the end of Act II, Scene 14 (see. p. 75 after m. 83).
M, pp. 144-148.

Arietta a 2

Sinfonia

83¹

[Violino I]

[Violino II]

TITONE

Chi d'A-mor bat-te il sen-tie-ro cal-ca spi-ne in ab-bon-dan-za, cal-ca

[Continuo]

83¹³

AURORA

Chi d'A-mor bat-te il sen-tie-ro cal-ca spi-ne in

TITONE

spi-ne in ab-bon-dan - za, ch'al ve-de-re han di ro-se la sem-bian - za, han di ro-se la sem-bian - za.

[Continuo]



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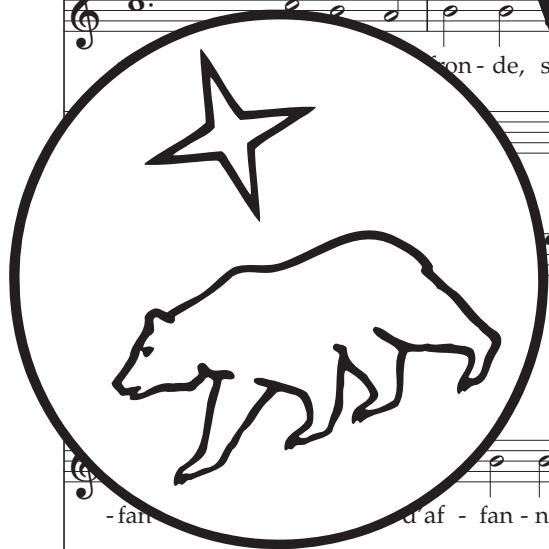
83⁶³ FILOTERO

son, fra le cui fron - de mil-le ser - pi d'af - fan - ni, mil-le ser - pi d'af -

83⁷⁰

AURORA

TITONE Se pur ro - se non
- fan - ni A - mor, A - mor na - scon - de, A - mor na - scon - de.

83⁷⁹

son - de, se pur ro - se non son, fra le cui fron - de mil-le ser - pi d'af -
fra le cui fron - de, fra le cui fron - de mil-le ser - pi d'af - fan - ni, mil-le
- fan - ni d'af - fan - ni A - mor, A - mor na - scon - de, mil-le ser - pi d'af -
ser - pi d'af - fan - ni A - mor, A - mor na - scon - de, mil-le ser - pi d'af - fan - ni, mil-le

83⁹⁷

- fan - ni, mil-le ser - pi d'af - fan - ni A - mor, A - mor na - scon - de, A - mor na - scon - de.
ser - pi d'af - fan - ni A - mor, A - mor na - scon - de, A - mor na - scon - de.

APPENDIX 8

Sinfonia added in **M** at the end of Act III, Scene 2 (see p. 79) after m. 40.
M, p. 155.

Sinfonia

40¹

[Violino I]

[Violino II]

[Continuo]

40⁵

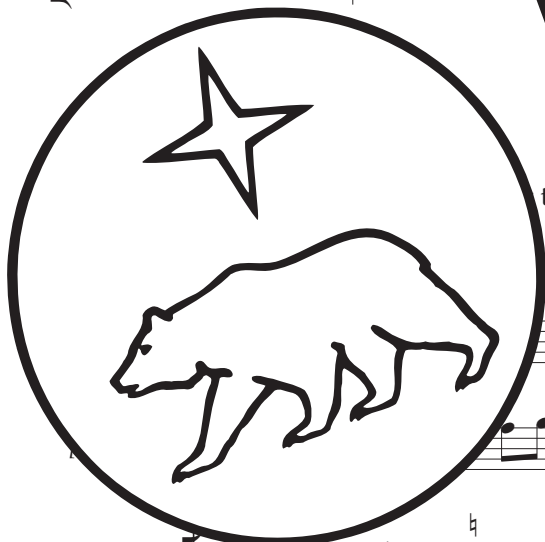
4

[#]3

APPENDIX 9

the end of Act III, Scenes 4 and 8 (see p. 162, 180) after m. 54 in both scenes.
M, pp. 161, 180.

Bärenreiter
Leseprobe
Sample page



[Continuo]

APPENDIX 10

Sinfonia added in **M** to Act III, Scene 6 (see. p. 86) between mm. 126–127.
M, p. 169.

Sinfonia

126¹

[Violino I]

[Violino II]

[Continuo]

APPENDIX 11

Sinfonia added in **M** at the beginning of Act III, Scene 11 (see p. 95).
M, p. 183

Sinfonia

1*

[Violino I]

[Violino II]

[Continuo]

APPENDIX 12 (Text see .LXXV)

Recitative and Aria added in **M** in Act III, Scene 12 replacing the recitative at mm. 87–89 (see p. 98).
M, pp. 189–191.

FILOTERO

86¹

FILOTERO

e tu non vai a far-ti il mezz-o a on-de? A che tar-do? e tu le po-de con-

e tu non vai? Ma più cau-to il piè s'ar-re-tra ri-bel-lan-do al cor co-stan-te

86¹¹

che già fat-to di dia-man-te va ne l'on-de a far-si pie-tra. Ma più cau-to il piè s'ar-re-tra.

Aria
Ritornello

86¹⁵

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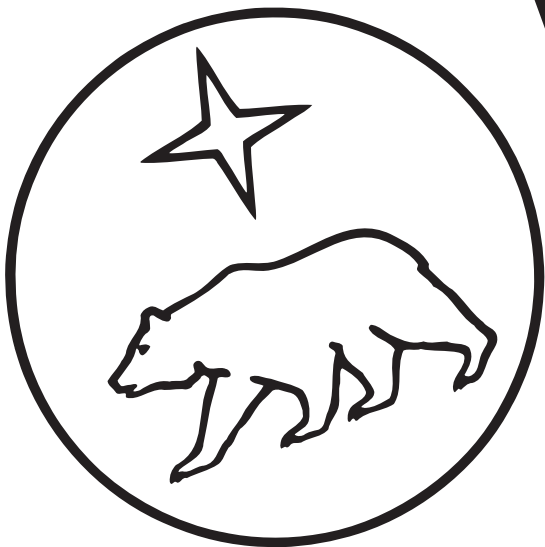
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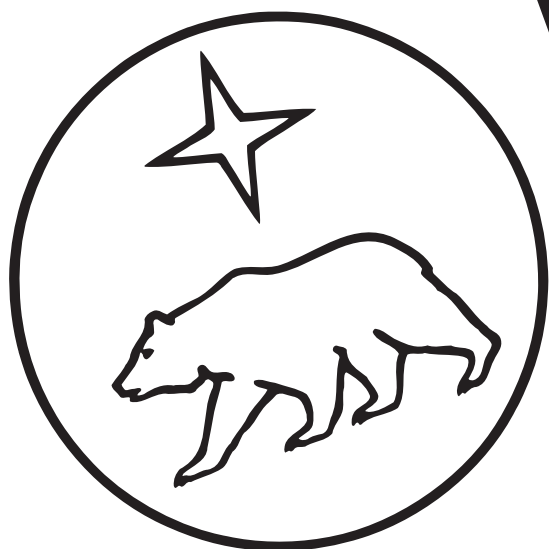
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Critical Report



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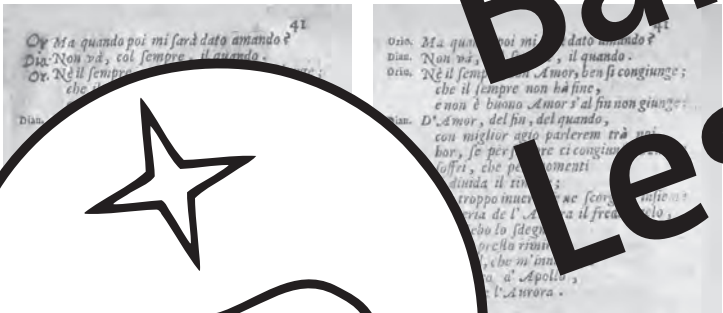


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Sources

Librettos

The edition of the *Orione* libretto is based on the Milanese print prepared for the aborted 1653 performance. Six copies are known to survive; among them is an “avanti lettera” (“pre-publication”) edition, preserved in the private Library Sormani Verri in Lurago d’Erba, near Como.¹ The Sormani exemplar lacks details found in the other five. For example, the first three lines of page 41 (Figure 1a) lack the character names that were printed in the other exemplars (Figure 1b). They were instead added by hand.



its handwritten notes, headings and prefaces, meters’ entrances, and the text of *Orione* found in the first edition of the highly successful posthumous collection of Melosio’s works, *Poesie e prose* (“Cosmopoli” 1672 and Venice 1673). Each of these three editions is provided with a diplomatic transcription of its title page, a summary of its contents and gathering structure, and a list of the libraries that hold copies; call numbers for the latter are also supplied, and copies that have been consulted directly are marked with an asterisk. There follows a list of the twelve known subsequent editions of the *Poesie e prose*, published between 1673 and 1704, together

with a synoptic index of the contents of all fourteen posthumous editions, shown in Table 1, p. 17. *Orione* is found at the end of the 1672 and 1673 editions, and in both it has its own pagination, 1–6 and 1–72, respectively. For this reason some copies of *Orione* have been preserved independently of the volumes in which they were originally printed; these are also shown in the lists that follow. Similarly, an undated edition of *Orione* by the Genoese publisher Antonio Giorgio Franchelli that refers to the Milan 1653 performance has almost certainly been detached from an otherwise lost edition that Franchelli produced in either 1673 or 1674 (see [1] below).

Milan 1653 (L)

ORIONE | DRAMMA | Del Sig. Francesco Melosio, Poeta
Milano | Del Sig. Francesco Caualli. Fatto rappresentare
NEL THEATRO REGIO | IN MILANO, Dall’Eccellentissimo
Signor | MARCHESE DI CARACENA &c. | per | L’ELET-
TIONE | Del Priorissimo, SEBASTIANO | FERDINAN-
DO. | DEDICATO | All’Eccellentissima Signora | LA
REGINA DONNA CATERINA | PONZE DI LEONE, | Mar-
chessa di Fromista e Caracena &c. | IN MILANO, | Nella Reg.
L. C. Corte, per Gio. Battista, e Giulio Cesare fratelli | Mala-
testa Stampatori R. C. Con licenza de’ Superiori.

pages	contents
[1–2]	Title page – page [2] blank
[3–6]	Dedication
[7–8]	Character list – page [8] blank
[9–12]	Prologue
1–23	Act I (11 scenes)
24–45	Act II (14 scenes)
46–64	Act III (14 scenes) – page 64 blank
Structure	[1] ⁶ A–B ¹² C ⁸ = [12] + 64 pp.
Locations	*I-Mc [Coll. Libr. 3] • I-CMbc • I-Fm • *I-LDEsormani [297/1] • *I-MOe [83.G.02.7] • F-Pn

1 We would like to thank Countess Luisa Sormani Andreani Verri for allowing us to see and reproduce the precious libretto.
2 These captions, mentioned in Roberta Carpani, “Comici, Febiarmonici e Gesuiti a Milano: Intrecci e contaminazioni,” *Musica e storia* 16 (2008): 5–39: 28–32, are reproduced here in lettered footnotes to the libretto edition; they appear at the exact points in which they are found in the original. For hypotheses concerning stagecraft at the Teatro Reale in Milan, see the Introduction, p. XXXIV.
3 In the 1672 and 1673 *Poesie e prose*, *Orione* has its own pagination. It was mentioned for the first time in Alfred Loewenberg, *Annals of Opera 1597–1940: Compiled from the Original Sources* (Cambridge: W. Heffer & Sons, 1943), col. 30. Peter Jeffery, *The Autograph Manuscripts of Francesco Cavalli* (Ph.D. diss., Princeton University, 1980), 182, cites Loewenberg but does not take the matter further. Robert Rau Holzer, *Music and Poetry in Seventeenth-Century Rome: Setting of the Canzonetta and Cantata Texts of Francesco Balducci, Domenico Benigni, Francesco Melosio, and Antonio Abati* (Ph.D. diss., University of Pennsylvania, 1990), 344 n. 51, sought out the copy in I-Bu (A.V. Tab. I.F.III, vol. 44.6), only to find that it was listed “irreperibile” (“untraceable”). We have since been able to locate and examine this copy.

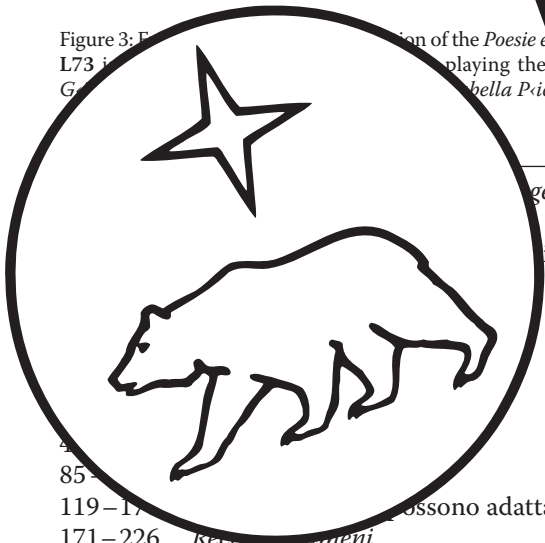
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ini (4 February 1672)

1-72	<i>L'Orione</i>
73-96	<i>Discorsi accademici</i>

- [III] Bologna 1673, G. Recaldini (dedication 12 April 1673) [*I-Vnm D.6 D.263]
- [IV] Bologna and Parma 1673, P. del Frate, G. Rosati (dedication 12 April 1673) [*F-AIXm C.3190]
- [V] Bologna 1674, G. Recaldini (dedication 16 November 1674) [*I-Bu A.V.GG.XIII.61]
- [VI] only *Orione* survives, Genoa [1673–1674], A. G. Franchelli [*I-Bu A.V. Tab. I F.III, 44.6]
- [VII] Bologna e Genoa 1674, A. G. Franchelli [*I-COS Rari A.1688; *US-NHub 2005–2006]
- [VIII] Bologna e Parma 1676, G. Rosati [*Biblioteca Salita dei frati – Lugano (Switzerland) BSF.FP.5A.39]
- [IX] Venice 1678^a, I. Prodócimo [*D-Mbs P.O.It. 619 S. 1–2]
- [X] Venice 1678^b, I. Prodócimo [*I-Vnm D.93 d.233] (only *Orione* in *I-Vgc P. Landi P. Scalloni – Z)
- [XI] Venice 1683, I. Prodócimo [*I-Vnm D.230 D.141]
- [XII] Venice 1688, I. Prodócimo [*A-Vn 8183-A]
- [XIII] Venice 1691, I. Prodócimo [*I-Rn 42. 1.C.20.1]
- [XIV] Venice 1704, A. Paletti [*I-Vnm D.79 D.116]

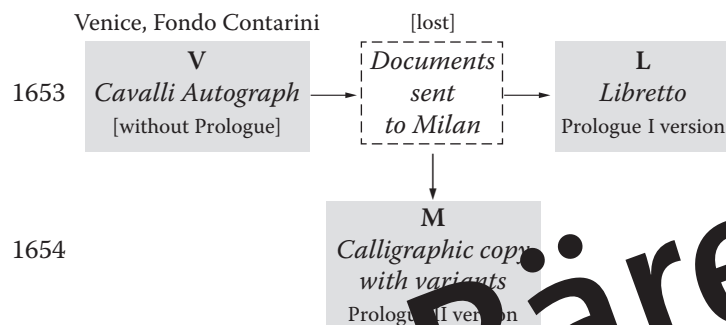
Table 1: Contents of the posthumous editions of Melosio, *Poesie e prose*. Light grey indicates the presence of the piece listed in the left column; dark grey indicates the presence of *Orione*.

Scores

The music of *Orione* is preserved in two manuscripts, Cavalli's autograph (V) and a calligraphic copy (M), both prepared at the time of the first performance.

- V autograph: I-Vnm (Mss. It., cl. IV, n. 444, coll. 9968)
M calligraphic copy: private collection

Cavalli's autograph (V), the main source for this edition, has no direct relationship with the only other surviving score of the opera (M). This second manuscript is most likely based on a lost copy of V, part of the materials that Cavalli must have sent to Milan for the planned première in 1653.



This material must have undergone further changes when the first performance took place until the following year, and these are reflected in the changes found in L (it will be the re-

which differs from the found introduction, do they enhance

added and might have been than Cavalli (V, it should al sections, in 1.3, 1.6, 1.11, which testify to the first an the opera, given in the

V (Autograph)

Location and Origin

The manuscript, now part of the Contarini collection in the Biblioteca Nazionale Marciana in Venice, seems to have been left by Cavalli to Giovanni Caliarì⁵ in the third and last of his wills (12 March 1675):⁶

To Mr. Zuanne Calliari, my disciple and my trustee, I leave all the furniture that is in my study ... plus all the originals of the theatrical works except those bound in red gilded leather, and also I leave all the other music for chamber as well as for church ...⁷

As we can see, Cavalli extracts from the “originals of the theatrical works” those scores bound in “red gilded leather,” which, subtracted from Caliarì, are not otherwise assigned. Perhaps the composer had already promised them to others, but it is not possible to determine whether the scores now in Marciana are those of Caliarì or the specially bound ones, for both in the music collection was put together before 1685 by Marco Contarini (1622–1689), procurator of San Marco, and we can assume that he, without the intervention of Caliarì, had come into possession of only the scores “in leather” and eventually extended the high quality binding to all the music dramas in his collection.⁸ Marco Contarini is associated with the expansion of the villa in Piazzola sul Brenta (north of Padua), today one of the most sumptuous villas of the Veneto, built in the sixteenth century on a design by Palladio. The residence boasted, in addition to gardens and theatrical spaces, also a typography, it also housed some thirty young women who were instructed in music and participated in the private orchestra with the palace at concerts and theatrical representations.

For the visit to Piazzola of Ernst August, Brunswick-Lüneburg, Protestant Bishop of Osnabrück, a celebration organized by the librettist Francesco Maria Piccoli, published in 1685, was accompanied by ten folio engravings that, in addition to the festivities of the place depicted several of the set in the villa at those survives. This volume also provides the first evidence of the previous collection of scores: “their attention was first fixed on observing a beautiful library filled with many volumes of music.”¹⁰

The collection of scores also complemented a rich collection of musical instruments:

5 The most comprehensive study of Caliarì is by Paolo A. Rismondo, *Pietro Francesco Caletti Bruni detto il Cavalli* [typescript, 2009, in I-Vas], 286–90, where he is identified as the nephew of the painter Paolo Veronese. Caliarì, a singer at San Marco, followed his master Cavalli to Paris to sing in *Ercole amante*.

6 “... having already made my will in the year 1660 on the occasion of my going to France ... and remade [it] after my return, I resolve now that it is necessary to re-write it” [“... fatto di già il mio testamento fin sotto l'anno 1660 con occasione dell'andata mia in Francia ... e rifatto doppo la mia tornata, risolvo però al presente, così necessitato, riformarlo”]; the will was already studied by Taddeo Wiel, *I codici musicali Contariniani del secolo XVII nella R. Biblioteca di San Marco in Venezia* (Venice: F. Ongania, 1888; reprint ed. Bologna: Forni, 1969). It is now carefully transcribed in Rismondo, *Pietro Francesco Caletti Bruni detto il Cavalli*, 395–406. Rismondo lists other complete or partial copies of the will, which is preserved in I-Vas, *Notarile testamenti*, b. 488, cedola 296.

7 “Al signor Zuanne Calliari, mio discepolo et mio commissario, lascio tutto il fornimento che è nel mio studiolo di più, tutti li originali delle opere teatrali eccettuate quelle ligate in curame rosso indorate, et di più li lascio tutte le altre musiche così da camera come da chiesa...”

8 Thomas Walker, “*Ubi Lucius*: Thoughts on Reading *Medoro*,” in Aurelio Aureli, Francesco Lucio, *Il Medoro*, ed. Giovanni Morelli and Thomas Walker, *Drammaturgia musicale veneta* 4 (Milan: Ricordi, 1984), CXXXI–CXLVI: CXLVI.

9 Camerini lists eight libretti of music dramas, most of them printed at the villa “Nel luoco delle Vergini (in the place of the virgins),” produced in the palace’s theater from 1679 to 1686. See Paolo Camerini, *Piazzola* (Padua: Società cooperativa, 1902), 77–78. Already Ivanovich emphasized the merits of the productions at Piazzola (Cristoforo Ivanovich, *Minerva al tavolino*, Venice: Pezzana, 1681, 414–20), while Walker mentions travel diaries that celebrate the Contarini theater (Walker, “*Ubi Lucius*,” n. 64).

10 “Si fissarono dunque le prime attenzioni del guardo nel rimirare una gentil libreria copiosa di molti musicali volumi.” Francesco Maria Piccoli, *L'orologio del piacere che mostra l'ore del dilettevole soggiorno hauto dall'altezza serenissima d. Ernesto Augusto, vescovo d'Osnabruc, duca di Bransvich, Luneburgo, &c. nel luoco di Piazzola di s. e. il signor Marco Contarini, procurator di S. Marco, consacrato all'A. S. dalla medemina eccellenza*, vol. [III], *La schiavitù fortunata di Nettuno*. fol. Cr (Piazzola: Nel luoco delle Vergini, 1685). The passage is also quoted in Wiel, *I codici musicali contariniani*, IX.

from there, they entered another room designed to accommodate the virtuous exercise of singing and playing all kinds of instruments, from strings to keyboards, and they saw, in such a muddled variety, plectra, harpsichords, harps, trumpets, timpani, flutes and the like, intended for the erudite use of those girls.¹¹

The Contarini scores remained in the family for more than a century and a half, until Girolamo Contarini left them to the Marciana upon his death in 1843.¹² In 1850 François-Joseph Fétis consulted the Cavalli manuscripts, as did the well-known critic Filippo Filippi, who noted them in passing a decade and a half later.¹³ Taddeo Wiel published a more detailed survey of the entire collection in 1888, but it was not until after World War II that scholars such as Jane Glover, Peter Jeffery, and Thomas Walker provided the first substantial studies of the Cavalli manuscripts.¹⁴

Dating

Jeffery has argued that V dates from the time of the Milan première, rather than from that of a cancelled performance planned for Venice in 1642, as was once thought:

the paper on which it is written includes examples of almost all the watermarks of the 1650–1652 manuscript group. These water-

marks do not appear again in any other Cavalli manuscript, but only in scores written during the four years between *Orimonte* (1650) and *Orione* (1653).¹⁵

In fact, the watermark evidence is weak. We do not have Cavalli's autographs prior to 1650, which would allow us to know that the watermarks of *Orione* were not already in use in 1642. We do know that, of the 27 surviving works by Cavalli, all in the Contarini collection,¹⁶ the eight preceding *Giasone* (1649) were copied for the purpose of conservation, after 1662.¹⁷ Of the fourteen operas set in the '50s (among them *Orione*), half are entirely or partially autograph; the others (to which *Ercole amante* can be added) show at least some interventions by Cavalli.¹⁸ The four works following *Ercole amante* were copied by Cavalli's main copyist, called D.¹⁹

If *Orione* was the only surviving autograph of '42 – an unlikely hypothesis but one that we cannot exclude – the fact that the watermark corresponds to the first surviving autograph reveals only that at least until the early '50s Cavalli had not changed paper. More significant, however, is that not only the *Orione* score was copied by Maria Scavini, the composer's wife, who between 1650 and her death on 25 September 1652 had helped prepare the scores of every opera composed during this period.²⁰ Delays in delivering the music to Milan, discussed here in the Introduction, also favor the case that the opera was still in the making in 1653;



Figure 4: Watermark, Macnutt, *Music catalogue*, 19; see here.



Figure 5: Prologue of *Orione*, fol. [II]', in V (same page in Figure 4).

- 11 "D'indi passati in altra sala destinata agl'esercizi virtuosi di canto e suono in ogni genere di stromenti, così d'arco come da tasto, furono in questa osservati in faraginoso copia plettri, cembali, cetre, trombe, timpani, flauti e simili destinati all'impiego erudito di quelle figlie." Piccoli, *L'orologio del piacere*, vol. [III], fol. Cr. Two centuries later, the collection of musical instruments was mentioned in Filippo Filippi, "Alessandro Stradella e l'Archivio musicale dei Contarini," *Il politecnico: Repertorio di studi letterari, scientifici e tecnici*, ser. 4, 2/4 (October 1866), 433–51: 444.; but see also Camerini, *Piazzola*, 58.
- 12 See Wiel, *I codici musicali contariniani*, VI–VII.
- 13 See François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd ed., vol. 2 (Paris: Firmin-Didot, 1862), 228; and Filippi, "Alessandro Stradella e l'archivio musicale dei Contarini," 439. Filippi described the collection as "beautiful to behold for the richness and elegance with which all those music books are bound, to the degree that one would say the small library came from a woman's apartment" ["bello a vedersi per la ricchezza e l'eleganza con cui tutti quei libri di musica son legati, a segno che si direbbe la piccola biblioteca uscita da un appartamento femminile"], 441.
- 14 See Jane Glover, *Cavalli* (New York: St. Martin's Press, 1978); Jeffery, *The Autograph Manuscripts of Francesco Cavalli*; Thomas Walker, "Ubi Lucius," CXXXI–CXLVII; and Jennifer W. Brown, "Inside Cavalli's Workshop: Copies and Copyists," in *Readying Cavalli's Operas for the Stage. Manuscript, Edition, Production*, ed. Ellen Rosand (Farnham: Ashgate, 2013), 57–93.
- 15 Jeffery, *The Autograph Manuscripts of Francesco Cavalli*, 186–87.
- 16 Cavalli's works belonging to Contarini's collection are actually 28 because *Erismena* exists in two versions.
- 17 Glover, *Cavalli*, 70; Jeffery, *The Autograph Manuscripts*, I, 109–11; III, tab. 4–5.
- 18 *Ciro* (1653; but the version is related to a revival from 1665) is an exception: in addition to lacking autograph passages, it was prepared by copyists who do not seem to have had any relationship with Cavalli; see Jeffery, *The Autograph Manuscripts*, I, 191–193.
- 19 See Glover, *Cavalli*, 69–70, and Jeffery, *The Autograph Manuscripts*, I, 111–20.
- 20 See Gastone Vio, "Ancora su Francesco Cavalli: Casa e famiglia," *Rassegna veneta di studi musicali* 4 (1988): 243–63; and Christine Jeanneret, "Maria Cavalli: In the Shadow of Francesco," in *Readying Cavalli's Operas for the Stage*, 95–117.

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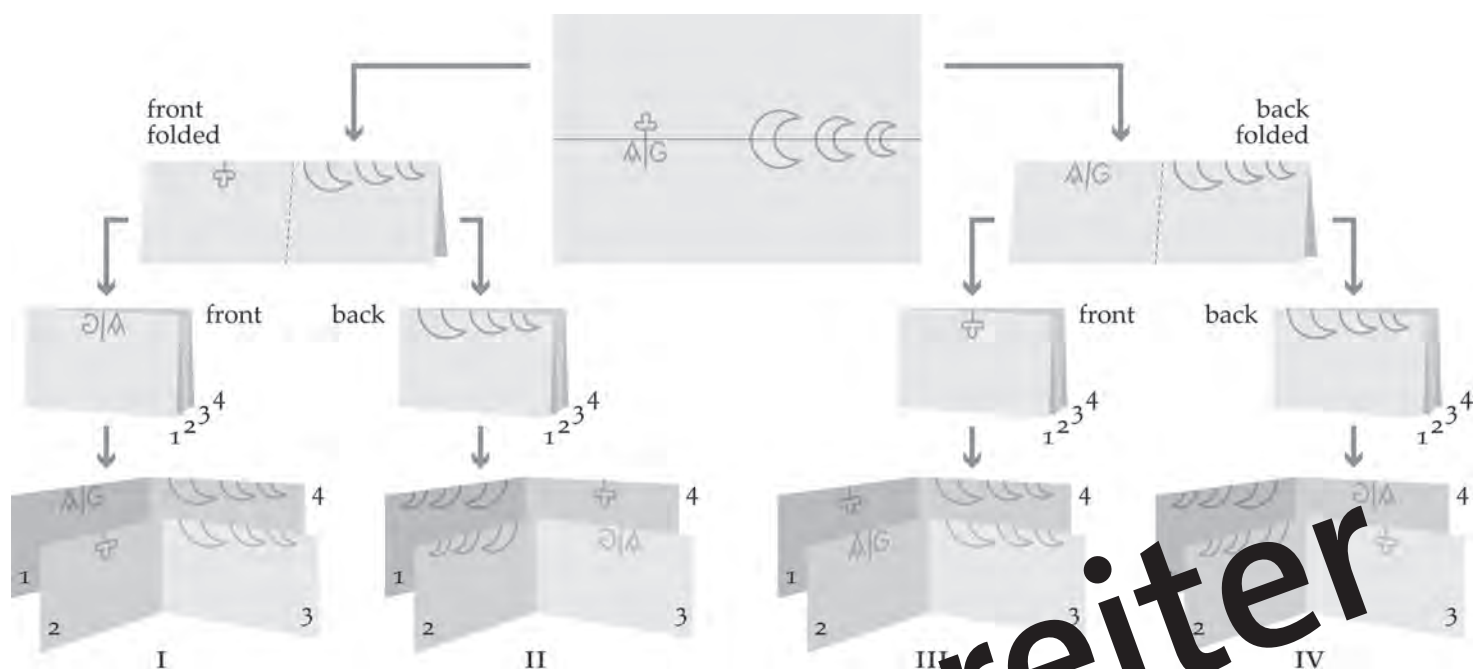


Figure 7

on paper types *a* and *b*, while staving β is found on paper types *c* and *d* – that is, the same staving was applied to papers from different mills. Thus the staves were likely drawn by the dealer or the buyer rather than at the paper mills themselves. Whoever lined the paper, though, had first to fold and cut the sheets that arrived from the mills. Figure 6 shows how the watermark of paper type *a* appeared in an uncut sheet; chain lines, approximately 3 cm apart, are also visible. The sheet could have been folded to create a pair of folia, a horizontal fold, or a vertical fold. Figure 7 shows the four foldings: front-back (I), back-back (II), back-front (III), and front-front (IV), resulting placement of

duernions, generally nesting the gatherings of V, shown in Figure 8. The fifth (fols. 39–50) and sixth (fols. 51–60) gatherings, the bulk of Act II, consist of three and four duernions, respectively (in the schema the paper type and folding patterns are listed on the left, the folio numbers in the center, and the watermarks on the right, in square brackets if inferred). The bottom right of the last folio of each contains a reference mark, indicated here by a small black square, in which Cavalli wrote the first words of the gathering that follows. Gathering seven (fols. 67–70) instead consists of a single duernion: this was all Cavalli needed to finish writing out the act (fol. 70 is in fact blank), and he did not use a reference mark. Similarly, Act III consists of gatherings of three (fols. 71–82) and four duernions (fols. 83–98); likewise, a reference mark is found at the end of the former, while fols. 94^v–98 of the latter are blank.

The four gatherings of Act I instead display a more complex situation, one that supports Glover's contention that Cavalli "seems to

have worked straight through the libretto from beginning to end, writing rapidly and fluently according to the requirements of the text."²⁶

The first gathering consists of three duernions of paper type *b* (fols. 2–12) nested with a single duernion of paper type *a* (fols. 1 and 14). This configuration suggests that Cavalli discarded the second duernion written on paper type *a*, because it included the correction or revision. In fact, the present fol. 2^r shows a head of a lion that is suddenly less rushed, as if Cavalli were stopping from a passage that had been rewritten elsewhere, perhaps following an afterthought.

The next gathering (fols. 15–21) is more unusual. Cavalli likely began with the duernion that is now fols. 15, 24–26, which consists of three duernions of paper type *b*, folding I. He then nested another duernion of the same paper type (fols. 16–17, 22–23) after the first leaf rather than the second. Traces of this configuration can be seen in the first three measures of fol. 22^r (Scene I.8, mm. 16–18), which follow from the music at the end of fol. 17^v and which were subsequently crossed out. Cavalli then nested another duernion (fols. 18–21), this one featuring folding II, and continued writing out Scene 8 at the beginning of fol. 18^r; in its definitive configuration, fols. 22^r now starts with Scene 9, m. 50.²⁷ In addition, fol. 15 seems to have become detached from fol. 26; in order to avoid any confusion that could have resulted, Cavalli placed reference marks at the end of fols. 23^v and 25^v, in addition to the customary one at fol. 26^v. This reading contradicts Jeffery's claim that fol. 15 is a lone leaf inserted before fol. 16 to allow for the completion of Scene 6, and that Scene 7 on the latter folio was written first.²⁸ However, the presence of the header at the end of fol. 15^v ("Scena 7^a | Venere travestita da Vecchia") rather than at the beginning of fol. 16 further suggests that the former was already part of the gathering before Scene 7 was written. In addition, the discoloration of fol. 15^r shows that fols. 15–26 formed a single gathering prior to being bound, since as the first page it would have been exposed to the sun (similar discoloration can be seen on the equivalent fols. 1^r, 27^r, 31^r, and 39^r).

²⁶ Glover, Cavalli, 72–73; see also her *The Teatro Sant'Apollinare and the Development of Seventeenth-Century Venetian Opera* (Ph.D. diss., Oxford University, 1975), 79.

²⁷ The inserted gathering and the crossouts on fol. 18^r are noted in Jeffery, *The Autograph Manuscripts of Francesco Cavalli*, 188–89.

²⁸ Jeffery, *The Autograph Manuscripts of Francesco Cavalli*, 189.

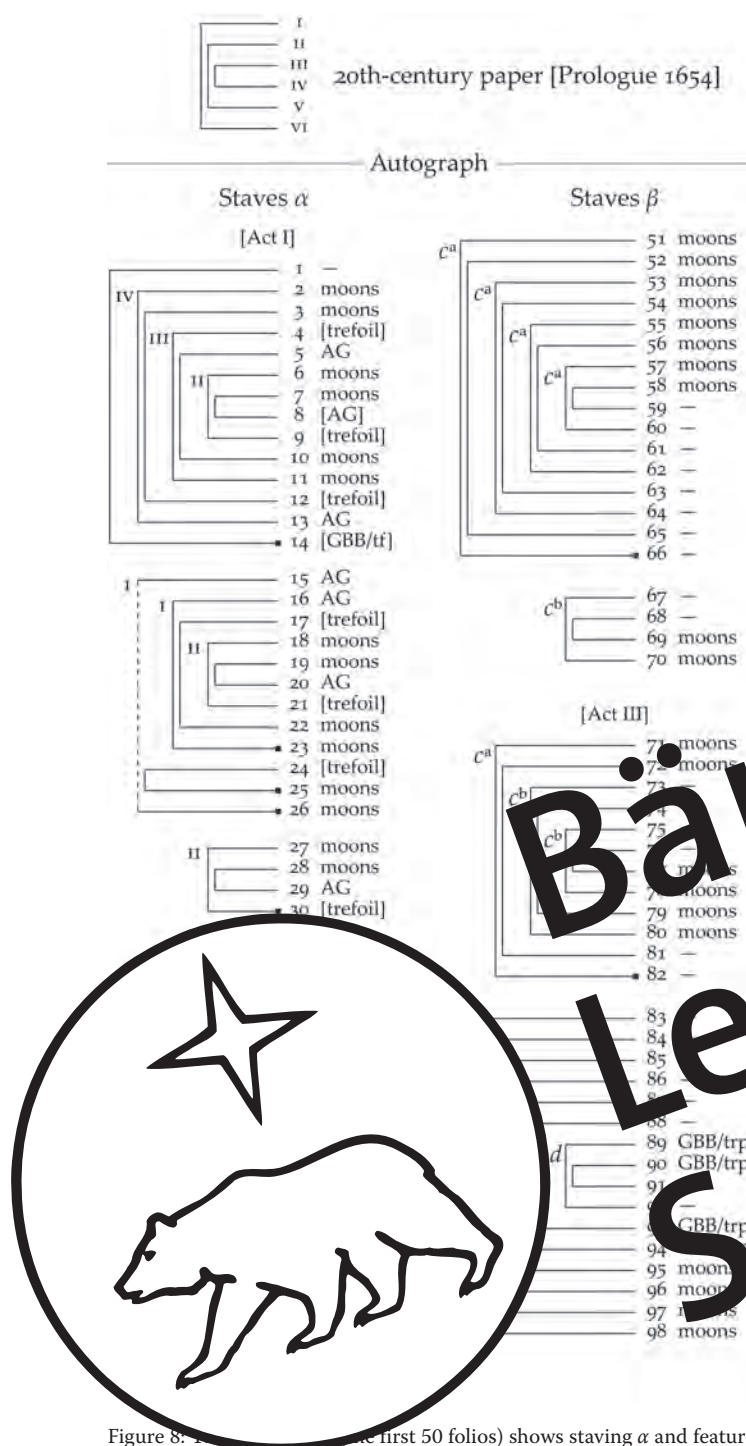


Figure 8: The first 50 folios (fols. 1–50) shows staving α and features watermark b throughout, with the exception of the bifolio corresponding to fols. 1 and 14 (watermark a). The right column (staving β) uses watermark c , except for fols. 87–94 (d). The visible portion of the watermarks is listed to the right of the folio numbers (in square brackets when inferred).

The Roman numerals (I–IV) to the left of staving α identify the four types of duernion foldings of watermark b (see Figure 7).

Watermark c (with the siglum “IF” in the corner, for the most part trimmed away) allows only to distinguish the odd (I, III = c^a) and even (II, IV = c^b) foldings, and the same goes for watermark d ; but in this case the identification of the duernions, though approximate, is not significant: the fascicle structure of the second half of the manuscript presents no difficulties in reconstruction.

The third and fourth gatherings (fols. 27–30, 31–38) are also unusual. The former consists of a single duernion. Perhaps Cavalli, having completed fol. 28, continued on fol. 29, forgetting to insert a new duernion. (Cavalli most likely added duernions when needed, and simple distraction, such as the shift from one voice to three at Scene 11, m. 85, fol. 28 ν , could have led him to copy across a single duernion.) The latter resembles the second gathering, fols. 15–26, but in this case Cavalli inserted its second duernion (fols. 32–35) after the first leaf. However, it is also possible that Cavalli began with a single ternion (fols. 31–35, 38), since he was nearing the end of the act and thought a duernion and a bifolium would be sufficient, but that after finishing fol. 35 he realized that he needed more paper and inserted the previously omitted bifolium (fols. 36–37), upon which he finished Act I and left fol. 38 blank; this latter scenario better explains the lack of a reference mark on fol. 35 ν .

M (Cavalli's Copy)

Manuscript M is presently unavailable for study, having been sold at auction to an anonymous buyer in 2002.²⁹ Fortunately, its previous owner, Raymond Leppard, made a photocopy of all but the prologue, which Ellen Rosand kindly made available to us.³⁰ In addition, one page of the prologue was reproduced in a sale catalogue of the British antiquarian Richard Macnutt, from whom Leppard purchased the manuscript in the 1930s. It is reproduced in Figure 4 above. The catalogue also includes the following description:

One quarto. 167 pp. A most attractive MS, probably written by a professional copyist. Rather closely cut by an earlier binder (with very occasional slight cropping and, on two pages, part of the left stave cut away). This apart, in excellent condition. Full leather. Watermark: The only part of the watermark that can be seen is the to decipher is a three-leaf clover design. Churchill illustrates ten examples of this (e.g. no. 150), all of which are dated between 1624 and 1670. The design seems to be uniquely characteristic of Italian paper.³¹

Macnutt told Ellen Rosand that he purchased the manuscript in London from Natale Gallini (1891–1983), a well-known musical collector, and that Gallini thought he owned a manuscript by Cesti. Gallini's son Franco informs us that his father visited London just once, in 1950, when Macnutt was still too young to have entered the antiquarian business. It is therefore likely that Macnutt bought the item through an intermediary (the younger Gallini also notes that his father was extremely discreet in his business dealings, and there is in fact no record of the sale). It is also likely that an owner previous to Gallini copied the prologue from M to V: given Macnutt's testimony, it is highly unlikely that Gallini would have made the connection to Cavalli. Indeed, only a handful of collectors from the first half of the twentieth century, such as Giacomo Benvenuti (1885–1943), Benvenuto Disertori (1887–1969), and Gian Francesco Malipiero (1882–1973), would have recognized the work as Cavalli's; in the event, the identity of the prologue's copyist remains a mystery.

29 See Sotheby's catalogue *Music and Ballet Including the Papers of Serge Lifar: London Friday 6 December 2002*; the manuscript is lot 36. The source sold for £ 71,700; see <http://www.sothebys.com/en/auctions/results.results.sale.pdf/2002/music-ballet-102306.pdf> (accessed on 22 September 2014). Inquiries to Sotheby's as to the buyer's identity have gone unanswered.

30 Leppard's acquisition of the score is also discussed in Rosand, “Dopo una lunga quarantena: Cavalli, Melosio, and L'Orione,” 260 n. 6. Leppard conducted a performance of the work in Santa Fe in 1983; see *Raymond Leppard on Music: An Anthology of Critical and Personal Writings* (White Plains, NY: Pro / Am Music Resources, 1993), 532. He also prepared an edition that is available for hire from Faber Music; the orchestration includes strings, three lutes, harp, and three continuo groups – two with harpsichord, cello and double bass, and one with guitar, cello, and organ.

31 Macnutt, *Music Catalogue 101: Seventeenth- and Eighteenth-Century Music and Books*, 18; the manuscript is item 35. Macnutt refers to William Algernon Churchill, *Watermarks in Paper in Holland, England, France, etc., in the XVII and XVIII Centuries and Their Interconnection* (Amsterdam: M. Hertzberger, 1935). The bottom center of each page of M has also been numbered in pencil; this was most likely done by Leppard.

cy

poetic text printed for the
a Cavalli's autograph score
to Melosio's hypothetical

the directions for the 1653
uction, p. XXX) are found
ette, held in L72E, and
s in this edition.
73, which linked to L72,
the variants in the poetic
in L72 and L73, as well as
hic copy of the score).

t refers to the general cat
alone refers to the first
L73 is used only when its
ilarly, unless otherwise
h V and VI.

s

to the score we do not

– the use of punctuation, capitalization, diacritical marks and accents has been modernised (modern accents are indicated only in cases of ambiguous prosody);

– when the prosodic value of diphthongs is not self-evident a diaeresis has been introduced (examples for the names *Orione* and *Dioniso*, whose *atus ia* and *ia* would always need a dieresis);

– poetic verses are numbered continuously, from prologue to last act;

– stanzas are indented and separated from the preceding and ensuing *versi sciolti* by an extra half-space;

– chevrons <> have been used to show editorial additions, for both dramatic texts and stage directions;

– a grey background is added to the poetic text present in the Buontalenti MS V;

– the poetic text of the musical pieces added to M and absent in L72 is in the Appendix, pp. LXXXII–LXXXV.

Augustin Nadeau to the Libretto

emination and regeminations corrected

edic: *agressori* (*aggressori*)

Rules I.1, 4, 6; II.4, 6, 7, 13, 14; III.4, 13, 14 *sudetti/e* (*suddetti/e*)

Act I 133 *ogetto* (*oggetto*) — 372 *rissoluto* (*risoluto*) — 407

Manuscript annotations with the stage directions for the 1653 planned Milanese première (See Introduction, p. XXX) are found in the pre-publication copy of the libretto held in L¹ DE, and have been transcribed as lettered footnotes in this edition. L72 is a literary version derived from L; L73, which linked to L72, corrects some of its mistakes. Thus in the variants in the poetic text we list the variants found in L and L73, as well as those of the autograph (i.e. the autographic copy of the score).



- the use of punctuation, capitalization, diacritical marks and accents has been modernized (musical accents are indicated only in cases of ambiguous prosody);
- when the prosodic value of diphthongs is not self-evident a diaeresis has been introduced (examples for the names *Orione* and *Dioniso*, whose status *io* and *ia* would always need a diaeresis);
- poetic verses are numbered continuously, from prologue to last act;
- stanzas are indented and separated from the preceding and ensuing *versi sciolti* by an extra half-space;
- chevrons <> have been used to show editorial additions, for both dramatic text and stage directions;
- a grey background is added to the poetic text present in the musical pieces;
- the poetic text of the musical pieces added in the Appendix I of the Appendices, pp. LXXXII–LXXXV.

Remediation and Aggravations corrected	
Medic	<i>agressori (aggressori)</i>
Rules	I.1, 4, 6; II.4, 6, 7, 13, 14; III.4, 13, 14 <i>sudetti/e (suddetti/e)</i>
Act I	133 <i>ogetto (oggetto)</i> — 372 <i>rissoluto (risoluto)</i> — 407 <i>auttore (autore)</i> — 516 <i>fugirtene (fuggirtene)</i> — 542, 755 <i>tratanto (trattanto)</i> — 583 <i>fugga (fuga)</i>
Act II	939 <i>machiarla (macchiarla)</i> — 957 <i>dubioso (dubbioso)</i> — 985 <i>viddi (vidi)</i> — 1017 <i>aggio (agio)</i> — 1059 <i>malvaggia (malvagia)</i> — 1131 <i>commun (comun)</i> — 1195 <i>ogetto (oggetto)</i> — 1270 <i>proveda (provveda)</i>
Act III	1398 <i>abborisce (abborisce)</i> — 1418 <i>ritrarassi (ritrarrassi)</i> — 1433 <i>sovvente (sovente)</i> — 1528 <i>comisi (comisi)</i> — 1592 <i>improvvisa (improvvisa)</i> — 1636 <i>abbissi (abissi)</i> — 1748, 1751 <i>affliger (affligger)</i> — 1846 <i>ramenti (rammenti)</i>

Prol. 29 *no* (L72 *non*)
Act I 103 *vedesti* (L72, V *vedeste*) — 125 *Prima Ninfa* (*Seconda Ninfa*) — 137–142 *Prima Ninfa* (V *Seconda Ninfa*) — 275 *la* (L72, V *lo*) — 321 *sanarte* (L72, V *sanarti*) — 324–329 paratext om. (L72, V *Vulcano, Sterope, Bronte*) — 515 paratext om. (L72 *Vola*) — 547 *al* (L72, V *al giorno*) — 572 *sì ci* (L72 *se ci*) — 587 *t'odo* (L72 *dormo*) — 601 *su, su &c.* (V *su, su.*) — 624 *Diana ... Diana* (L72, V *Diana ... Aurora*) — 705 *se gli* (L72 *gli si*) — 726 *dirli* (L72, M *dirla*)

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ACT I

Scene 1

102 6 L, V questo giorno] L72 questi giorni

Scene 2

127 28 L, M orecchie] V orecchio

144 57 L, V s'io non] M se non

148 66 L, V vicini] M vicino

149 68 L m'ero] V m'era

Scene 3

182 39–40 L mai goder non vi si può] V mai godere vi si può

Scene 4

192 11 L, L73, V i numi] L72 numi

204 30 L, V drizzava] M drizzavo

211 40 L poscia] V tosto

211 41 L qui] V qua

213 44 L, V pur] M per

Scene 5

217 2 L mio] V o mio

223 – L pur] V om.

224–225 14–16 L Mi faccia pur (L72 mi) sempre l'nerca Fortuna] V Mi faccia Fortuna

250 111 L, V di] L72 de'

282 166 L orecchie] V orecchio

285 170 L M vuol ch'io] V vuole che

288 – L non] M se non

304 184 L M Amatore] M Amatore

304 184 L non amo] V non amo

304 184 L oppo] V oppo

304 184 L2 illuminar] V illuminar

304 184 L toso] V toso

304 184 L la] V la

304 184 L hoggi] V hoggi

304 184 L do vo] L72 errando vo

304 184 L and'io vo] V and'io vo

304 184 L duca] L72 conduchi

304 184 L72 errando vo] V errando vo

304 184 L and'io vo] V and'io vo

304 184 L duca] L72 conduchi

Scene 8

424 22–23 L, M di cecità] V da cecità

434 42 L e sostegno] V o sostegno ei

458 81–82 L, V accechi] L72 accieca

463 89 L, V fa' tu palese] L73 fa' pur palese

463 89 M fatti palese

464 92–93 L non sempre è] V non fu mai

466 103–104 L, V al nemico] L72 nemica

472 – L Ma vuo' seguir, voglio arrestar quest'em-pio] V om.

Scene 9

498 61 L da lui] V per lui

513 83 L perché io] V perché

523 107 L E mi beffeggi] V Ei mi beffeggia

526 112 L No, sempre] V Ma spesso

531 120 L Sol con] V Sol

Scene 10

547 3 L72, V giorno] L om.

553 10 L è vile] V vile è

562 21–22 L Si cangia la Fortuna] V che si cangia la sorte

568 33 L Ma quando?] V E quando?

572 46 L si ci (emended with L72 se ci)] V che ci

584 – L nuovi] V om.

586 – L, V om.] L72 meco

Scene 11

625–626 159–163 L, V Aurora, Diana] L72 Diana L73 Aurora

627–628 164–166 L Aurora] V Diana

629–630 167–169 L Diana] V Aurora

631–632 170–172 see lines 627–628

632 171 L ch'io non so dir] V ch'io non so dir

633–634 172–176 see lines 629–630

651 202–203 L, V amicar] L72 riminir

655 – L V n.] L72 n. (paratext)

658 220–221 L que lo sog] V Sogna

666 222–223 see lines 627–628

666 223–239 see lines 629–630

700 244–245 L Io vi] V vi

726 364 L, L72, M di] V di

733 373 L stupor] V stupor M stupori

757 417–418 L fin] V fin L72 già

ACT II

Scene 1

684 1 L paesi (emended with L72 passi)] V paesi

684 1 L M 4 lines] V om.

Scene 2

789 22–23 L V N. AMO Ma quel ch'è peggio] V V N. Oh bravo. AMO Ma v'è peggio

789 22–23 V V N. Oh bravo. AMO Ma v'è peggio

Scene 3

804 3 L di] L72, V da'

Scene 5

861 9–10 L, V timore] M amatore

877 90 L ch'io] V che

884 102 L men] V non

895 120 L Io lo] V Lo

897 – L di lui] V om.

900 125 L, V nota] L72 nuova

Scene 6

918 10 L, V a te] L72 ti

926 21 L, V un] L72 il

Scene 7

961 11 L, V io mi] L72 mi

965 28 L, V nel] L72 del

968 45 L, M io non] V non

970 48 L, V e poi] L72 ma poi

982 69 L, V qui d'intorno] L72 di qui intorno

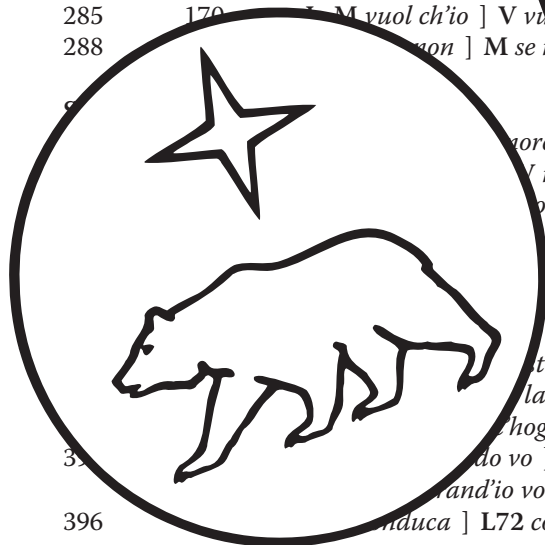
1000 106 L tu in] V tu vivi in

1013 126 L, M il mare in] V il mare è in

1036 167 L porga] V porgo

1053 198–200 L Ite felici] V Ite felici. (Oh, va pur bene.)

1074 246 L sperava] V speravo



Scene 9

Scene 10

Scene 11

Scene 13

Se

סוף לימים

Scene 2

Scene 3

Scene 4

Scene 5

Scene 6

V Mira dunque colà, bersaglio appunto |
della tua man

1558 84 *difesa*
L. Vindarn 152 & darvi

L, V. Cieli] L72
L m...sol... V...ia...

1640 28-28 L, [*po*] V *loco*
1641 28-28 [*n Dio*] V *almen*

1693 41-42 L, *pe hé alma qo nass'io* | L72 *ajnen io*

...por el menos

1999, 1993 *L'poss'io*] *V'potrò*

1716 – L *d'Orione l'alma*] V om.
1717 37 L *sempre*] V *mai*

Scene 10

1733	28	L, V <i>ch'io</i>] L72 <i>che</i>
1734	31	L, V <i>ch'io</i>] M <i>che</i>

Scene 12

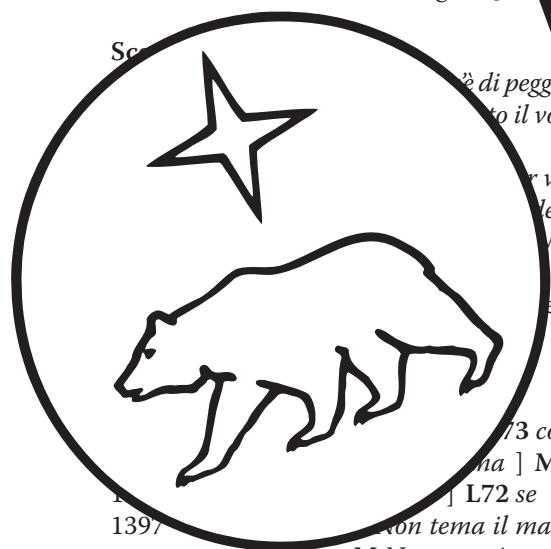
1801–02	87–89	L, V 2 lines] M om; 29 added lines (see Appendix 12, p. LXXXVI)
1802	89	L, V <i>scoglio</i>] L72 <i>in scoglio</i>

Scene 13

1804	3	L <i>ecco mi</i>] V <i>eccomi</i>
1817-18	-	L 2 lines] V om.
1822	33	L <i>ei</i>] V <i>e</i>

Scene 14

1839	19	L, M <i>quest'impudica</i>] V <i>quell'impudica</i>
1844	28	L, M <i>placato è</i>] V <i>placato</i>



Apparatus to the Score

Editorial Policy

The edition of *Orione* is based on Cavalli's autograph (V). In the Appendices and in the Critical Notes are all the variants found in the Milanese calligraphic score (M), except for the indications strictly connected to the bibliographical structure, as "Segue subito a 3," "Si volta subito per l'arietta a 2," etc.

We decided not to indicate neither in the edition nor in the Critical Notes all the self-corrections found in the autograph. They consist of changes of single notes (value and pitch) or of at most of small passages. For a deeper analysis of Cavalli's corrections in the autograph see Introduction, p. XXIV.

Clefs and ranges The edition uses the clef for the vocal parts, as it is in V. The ranges are indicated by the numbers' Ranges (p. 2).

The edition is based on the modern practice of continuous notation, to affect the line; no bar lines are present in V but made editorially. Editorial and/or additions are indicated above the note. Accents are indicated in the Critical Notes.

The edition uses the same line those found in V. Editorial suggestions, all ambiguous harmonies. Flats in the edition indicate minor thirds, and sharps, that indicate major thirds, have been changed to naturals when necessary in order to conform to modern practice, with no comment in the Critical Notes.

Ties, slurs and fermatas Ties and slurs reflect those found in V; those drawn from M are dotted (those considered invalid are indicated in the Critical Notes); the few editorial ones, ever in the continuo, are also dotted and indicated here in the section "Editorial ties." Fermatas reflect those in V (those found in only one part are silently reproduced in all parts); their addition or omission is always indicated in the Critical Notes.

Barlines The edition preserve the oscillation between double and normal barlines as it is in V. Where the original barring is irregular, we add ticks above the staff in order to indicate the metric units, while the measure numbering follows the modern practice.

Key signature The edition preserves the key signature found in V (M follows autograph).

Meter signatures Cavalli uses three meter signatures: C , $\frac{3}{2}$ and 3. The first two have been retained throughout; the third, evidently unconnected to the mensural notation, but only with a more generic triple meter, has been changed to $\frac{3}{2}$. Moreover, in $\frac{3}{2}$ the denominator (2) is often simply omitted as if it was merely extended of (numerator 3); and there are systems where one staff has $\frac{3}{2}$ and another 3 (for example, see fol. 85^r, after the third measure of the first system). In M too (in which we also found new music in $\frac{3}{4}$ as we report in the Appendices) all the triple-meters passages of Cavalli's score are indicated as $\frac{3}{2}$. Scenes that begin in same meter, when the previous one ended often omit meter signatures. These have been silently restored.

Notation In both V and M, some triple-meter passages use black notation to indicate syncopation or hemiola, with strokes indicating from 3+3 to 2+3+2:

$\text{||} \text{||} \text{||} = \text{||} \text{||} \text{||}$

White notation has been used throughout, with black notes indicating any open brackets above the staff.

Character names Character names follow those found in V with the exception of Diana's nymphs. "Ninfa 1^a" and "Ninfa 2^a" are designated as Prima Ninfa, Seconda Ninfa (or P.^a Ninfa and S.^a Ninfa). Fluctuations of name (Vecchia/Venere, Amore/Cupido) have been standardized. Variants in V, M, and L (beginning of scene) are noted below.

Stage directions Stage directions found in the musical source are set in italics; editorial additions are given in brackets. Designations of Set Pieces and Ritornelli are in bold when they occur in the source. Arias not so designated in the musical source are identified in square brackets.

Editorial ties (dotted)

Act I: 8, 60–61; 11, 179–180

Act III: 1, 28–30; 6, 4–6, 63–64, 77–79; 7, 1–2; 8, 31–32; 9, 18–19; 12, 5–7, 32–33, 46–47, 83–84; 13, 49–50; 14, 1–2

Appendix 1: 102–104; 140–141, 143–144, 148–150, 159–160, 193–194, 200–202, 203–204, 210–211, 229–230, 247–248.

Figures found only in M (continuo)

Act I

1 14;

2 4, 21 (1–2), 38, 44 (1–2), 70 (1–2);

4 18, 30 (1–2), 41;

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Critical Notes

The reading before the bracket indicates the version in the edition. It belongs to V when the version in M follows the bracket; to M when the variant belongs to V. It is editorial when the variants in V and M follow the bracket.

Measure System Remark

ACT I

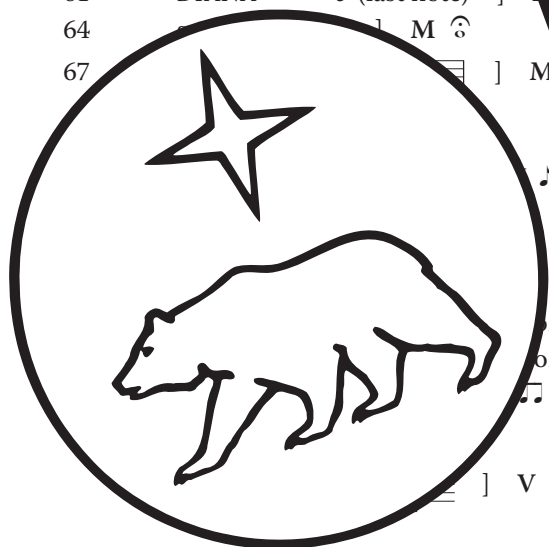
Scene 1

2-3	Cont.	o o] M o o
12-13	Cont.	o o] M o o
16	fig. bass	$\frac{6}{4}$] M om.
41	DIANA	♫] M ♫ (cf. 46-48)
46-48	DIANA	



Scene 2

34	Cont.	o] M o
40	Cont.	♫] M ♫
46	DIANA	b' (note 5)] M (error)
61	DIANA	e' (last note)] M f' (error)
64		♫] M ♫
67		♫] M ♫



Scene 4

13	VULCANO	# (last note)] V om.
20	AMORE	b' (note 2)] M a'
25-27	Cont.	(notes in brackets)] V om.
26	STEROPE	♫] M ♫
30	fig. bass	4 3] V illegible
31	fig. bass	#6] M om.
36	STEROPE	e' (notes 7-8)] M e# (error)

Scene 5

3	FILOTERO	#] V om.
27	ORIONE	♫] M ♫
42	ORIONE	o] M o
46	Cont.	♫] M ♫
48	ORIONE	♫] M ♫

67	ORIONE	tr] M om.
106-107	ORIONE	o] M o o
122	ORIONE	♫] M ♫
134	ORIONE	♫ (note 4)] V ♫
135	ORIONE	♫ (last note)] M ♫
137-138	bars	♫] V ♫
		M ♫]
139-140	Cont.	o] V o o M o o
141	Cont.	♫] M ♫
161	Cont.	♫] M ♫
181	ORIONE	g' (last note)] M f'

Scene 6

1, 77	system	"A 3"] M om.
1-20	Cont.	V empty staff.
14-15	STEROPE	♫] M ♫
14	BRONTE	♫] M ♫
14	VUL / Cont.	♫] M ♫
15	BRONTE	g#] M e
21	STEROPE	♫] V ♫ (cf. m. 7)
41	BRONTE	# (last note)] V om.
24	Viol. I	# (last note)] M om.
38	fig. bass	2] V om.
43	AMORE	# (first note)] V om.
46	Cont.	# (note 3)] M om.
52	Cont.	♫] M ♫
52	Cont.	♫ (Cont.)] M ♫
52	MORETTO	Amoretto (rule)] M Amoretto
52	fig. bass	6] V om. # (error)
58	AMO / Cont.	o] M o
67	ORIONE	♫] M ♫
67	Cont.	# (first note)] M om.
68	FILOTERO	g] M g#
71-93	Cont.	V empty staff
84-85	STEROPE	♫] M ♫
		giun-gon più — giun-gon più —
85	VUL / Cont.	o] M o
101	Cont.	# (note 2)] M om.
119-120	Cont.	♫] M ♫
125	ORIONE	♫] M ♫
127		V asterisk (unknown meaning)
129	Cont.	o] V o
134	Cont.	o] V o
137	fig. bass	♫] M o
		6 6
142-143	Cont.	o o] M o o
146	ORIONE	# (note 3)] M om.
153	FILOTERO	♫] M ♫ (error)
154	Cont.	o] V o
160	STEROPE	# (first note)] M om.
167	BRONTE	# (first note)] M om.
193	Cont.	♫] M ♫
197	Cont.	o] M o

67 Cont. $g \mid M e$

5-8 Cont. $\circ \downarrow \circ \downarrow \circ \downarrow \circ \downarrow$] V $\circ | \circ \circ \downarrow \circ \circ \downarrow \circ \circ \downarrow \circ \circ \downarrow$
 7 ORIONE # (first note)] M om.

9 Cont. ] M 

15 VENERE ] M 

stel - la e la mia stel - la e la mia

23	ORIONE	b (note 5)] V om.
30-31	Cont.	o ↓ d] M o ↓ d
43-44	Cont.	o ↓ d] M d ↓ d ↓ d
49-51	Cont.	d'-b-b-a] M d-Bb-A
60	ORIONE	a' (note 4)] M b b'
79-80	Cont.	d ↓ d] M d ↓ d
87-88	Cont.	o o] M o ↓ o
93	AMO./Cont.	d o] M d .
99	Cont.	] M 
101	Cont.	d o] M d .
108	fig. bass	7 6] M

123 asterisk (unknown meaning)

139-141 VEN./Cont.

M

The musical score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. The lyrics are written below the staff: "l'i-ra in af-fet-to e le mi-nac-ce in vez-zi." There is a closing bracket at the end of the line.

l'i-ra in af-fet-to e le mi-nac-ce in vez-zi.]

149 Cont. V M
150 Cont.  M 

1-2	Cont.	$\circ \downarrow \circ$	$] \text{ M } \circ \circ$
5	Cont.	$\circ \downarrow \circ$	$] \text{ M } \downarrow \downarrow$

ORIONE

Trop-po

FILOTERO

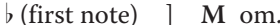
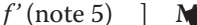
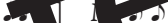
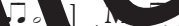
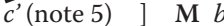
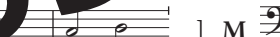
spe - me.

FILOTERO

spe - me.

ORIONE

Trop-po

12	Cont.	
15	FILOTERO	
32-33	Cont.	
44	ORI. / Cont.	
49	ORIONE	
50	ORIONE	
52	ORI. / Cont.	
53	FILOTERO	
63	ORIONE	
63	Cont.	
66	FILOTERO	
68	FILOTERO	
71	Cont.	
76	Cont.	
77	ORIONE	
81-82	Cont.	

1 system "A 2"] M om.
4 Cont. o M d
6 DIA. (last note)] V om.
8 AURORA # (last note)] V om.
11 Cont. d o] M d.
17 Cont. c] M d
21 AURORA d o] M d.
23 Cont. f] M g
29 DIA./AUR./Cont. G] M, V o
31 DIANA c"] M b'

44 DIANA

can - - -

M

can - - -

60, 64 Cont. $\text{d}^\flat$] M $\text{d}^\flat$
 63 Viol. I c''] M d''
 67–68 Cont. ] M 

84–85 system

DIANA/AURORA

P.ª NINFA Più

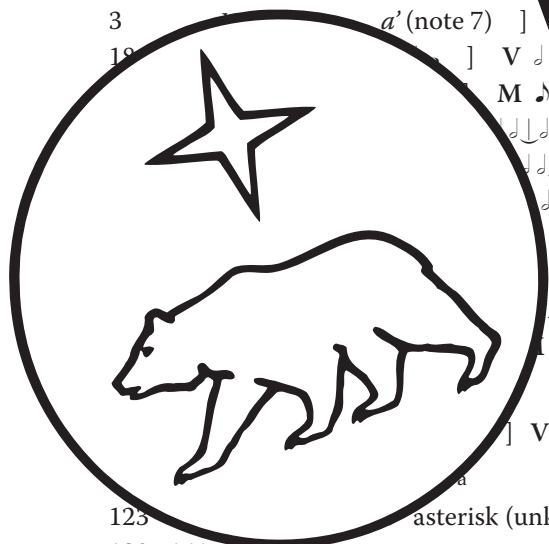
mon - do

] M

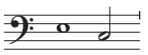
DIANA/AURORA

P.ª NINFA Più

mon - do.



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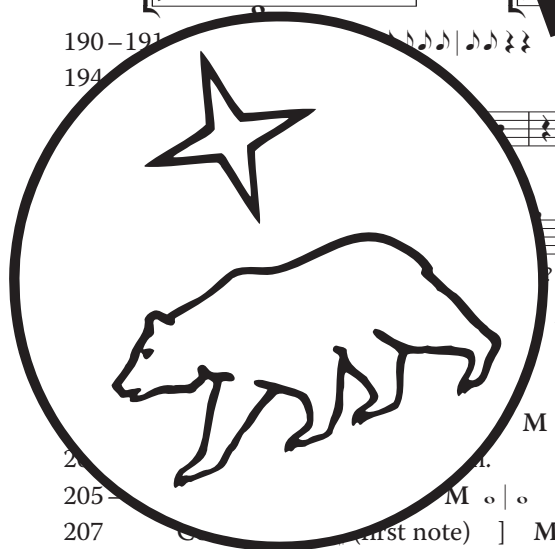
85, 128 P. NINFA $\circ$.] V $\circ$
 89 AMORE ddd] M d. dd (error)
 94 Cont. ] M 
 100 DIA./AUR. $\circ$.] M $\circ$ -
 100 Cont. $\circ$] M ddd
 103, 107 Cont. d] M d
 110, 115 S. NINFA d. dd] M ddd
 122, 124 S. NINFA ddd] M d. dd
 127 S. NINFA d] M d
 128 S. NINFA $\circ$.] V $\circ$
 135, 141,
 148, 152 Cont. d] M d
 167 AURORA b' (note 2)] M a'
 168 AURORA dd dd] M dd dd. d
 173 DIANA a' (note 4)] M b'
 177–178 Cont. $\circ \downarrow \circ$] M $\circ | \circ$
 179 DIA./AUR.



283 ORIONE g' (first note)] M f'
 289 Cont. $\circ$] M dd
 291 FILOTERO dd dd dd dd dd] M dd dd dd dd dd
 296 AURORA ab' (note 2)] V g'
 300 Cont. f (note 3)] M eb
 307 ORIONE dd dd dd dd dd] V dd dd dd dd dd (error)
 319 DIANA eb'' (note 5)] M d''
 320 DIANA eb'' (first note)] M d''
 320 AURORA bb' (note 5)] M a'
 321 AURORA bb' (first note)] M a'
 347 ORIONE bb' (note 3)] M c''
 358 ORI./Cont. $\circ$] M d
 371 Cont. $\circ$] M dd
 376 FILOTERO $\text{dd} - [\text{d}]$] M $\text{dd} -$
 383–384 Cont. $\circ \downarrow \circ$] M $\circ | \circ$
 390–391 system



190–191 dd dd dd dd dd dd] M dd dd dd dd dd
 194 dd dd dd dd dd dd] M dd dd dd dd dd



ACT II

Scene 1

3 Cont. d] M d
 4 VENER tr (note 6)] M om.

Scene 2

16 Cont. $\circ$] M dd
 39 Cont. d' - c' - bb] M d - c - Bb

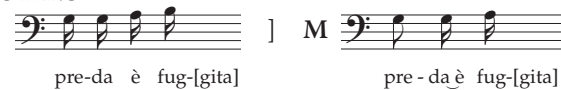
Scene 3

2 P. NINFA dd dd dd dd dd] V dd dd dd dd dd (error)
 9 FILOTERO f] M g

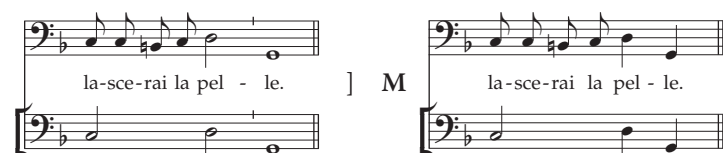
Scene 4

ante 1, ORIONE e'] V g' (see m. 6)
 18, 19

8 ORIONE $\circ -$] M $\circ$.
 21 ORI./Cont. d] V $\circ$
 32 FILOTERO dd dd dd dd] M dd dd dd dd
 41 FIL./Cont. $\circ$] M d
 52 FILOTERO



53 FILOTERO d (note 5)] V d (error)
 62 Cont. dd (notes 1–2)] M d



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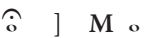
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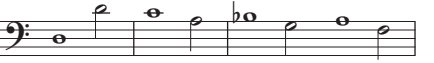


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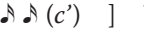
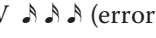
15–21 Cont. ]
M 

23 Cont. *a* (note 3)] M *b*
26 Cont. ] M 

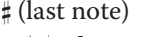
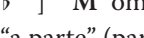
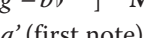
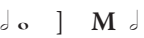
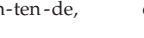
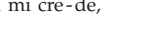
40–43 Cont. ]
M 

48 Cont. *a* (note 3)] M *b*

Scene 9

10 Cont. ] M 
23 Cont. *d*] M *e*
26 VEN./Cont. ] M 
30 AMORE ] V  (error)

Scene 10

3 DIANA ] V  (error)
6 DIANA ] M om.
25–26 Cont. ] M 
27–28 DIANA ] M 
28 DIANA *f*] M *f*
35–36 DIANA ] V 
48 DIANA ] M om.
49 DIANA ] M om.
50 DIANA ] M om.
51 DIANA ] M om.
52 DIANA ] M om.
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220 DIANA] M om.
221 DIANA] M om.
222 DIANA] M om.
223 DIANA] M om.
224 DIANA] M om.
225 DIANA] M om.
226 DIANA] M om.
227 DIANA] M om.
228 DIANA] M om.
229 DIANA] M om.
230 DIANA] M om.
231 DIANA] M om.
232 DIANA] M om.
233 DIANA] M om.
234 DIANA] M om.
235 DIANA] M om.
236 DIANA] M om.
237 DIANA] M om.
238 DIANA] M om.
239 DIANA] M om.
240 DIANA] M om.
241 DIANA] M om.
242 DIANA] M om.
243 DIANA] M om.
244 DIANA] M om.
245 DIANA] M om.
246 DIANA] M om.
247 DIANA] M om.
248 DIANA] M om.
249 DIANA] M om.
250 DIANA] M om.
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253 DIANA] M om.
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256 DIANA] M om.
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258 DIANA] M om.
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260 DIANA] M om.
261 DIANA] M om.
262 DIANA] M om.
263 DIANA] M om.
264 DIANA] M om.
265 DIANA] M om.
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275 DIANA] M om.
276 DIANA] M om.
277 DIANA] M om.
278 DIANA] M om.
279 DIANA] M om.
280 DIANA] M om.
281 DIANA] M om.
282 DIANA] M om.
283 DIANA

60–62 APO./TIT.

APOLLO
TITONE
chi tan-to il vo-lo al - zò,

chi già m'in-ge-lo - sì,

APOLLO
TITONE
chi già m'in-ge-lo - sì,

chi tan-to il vo-lo - zò,

APOLLO
TITONE
chi tan-to mi spre-zò,

chi già m'in-ge-lo - sì,

Cavalli erroneously inverted the interventions of Apollo and Tithonus (only the latter can be "jealous"); M corrects it by altering Apollo's part, otherwise too high (but assigns to Apollo the voice already sung by Euro).

61 Cont.

62] M om.

] M om.

] M om.

] V M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

] M om.

61 FILOTERO g (last note)] V, M $g^\#$ 66 ORIONE $\#$ (last note)] M om.

Scene 2

3–4 Cont. $\circ \downarrow \circ$] M $\circ \downarrow \circ$ 5 fig. bass $\sharp$] M om.9–10 Cont. $\downarrow \circ$] M $\downarrow \circ$ 20 APOLLO $\flat$ (first note)] M om.22 fig. bass $\#$] M om.

30 system "A 2"] M om.

31 APOLLO $\flat$ (last note)] V om.36 AMORE c " (last note)] M d "

Scene 3

1 Cont. $\downarrow \downarrow$] M $\circ$ 2 STEROPE $\downarrow$ (note 2)] V (error)21–22 Cont. $\downarrow \downarrow$] M $\downarrow \downarrow$ 26–27 Cont. $\downarrow \downarrow$] M $\downarrow \downarrow$ 35 VEN. / Cont. $\downarrow \downarrow$] M $\circ$

Scene 4

VUL. / Cont. $\circ$] M $\circ$ 23 VENERE a'] M a' 27 Cont. $\downarrow \downarrow$] M $\downarrow \downarrow$ 52 ST. / BR. / Cont. $\downarrow \downarrow$] V $\circ$ 54 VENERE $\downarrow$] M $\downarrow$

Scene 5

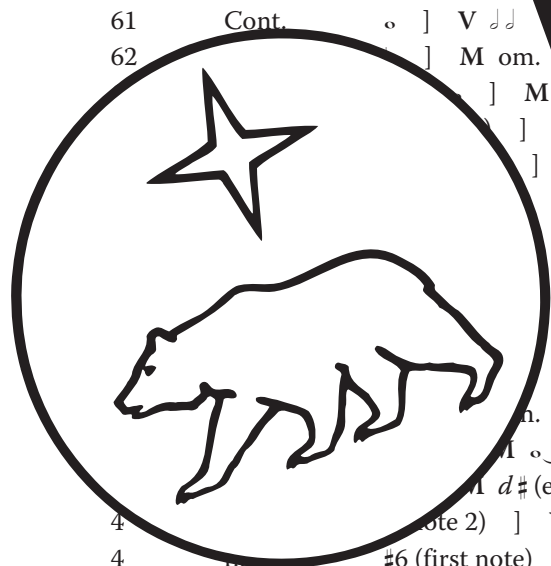
1 $\downarrow$ (error) (indicates an instrumental ad-

dition)

6 ANA $\downarrow \downarrow$] M $\downarrow \downarrow$ 9 ANA a' (note 2)] M b' 11 Cont. $\downarrow \downarrow$] M $\downarrow \downarrow$ 25 Cont. $\sharp \circ$] M $\sharp$ 40 DIA. / Cont. $\circ$] M $\circ$

52 fig. bass 4 3] M om.

Scene 6

3 APO. / Cont. $\downarrow \downarrow$] M $\downarrow \downarrow$ 5 APOLLO c (note 3)] M c' 6 APOLLO c' (first note)] M g 10 Cont. B] M d 13 Cont. $\circ$] M $\circ$ 25 APOLLO $\flat$ (note 3)] V om.26–27 Cont. $\downarrow \downarrow \downarrow$] M $\downarrow \downarrow$ 31 APOLLO $\downarrow \downarrow \downarrow$] M $\downarrow \downarrow$ 46 APOLLO $\downarrow \downarrow$] V $\downarrow \downarrow$ 47 APO. / Cont. $\circ$] M $\circ$ 53 APOLLO d' (last note)] M f' 59 fig. bass $\downarrow$] M $\downarrow$ (error)60 APOLLO $\downarrow \downarrow$] V $\downarrow \downarrow$ (error)64–65 Cont. $\circ \downarrow \downarrow$] M $\circ \downarrow \downarrow$ 83–84 Cont. $\circ \downarrow \downarrow$] M $\circ \downarrow \downarrow$ 89 APOLLO $\sharp$ (first note)] M $\flat$ 92–93 Cont. $\circ \downarrow \downarrow$] M $\circ \downarrow \downarrow$ 97 DIANA $\downarrow$] V $\downarrow$ (doubtful reading)

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