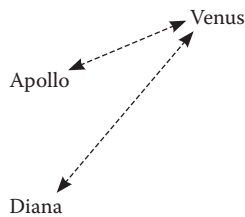


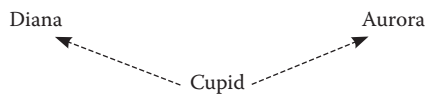
ed by their respective subordinates, Philoterus and the first Nymph of Diana, who might have formed a parallel pair, were it not for the misogynist reluctance of Philoterus.

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.

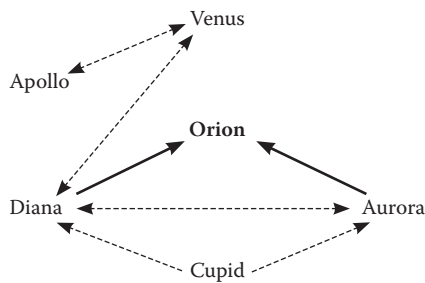
To be more specific: Venus nourishes ancient resentments against the siblings Apollo and Diana,⁸² and this is reciprocated by them (the connecting lines are dotted for hate, continuous for love).



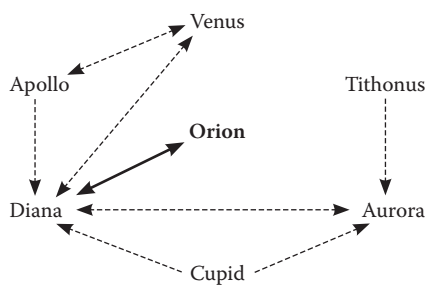
Added to this in Scene I.11 is the envy of Cupid for having heard the verses of Diana and Aurora in praise of Apollo.



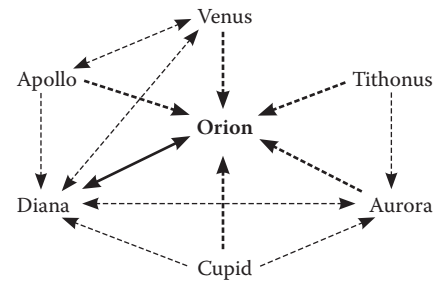
Thus follows the love of the two goddesses for Orion, resulting in a mutual jealousy.



From this point on, Orion reciprocates Diana's love; Tithonus and Apollo become irritated respectively with Aurora and Diana, the first out of jealousy, the second for the sake of pure morality.



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 it is not worth dwelling too much on them.⁸⁴ Cupid, instead, is painted in a rather ambiguous way by Melosio. His appearance in I.4 presents him, from the very beginning, as a negative character.⁸⁵ However, the meeting with Orion (I.6) changes him somehow. Cupid sincerely pities the state 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 "unfortunately" there is perhaps a sense of responsibility, since it is because of love that Orion has lost his sight. The blindfolded 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'Apollò | 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.



Figure 3: Frontispiece of the second edition of the *Poesie e prose* of Melosio (to which L73 is attached), showing Fame in flight, playing the trumpet. At the bottom: *Giuseppe» Dia«manti» Del«ineavit» – Suor Isabella P«iccini» F«ecit»*

pages	contents
[1–2]	Frontispiece [→ Figure 3] – page 2 blank
[3–4]	Title page – page 4 blank
[5–8]	Dedication by Domenico Bambini (4 February 1672)
[9–10]	Letter by Domenico Bambini
[11]	Letter by Andrea Baba
[12]	Imprimatur
1–16	<i>Sonetti gravi</i>
17–48	<i>Sonetti ameni</i>
49–84	<i>Quadernari</i>
85–118	<i>Capitoli</i>
119–170	<i>Recitativi vari</i> «e possono adattarsi per musica»
171–226	<i>Recitativi ameni</i>
227–228	<i>Indice dei sonetti aggiunti in questa impressione</i>
1–72	<i>L'Orione</i>
73–96	<i>Discorsi accademici</i>
<i>Structure</i>	[] ⁶ A – I ¹² K ⁶ = [12] + 228 pp. (<i>Poesie e prose</i>) a – d ¹² = 96 pp. (<i>L'Orione</i> + <i>Discorsi accademici</i>)
<i>Locations</i>	CDN-Tf [Rime 254] · E-Mn [VC / 5714 / 13] · *F-LYm [802299] · GB-Lbl [11429.DF.13] · I-Bfil [Cal.G.74] · I-Bu [A.V.HH.XIII.20.1-2] · I-Fn [Magl.3.8.293] · I-FZc [Z.N.23.6.13] · I-LOG [M.4358] · I-MC [Ant. Ca.I 23] · I-Plu [Orsini Baroni A. 166] · I-Ps [600.Rossa.AA. 2-33] · I-Rn [35.4.E.16.3] · I-VIb [A 9 1 24] · I-Vnm [C.98 C.266.1] · US-BEb [782.M528] · US-CAh [Ital. 7924. 60.9] · US-Cn [Y 712 .M495] · US-NHub [2000-2719] – only <i>Orione</i> : D-Mbs [L.Eleg.M. 2778] · *I-Mb [Racc. Dramm. 1853] · I-Tn [F.XIII.127] · US-Wc [ML48 (S1740) FT Meade]

Poesie e prose · 1673–1704

- [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. Prodocimo [*D-Mbs P.O.It. 619 S. 1–2]
- [X] Venice 1678^b, I. Prodocimo [*I-Vnm d.93 d.233] (only *Orione* in *I-Vgc Rolandi R Cavalli A – Z)
- [XI] Venice 1683, I. Prodocimo [*I-Vnm D.230 D.141]
- [XII] Venice 1688, I. Prodocimo [*A-Wn 8183-A]
- [XIII] Venice 1695, I. Prodocimo [*I-Rn 42. 1.C.20.1]
- [XIV] Venice 1704, A. Poletti [*I-Vnm D.79 D.116]

	I	II	III IV	V	VI	VII	VIII	IX	X–XIII	XIV
PARTE PRIMA										
<i>Sonetti gravi</i>	23				?					
	3				?					
<i>Sonetti ameni</i>	45				?					
	6				?					
	1				?					
	1									
	1									
<i>Quaternari</i>	13				?					
<i>Capitoli</i>	13				?					
<i>Recitativi vari</i>	19				?					
<i>Recitativi ameni</i>	14				?					
<i>Discorsi accademici</i>	2				?					
<i>L'Orione</i>	–									
[sonnets]	6				?					
PARTE SECONDA										
[sonnets]	4				?					
<i>Sidonio e Dorisbe</i>	–									
[poems]	9									
	4									
PARTE TERZA										
<i>Epitaffio</i>	1									
<i>Sonetti gravi</i>	13									
<i>Sonetti ameni</i>	32									
	3									
<i>Quaternari</i>	10									
<i>Recitativi vari</i>	13									
<i>Recitativi ameni</i>	22									

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*.

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. $\circ | \circ \downarrow] M \circ \downarrow \circ \downarrow$
 12–13 Cont. $\circ \downarrow \circ] M \downarrow \downarrow | \circ$
 16 fig. bass $\frac{6}{4}] M \text{ om.}$
 41 DIANA $\downarrow \downarrow] M \downarrow \downarrow$ (cf. 46–48)
 46–48 DIANA

Scene 2

- 34 Cont. $\circ] M \circ \hat{\circ}$
 40 Cont. $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$
 46 DIANA b' (note 5)] M c'' (error)
 61 DIANA e' (last note)] M f' (error)
 64 system $\circ] M \circ \hat{\circ}$
 67 Cont. $\downarrow] M \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$
 71 Cont. $\circ] M \circ \hat{\circ}$
 72 DIANA \downarrow (note 5)] V \downarrow (error)

Scene 3

- 36 BRONTE $\#$ (last two notes)] V om.
 42 Cont. $\#$ (note 2)] V om.
 46 Viol. I $\#$ (note 5)] V om.
 46 Viol. II $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow$
 47 Viol. II $\downarrow \downarrow \downarrow] V \downarrow \downarrow \downarrow$ (error)

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 $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow$
 30 fig. bass 4 3] V illegible
 31 fig. bass $\#6] M \text{ om.}$
 36 STEROPE e' (notes 7–8)] M $e\#'$ (error)

Scene 5

- 3 FILOTERO $\#] V \text{ om.}$
 27 ORIONE $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow$
 42 ORIONE $\downarrow \circ] M \downarrow \downarrow -$
 46 Cont. $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow$
 48 ORIONE $\downarrow \downarrow] M \downarrow \downarrow$

- 67 ORIONE $tr] M \text{ om.}$
 106–107 ORIONE $\circ \downarrow] M \circ \downarrow \circ$
 122 ORIONE $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$
 134 ORIONE \downarrow (note 4)] V \downarrow
 135 ORIONE \downarrow (last note)] M \downarrow
 137–138 bars $\downarrow \downarrow \downarrow] V \downarrow \downarrow \downarrow$
 M $\downarrow \downarrow \downarrow]$
 139–140 Cont. $\circ \downarrow] V \downarrow \downarrow \downarrow \downarrow M \downarrow \downarrow \downarrow$
 141 Cont. $\downarrow] M \downarrow \downarrow$
 161 Cont. $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow$
 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 $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow \circ$
 14 BRONTE $\downarrow \circ] M \downarrow \circ$
 14 VUL./Cont. $\downarrow \circ] M \downarrow \circ$
 15 BRONTE $g\#] M e$
 21 STEROPE $\downarrow \downarrow] V \downarrow \downarrow \downarrow$ (cf. m. 7)
 21 BRONTE $\#$ (last note)] V om.
 24 Viol. I $\#$ (last note)] M om.
 38 fig. bass 2] M om.
 43 AMORE $\#$ (first note)] V om.
 46 Cont. $\#$ (note 3)] M om.
 51–52 Cont. $\downarrow \downarrow] M \downarrow \downarrow$
 52 bars $\downarrow \downarrow$ (Cont.)] M $\downarrow \downarrow$
 52 AMORETTO Amoretto (rule)] M Amoretтино
 52 fig. bass 6] V om. M $\#$ (error)
 58 AMO./Cont. $\downarrow \circ] M \downarrow \circ$
 67 ORIONE $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$
 69 Cont. $\#$ (first note)] M om.
 73 FILOTERO $g] M g\#$
 77–93 Cont. V empty staff
 84–85 STEROPE $\#$

 85 VUL./Cont. $\downarrow \circ] M \downarrow \circ$
 101 Cont. $\#$ (note 2)] M om.
 119–120 Cont. $\downarrow \downarrow] M \downarrow \downarrow$
 125 ORIONE $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow$
 127 V asterisk (unknown meaning)
 129 Cont. $\circ] V \downarrow \downarrow$
 134 Cont. $\circ] V \downarrow \downarrow$
 137 fig. bass $\downarrow \downarrow] M \circ$
 6 6
 142–143 Cont. $\circ | \circ] M \circ \downarrow \circ$
 146 ORIONE $\#$ (note 3)] M om.
 153 FILOTERO $\downarrow \downarrow \downarrow] M \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$ (error)
 154 Cont. $\circ] V \circ$
 160 STEROPE $\#$ (first note)] M om.
 167 BRONTE $\#$ (first note)] M om.
 193 Cont. $\downarrow \downarrow] M \downarrow \downarrow$
 197 Cont. $\circ] M \circ \hat{\circ}$

