

ARIODANTE

Opera in tre Atti.

PERSONAGGI.

IL RE' di Scozia	Basso.
GINEVRA, la sua figlia	Soprano.
ARIODANTE, promesso sposo di Ginevra	Contr'alto.
LURCANIO, fratello di Ariodante, amante di Dalinda	Soprano.
DALINDA, amica di Ginevra	Alto. Soprano.
POLINESSO, Duca di Albania	Alto.
ODOARDO, cavaliere e consigliere di corte	Tenore.

Preface.

ARIODANTE was composed in the period from Aug. 12 to Oct. 24. 1734, and first produced at the Coventgarden Theatre, London, on the 8th Jan. 1735. The play is by Antonio Salvi.

The third part of the overture (pp. 4-5) appears thus in the conducting score written by Schmidt and in the printed instrumental parts; the different movement given in Handel's autograph is used as a dance at the end of the opera, pp. 137 - 138.

Dalinda's part is treated sometimes as alto, sometimes as soprano. It was at first intended for an alto, and Handel wrote in this clef up to Act III Scene 10, where all at once the soprano clef enters in the duet at p. 121. This change was determined on when the conducting score was already written out; and the soprano in the recitatives was subsequently indicated in that manuscript by dots, which we have printed similarly here. Several pieces were rewritten; these we give in both forms, marked **A** and **B**. The scene, recitative and air pp. 48 - 50 does not occur in the autograph, but only in Schmidt; it is written for soprano, and must consequently be a later insertion.

The three dance pieces at the end of the first act (pp. 57 - 59), as well as the two at the end of the second (pp. 95 - 96) are wanting in the autograph. Of the rondeau at the end of the third act (pp. 139 - 140) the movement **A** is given in Handel's manuscript, and the variant **B** in Schmidt's. It is necessary to publish the matter contained in the originals complete; but it is not probable that these dances were ever performed all together one after the other.

Originally there was to have been a different ending to the second act. In the autograph Ginevra's air "Il mio crudel martoro" (pp. 93 - 94) is followed by a piece described as "Entrée des Songes agréables", after which Ginevra concludes the act with a short agitated recitative. But this music did not come into use in *Ariodante*, but was soon after employed experimentally in *Alcina*, where it is certainly more appropriate. It is printed in the edition of *Alcina* (vol. 86) at pp. 105 - 107 with the last seven bars of this air of Ginevra's.

In the accompaniment of the air at pp. 109 - 110, Handel's autograph omits the staccatos, while Schmidt puts them in and omits the following quaver rests. The staccato is thus intended mainly to show that the lower quavers are to be played by the violins alone, and is not to be sharply marked.

Chr.

LEIPZIG, October 16. 1881.

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OUVERTURE.

Violino I.
Oboe I.

Violino II.
Oboe II.

Viola.

Bassi.



The first system of the musical score consists of six staves. The top two staves are for Violino I and Oboe I. The next two staves are for Violino II and Oboe II. The fifth staff is for Viola, and the bottom staff is for Basses. The music is in 3/4 time and begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure shows a half note G4 in the Violino I part, followed by a quarter rest. The bass line starts with a half note G2.



The second system continues the musical score with six staves. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains two flats. The system concludes with a half note G4 in the Violino I part and a half note G2 in the Basses part.



The third system continues the musical score with six staves. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains two flats. The system concludes with a half note G4 in the Violino I part and a half note G2 in the Basses part.



The fourth system continues the musical score with six staves. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains two flats. The system concludes with a first ending bracket over the final two measures, marked with a '1.' above the staff. The time signature changes to 3/4 at the end of the system.