

### Appendix 3. Vocal pieces for *Poppea* with music found only in the Neapolitan score

#### Piece found only in the Neapolitan sources, likely composed for the 1651 production

- I Replacement of lines 947–87 for Nerone and Poppea (entire scene: Act 2, scenes 7/6/5)<sup>1</sup> by a new scene for Ottavia, starting with “Eccomi quasi priva.”<sup>2</sup>

#### Pieces very likely not performed in 1643, and probably not set to music in Venice, since their texts are absent from the sources related to the premiere

##### A. Pieces absent from the complete libretto held in Udine and the Venetian score

- II Lines 121–22 for Soldato II (Act 1, scene 2), “Così, per quanto veggio, | l'impero se ne va da male in peggio” (in the sources other than the Neapolitan score: “Così, per quanto io veggio, | l'impero se ne va di male in peggio”). CURTIS integrates these lines into the main edition, CURTIS, p. 26, mm. 49–53; SCHULZE, Appendix A1, pp. 174, 257.<sup>3</sup>
- III Lines 202–7 for Poppea (Act 1, scene 4), starting with “S’a tue promesse io credo.” CURTIS, Appendix II.1, pp. 267–68; SCHULZE, Appendix A2, pp. 174–75, 257. Absent also from the libretto in Hanover.
- IV Lines 600–7 for Arnalta (Act 1, end of scene 11 to beginning of scene 12), starting with “Infelice garzone” (“Infelice ragazzo” in the 1656 edition). CURTIS, Appendix II.2, p. 271; SCHULZE, Appendix A4, pp. 177–78, 257. In the Neapolitan score, this section is preceded by lines 595–99 for Ottone; see no. XV below. Arnalta’s passage is also absent from the libretto in Rovigo and lacks lines 595–607 in the one in Warsaw.
- V Lines 1573–85 for Amore and Coro d’Amori (Act 3, scene 8), starting with the words “Scendiam, scendiamo.” In the score copied in Naples the choir sings from the very beginning, while the first two lines (1573–74) are assigned to Amore in the other sources. Although the passage is absent from the Venetian score, CURTIS integrates it into the main edition, CURTIS, pp. 243–49, mm. 191–265; SCHULZE, Appendix A14, pp. 193–97, 261. Absent also from the libretto in Hanover; lines 1579–80 are absent from the librettos of *vulgata II*.

<sup>1</sup> Here and below, sets of three variant scene numbers should be read as follows: Venetian libretto (1656)/ Neapolitan score/ Neapolitan libretto (1651).

<sup>2</sup> See Appendix 2.VII in the present article.

<sup>3</sup> CURTIS and SCHULZE refer to the two most recent editions of the opera: Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Alan Curtis (London: Novello, 1989); and Claudio Monteverdi, *L'incoronazione di Poppea: opera regia in un prologo e tre atti*, ed. Hendrik Schulze et al. (Kassel: Bärenreiter, 2017).

B. Pieces absent from the complete libretto held in Udine, the Venetian score, and the *vulgata II* librettos (those held in Treviso and in the Biblioteca Nazionale Centrale in Florence)

- VI Lines 768–75 for Liberto (Act 2, scene 2), starting with “I nostri Imperatori,” plus the repetition of line 762, “Mori, e mori felice” (repeated with different music in both scores after line 767, repeated and varied again only in the Neapolitan score). CURTIS, Appendix II.3, p. 272; SCHULZE, Appendix A5, pp. 257, 178–79. Whole scene is absent from the libretto in Hanover.
- VII Lines 801–10 for Seneca (Act 2, scene 3), starting with “Supprimete i singulti.” Absent from the Neapolitan libretto. CURTIS, Appendix II.4, p. 273; SCHULZE, Appendix A6, pp. 179, 258.
- VIII Lines 867–95 for Valletto and Damigella (Act 2, scene 5/4/3), starting with “Ma come poi faresti?” The Venetian score ends the scene with a duet without text except for the incipit, “O caro | O cara,” and a word in the middle of the piece, “godiamo.” In addition, before line 866 the Neapolitan sources present a line for Damigella absent from all the other sources: “S’a te piace cosi” in the score; “Mentre a te piace cosi” in the libretto. CURTIS, Appendix I, pp. 261–66, new section in mm. 85–164; SCHULZE, Appendix A7, pp. 180–82, 258–59, and music for the line added before line 866 in the Critical report, p. 285.
- IX Lines 927–34 for Lucano and Nerone (Act 2, scene 6/5/4), originally assigned to Petronio and Tigellino,<sup>4</sup> starting with “O felice Poppea” (“O beata Poppea” in the 1656 edition). CURTIS, Appendix II.5, pp. 274–76; SCHULZE, Appendix A8, pp. 183–85, 259.
- X Lines 941–46 for Nerone (Act 2, scene 6/5/4), starting with “Son rose senza spine.” After line 946 the Neapolitan sources have another line for Nerone, “Ond’io lieto men vuò or tra gl’amanti” (“Onde lieto men vivo hor tra gli amanti” in the Neapolitan libretto), which is followed by the repetition of line 931, “*Nerone*: Di Neron,- | *Lucano*: -di Poppea cantiamo i vanti.” CURTIS, Appendix II.6, pp. 277–78; SCHULZE, Appendix A9, pp. 186, 259.
- XI Lines 1071–75 for Ottavia (Act 2, scene 9/8/7), starting with “Vattene pure: la vendetta è un cibo.” Absent also from the libretto in Hanover. CURTIS, Appendix II.8, pp. 285–86; SCHULZE, Appendix A11, pp. 191, 260. In the Neapolitan score, this section is followed by the aria for Ottavia “Mora, mora la rea,” lines 1075<sup>1–12</sup>; see no. XVI below.
- XII Lines 1373–76 for Drusilla (Act 3, scene 3), starting with “Quest’alma e questa mano,” are displaced after line 1398 in the complete libretto held in Udine, the Venetian score, and the librettos in Hanover and in *vulgata II*. The Neapolitan score presents the passage with the same music as the Venetian score, but in Naples both sources restore lines 1373–76 to their original position and provide them with new music. Although the Neapolitan passage is absent from the Venetian score, CURTIS integrates it into the main edition, CURTIS p. 204, mm. 85–94; SCHULZE, Appendix A12, pp. 192, 260–61.

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<sup>4</sup> These characters appear only in Busenello’s 1656 Venetian edition and the *vulgata I* librettos.

- XIII Line 1439 for a Littore (Act 3, scene 4), “Orsù finiamla, andate alla malora,” after Drusilla’s passage (lines 1434–38). The music for this passage is composed for a soprano voice, with the same clef as the previous utterance by Drusilla. It is probable that the composer was told to add a line at that point in the score without any specification about the change of character. CURTIS, Appendix II.9, p. 287; SCHULZE, Appendix A13, pp. 193, 261. Absent also from the libretto in Hanover.
- XIV Lines 1595–99 for Amore, starting with “Or cantiamo giocondi,” present only in the Neapolitan score, the 1656 edition, and the *vulgata I* librettos (but absent from the Udine libretto and the Venetian score, and replaced in the Neapolitan libretto by a choir for four voices, “Felicissimo di”). In the 1656 print this passage is assigned to Amore solo; in the Neapolitan score it is scored for four voices and violins. CURTIS integrates the piece into the main edition, CURTIS, pp. 252–56, mm. 307–43; SCHULZE, Appendix A15, pp. 200–3, 261.

Pieces with texts likely set to music and sung at the 1643 premiere

- XV Lines 595–99 for Ottone (Act 1, scene 11), starting with “Ahi, chi si fida | in un bel volto” (“Ahi, chi ripon sua fede in un bel volto” in the 1656 edition), are present only in the Udine libretto, the 1656 edition, and the Neapolitan sources. CURTIS, Appendix II.2, pp. 269–70; SCHULZE, Appendix A3, pp. 175–77, 257. In the Neapolitan score this section is followed by lines 600–7 for Arnalta; see no. IV above.
- XVI After Ottavia’s last line in Act 2, scene 9/8/7 (line 1594), lines 1075<sup>1-12</sup> for Ottavia, starting with “Mora, mora la real;” are present only in the Neapolitan sources and the librettos in *vulgata I*. CURTIS, Appendix II.8, pp. 285–86; SCHULZE, Appendix A11, pp. 191–92, 260. In the Neapolitan score, this section is preceded by lines 1071–75 for Ottavia; see no. XI above.
- XVII After Venus’s last line (1594), lines 1594<sup>1-8</sup> for Poppea and Nerone a2 (Act 3, scene 8), starting with “Sù, Venere ed Amor;” are present only in the Neapolitan score, the Udine libretto, and the *vulgata I* librettos (“In Venere ed Amor” in the libretto held in Rovigo; “Sù, Venere ed Amor/Amor” in the others). CURTIS, Appendix II.10, pp. 287–90; SCHULZE, Appendix A15, pp. 198–200, 261.