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ITALIAN CANTATAS ON LIBRETTOS
BY ANTONIO OTTOBONI

by

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ABSTRACT

NINE EARLY EIGHTEENTH CENTURY ITALIAN CANTATAS ON LIBRETTOs BY ANTONIO OTTOBONI

by Joan Allouache

The aim of this thesis was to produce a performing edition of nine cantatas which form part of a collection by librettist Antonio Ottoboni. The cantatas have been transcribed into modern notation and consequently two of them have been ornamented. The collection is dated as ‘gathered in Rome, 1709’, and so the author has investigated what daily life in Rome during this period would have been like. There is also a section on the history of the cantata. Following this there is a detailed discussion on the librettist, Antonio Ottoboni and the collection of manuscripts kept at the British Library in London (Add. Ms. 34056). Using a comprehensive investigation into vocal treatises of the Baroque, the author has then ornamented two cantatas accordingly. Both have sections of recitative and both have at least one da capo aria. Editorial policy is clearly spelt out. Details regarding analysis of all nine cantatas in terms of form, subject matter, tonality, meter, tempo and poetic structure used are to be found in Appendix I. Appendix II has the texts of all nine cantatas and translations for the two ornamented ones. Appendix III has details of the particular ornamentation and the reasons for so doing. Appendix IV lists all the manuscripts investigated before the author settled on Add. Ms. 34056.
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**Nine Early Eighteenth-Century Italian cantatas on librettos by Antonio Ottoboni.**

**INTRODUCTION:** My interest in eighteenth-century Italian cantatas was sparked when I decided to perform one of Handel’s best known Italian cantatas identified by either one of two titles: “La Lucrezia” or by the incipit “O numi eterni”. Further research at the British Library in London led to the discovery of two collections of Italian cantatas by various composers, all with librettos by Antonio Ottoboni. In the vast majority of cantatas, the librettist remains anonymous and so a collection of this nature is rather rare. Here was a two-volume collection dated 1709 and 1710, gathered in Rome, where Antonio Ottoboni was clearly stated as the link between them. I decided to transcribe select cantatas from this original manuscript into a performing edition. Consulting vocal treatises of the Baroque, I chose two cantatas which had *da capo* arias and provided my own ornamentation. One must understand, however, that descriptions of possible ornamentation, even when many different examples are given, do not always easily apply themselves in practice. As a result, I have relied on instinct as well as information. I felt it necessary, also, to place this genre in context, and so I have investigated aspects of daily life in Rome in the early eighteenth-century. Following that, I have tracked the progression of the genre of Italian cantata from its conception until the period of the manuscripts in question.

Along with the transcriptions themselves, I have described the processes pursued in order to produce a performing edition along with detailed discussion of the vocal treatises. The
remaining cantatas in the collection have been analyzed in terms of form, subject matter of
the text, tonality, meter and tempi and I offer a detailed discussion of the specific
ornamentation added to two cantatas.
1. **HISTORICAL PLACEMENT.**

   Early Eighteenth-Century Rome

   a) The city

   In the eighteenth century, remaining sections of the ancient Aurelian wall made the boundary of Rome easily identifiable. The medieval city of Rome was located in the bend of the River Tiber, on an extensive area of level ground along the river, the Porta del Popolo\(^1\), the ancient Boarium forum\(^2\) and the district of Trastevere on the right bank\(^3\). Beyond this extended only wasteland, vineyards and gardens, and, every so often, one might see the villa of an aristocrat. Constant building by successive popes was for two main purposes: firstly, to add beauty to the city of Christ as homage to God; and secondly, to connect major churches, squares, and monuments together with main roads through busy neighborhoods.\(^4\)

   Plans to build quays along the river were continually postponed and so the river districts remained dirty and darker than others. Other roads remained unpaved until after 1730 when Pope Clement XII began surfacing them with cobble stones and laying pavements next to the busiest main roads. Streets and squares were not given

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\(^1\) This is a sixteenth-century monumental gateway at one end of one of Rome’s largest piazzas, the *Piazza del Popolo*.

\(^2\) The marketplace or public place of an ancient Roman city forming the center of judicial and public business, the Boarium Forum was an open space close to the Tiber, serving as a large fish and meat market.


\(^4\) Ibid., 17.
names until 1744 when they were published in a register by Benedict XIV. Road signs had yet to make their appearance. There was no street lighting and at nightfall the streets became almost totally dark, due, partly to the religious reasoning that only the Madonna should be visible in the dimness, and also because of the Roman liking for privacy in their own homes.

Against all regulations, refuse (both manmade and animal waste) was thrown out on to the streets and was, in theory, supposed to be collected three times a week. Palace courtyards and private stairways were covered with debris. Workmen undertook everyday jobs outside, adding to the confusion.

The building of a papal residence was begun in 1447, and in 1589, a start was made on the new Vatican Palace overlooking St. Peter’s Square; following that, Renaissance prelates were given financial help by the church to construct lavish family palaces. The continued housing expansion created both employment and a source of capital investment in real estate.

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6 Ibid, 12.

7 According to Britannica Ready Reference Dictionary a prelate is an ordained person of superior rank, either a bishop or abbot.

In the eighteenth century, it was estimated that there were between three and four hundred churches in Rome. The number of churches had increased appreciably over the previous two centuries due to the increasing affluence, which popes and their families received from public funds. Wealth thus filtered down to cardinals, Roman princes, monastic Orders and merchants' guilds. As a result, huge palaces were constructed, often situated side by side in streets and squares. These magnificent dwellings were occupied by a whole host of servants and hangers-on.

It has been estimated by Andrieux that there were as many as 337 palaces in the city, which among others included the Palazzi Altieri, Borghese, Chigi, Colonna, Farnese, Fiano, Pamphilj, Rospoli and Sciarra. However, by the beginning of the eighteenth century, expenditure on ecclesiastical and public buildings was becoming limited. This also affected the incomes of many aristocratic families who now had to be content simply renovating palaces, or replacing facades.

b) The government

Secular regions of the church consisted of thirteen provinces, from the duchy of Ferrara and the Bolognese in the north to Lazio and Marittima in the south. Many of these provinces had their own local traditions and administrations. All legation

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11 Ibid, 40.
(the official residences and offices of diplomatic ministers in a foreign country) and provinces were littered with baronial feudal estates\textsuperscript{12} and castelli (castles), each with its own jurisdiction and with free cities, towns or other types of communities using their ancient papal privileges as supporters or soldiers of the Holy Roman emperor. Pope Benedict XIV once joked: “The pope commands, the cardinals do not obey, and the people do what they wish.”\textsuperscript{13}

Originally the Sacred College of Cardinals (an electoral and governmental body) made the Papal States a kind of aristocratic republic at the head of which a chief, the pope, was elected for life and governed by delegating to lower ranks of ecclesiastics. The responsibilities of the pope were diverse and sometimes seemingly incompatible; duties as the spiritual head of the Catholic Church serving Christ meant that in order to follow the compassionate doctrine, laws which he had enforced sometimes had to be overruled. This conflicted with having authority as the ruler of a small Italian state and also having to provide for private and family, whose needs were to be taken care of by income from papal lands.\textsuperscript{14}

Cardinals were men chosen by the pope himself for their honesty, far-reaching knowledge and spiritual authority. They served on special commissions or held administrative responsibilities, but because they served on so many different

\textsuperscript{12} A feudal estate is land which is either inherited or heritable.

\textsuperscript{13} Hanns Gross, \textit{Rome in the Age of Enlightenment: The post-Tridentine syndrome and the ancient regime} (Cambridge, New York: Cambridge University Press, 1990), 42.

commissions at the same time, and for limited periods, they often were unable to
become accomplished in any one post. Conflicts of interest, such as ascending the
papal throne or links abroad through family also created difficulties.\footnote{15}

Cardinals were members of congregations which frequently overlapped in function;
these congregations were responsible for affairs of state but were not all of equal
importance. Internal administration was mainly under the control of three
permanent congregations:

1. The \textit{Consulta};

2. The \textit{Buon Governo} who regulated and controlled the administration of
the municipalities of the provinces; and

3. The \textit{Economica} or the Council of Finances, called on to check and revise
the budgetary decisions of the Buon Governo, if necessary.

There were also several specially commissioned Congregations set up to discuss
projects or confront sudden problems.\footnote{16}

Below the pope were the following positions:

1. The \textit{Cardinal Secretary of State} who was the Prime Minister, for all
intents and purposes, since he was designated Minister of State for Foreign


\footnote{16} Ibid, 45-6.
Affairs by the pope, President of the Consulta by law and consequently Minister of the Interior, Head of the Military Organization, Intimate Counsellor and sometimes trusted friend and confidante of the sovereign, with whom he shared a residence.

2. The **Cardinal Camerlengo** held a lifetime office as Minister of Finance, Agriculture, Commerce and Public Works. He was not chosen by the Pope but governed alongside the Cardinal Secretary of State. Upon the approaching death of a governing Pope, it was the *Camerlengo* who held overall power until a successor was elected.

3. Some pontificates also employed a **Cardinal Padrone**, who had undefined duties but was often a nephew of the pope.

Every pope placed his own acquaintances around him and they in turn added their own staff, running to approximately seventy thousand persons, ranging from masters of ceremonies to Sistine Chapel choristers and bearers of the pope’s chair.\(^{17}\)

In eighteenth-century Rome, the prelacy was created by the pope as a religious and worldly aristocracy. People associated with the prelacy did not only rise to positions of power through the Church. Even though Cardinals were chosen by the pope from amongst this group, the number of prelates greatly exceeded the number of positions available. Upon the death of a certain pope, though, those prelates who

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had been a close friend, or those whose careers had been furthered by him, became
out of favor with the new pope and were left either to retire or to secure backing
from the succeeding pope.

Rome contained 85 parish churches and over 300 others served by monks or
chaplains. There were 23 seminaries, 240 monasteries and 73 convents. The
prestige of a churchman was such that it became fashionable to wear ecclesiastical
dress without having taken religious orders. For some, it broadcast their intention to
enter the church, while others wore it to gain the respect of cardinals to whom they
offered professional services.\textsuperscript{18}

The municipal government of Rome consisted of:

1. \textbf{Senator} - The senator's office was responsible for the administration of justice. The
   selected person had to be a foreigner, representing the authority of the sovereign
   rather than that of the Popolo Romano. He symbolized the unity of city and ruler.

2. \textbf{Three conservators} - The three conservators were chosen from among the local
   patriciate, who could be either members of one of the original citizen families of
   ancient Rome, or an aristocrat. Although not necessarily Romans, they represented
   the interests and needs of the Roman people more directly. As the Roman nobility
   were generally excluded from the papal government, they became closely linked to
   these municipal offices, a primarily urban political unit having corporate status and

usually powers of self-government. They also had the right to grant Roman citizenship. Their duties included preservation of the city’s religious and artistic patrimony\textsuperscript{19} (including churches themselves), ancient monuments and relics, cleaning roads and inspecting weights and measures.

3. The \textbf{prior of the caporioni}, with a nominal secret governing body and many other minor government officers, including musicians and trumpeters.

There were two \textbf{councils of the municipal government}:

1. The \textbf{public council}, which represented all Roman citizens; and

2. The \textbf{private council}, whose membership was restricted to actual former officeholders at the \textit{Campidoglio}.

Citizenship became restricted to those who could show that either they or their ancestors possessed noble rank for a whole century in Rome or another Italian city. The number of families was thus limited to 180, which was further limited to 60 (those able to prove unblemished nobility for two hundred years on all four sides of their grandparents and had established their home in the city). Although families of popes were allowed, members of the medieval feudal nobility were excluded.

The governor of Rome was the city’s general administrator, head of police and supreme judge. He dealt directly with the pope and served almost as his third

\textsuperscript{19} An estate or endowment belonging by ancient right to a church.
minister. He had many other opposing powers or rights such as the authority to interpret and apply the law, or the ability to exercise authority over the cardinal vicar (the deputy of the pope as bishop of Rome).

c) The nobility

Positions of great authority were limited to laymen of any rank, with the greatest opportunities offered to lawyers. The eminent nobility, with such names as Colonna and Doria Pamphilj, whether of feudal or of papal origin, was limited to less than one hundred families, to which every new pope added another family. Together, with cardinals, they formed a social elite acting as hosts to noble visitors. International connections (either through family or trade) of these noble families were of help to the papacy. For example, the head of the house of Colonna served as connestabile of the king of Naples. The Doria Pamphilj family had contacts in Genoa.

Within the country of Rome the official functions of the nobility primarily consisted of sitting on advisory panels, where their interests and expertise could be of use. Elite families of the Roman aristocracy, such as Colonna and Orsini, retained prominent armies and held alliances with princes of other Italian states. Intermarriage between such dynasties strengthened family ties and finances.

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21 'Constable' or high ranking officer of a medieval royal or noble household.
The prelature was the only way for Roman nobility to ascend to higher levels in papal government. Nobility and wealthy businessmen were educated similarly in a structured program. Time spent in lower offices resulted in promotions. In due course this could lead to one of the three highest offices reserved for non-cardinals:

1. **Papal auditor**;

2. **Treasurer general**; and

3. The **governor of Rome**.

Noble households were effectively royal households with nobles who granted justice, major-domos, stewards and many other courtiers.  

**d) The middle class**

In Rome, fifty-two church schools were, in theory, free and open to everyone, but in practice lower class children rarely attended. Secondary education was available at many colleges and further education was provided at the Collegio Romano, the Jesuit establishment founded by Gregory XIII, and the Sapienza. The variety of subjects offered was considerable but all subjects that were taught still retained religious influences. Men were inclined to make a career in the church or government, while professions such as law and medicine provided work for those who were unsuccessful in the church or elsewhere.
e) The working class

There was a large workforce of skilled labor employed in Rome, particularly in the building of churches and palaces. This might include stone masons, painters, stuccoists, and ironworkers. Many had long-standing connections with wealthy patrons.

For those without other means, begging was another option, and it was encouraged by the teachings of the church. Religious houses and societies devoted to religious or charitable causes were abundant. Two brotherhoods, the Pietà Divina and the Santa Apostoli were committed to assisting the needy. Other brotherhoods paid for lawyers, visited prisoners, or ensured a proper burial.

f) The population.

Due to the ecclesiastical nature of the city of Rome, in contrast to other Italian cities, the number of males far exceeded the number of females; coupled with that was a lower than average birth rate, and on the whole a higher death rate per thousand than birth rate.\(^23\)

Rome also took in a large floating population, being the homeland of pilgrims, but also the goal of the young aristocrat on the Grand Tour, the artist and art lover and other less respectable characters. A seasonal swelling in the number of laborers may

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\(^{23}\) Ibid, 63.
have added several more thousand people and a garrison of troops added three to four thousand.24 An overall decline in ecclesiastical population throughout Italy and Catholic Europe was mirrored in Rome where the clerical population declined in the eighteenth century.

g) The economy

Around the beginning of the seventeenth century, the Counter Reformation was unsuccessful in turning Rome into an industrial city; instead, capital was diverted to construction, resulting in the bourgeoisie having little alternative to investment in luoghi.25 The economy of the Papal States was largely based on agriculture with little or no capital accumulation, and no investment or capital for new industrial activity. Manufacturing was still at the level of craftsmen or artisans while Europe began a period of industrialization. Craftsmen were members of guilds and corporations, whose systems dated back to the Middle Ages, and which were subject to papal intervention, either directly or by decree. Each craftsman was only allowed to own one workshop and store.

Rome did not have a good transport network, as the Tiber was not navigable for seaworthy crafts. Credit facilities did not exist and wealth was typically tied up in

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land or religious establishments. Nobles (rich in lands, palaces, villas, art treasures, and so on) had little ready cash, and what they had was usually deposited abroad.

Lower classes, often of rural origins, found employment in the services of great families and princes of the church; otherwise their only option was begging or public assistance. The lack of modern machinery, transit tolls and duties, and an unskilled labor force made a considerable barrier to industrial activity.\textsuperscript{26}

In eighteenth-century Rome, the manufacture of musical instruments was highly regarded and fairly prosperous. Musical strings made from the gut of sheep were a profitable business (the woolen industry and other by-products, such as tanning and weaving of cloth, was quite well entrenched\textsuperscript{27}), with strings in demand all over Europe. The finest musical instruments were wind instruments created by Domenico Biglioni. There were also four piano workshops and string instruments were made by Giuseppe Argelli, among others.

\textbf{h) Intellectual life}

In the eighteenth century there were many people, ranging from unemployed doctors and lawyers to cardinals and minor clergy, who wrote sonnets, plays, and tragedies. Like-minded friends and colleagues assembled in societies known as


\textsuperscript{27} Ibid, 94.
Academies. They all had a badge and rules of their own coupled with hierarchical titles.

Most of Rome's social life took place in these meetings known as *conversazioni*, which varied in nature and could be either popular, for amusing conversation, or serve a more serious and learned purpose.\textsuperscript{28}

At the same time there were smaller groups of erudite people also coming together in *conversazioni* of quite a different nature. For intellectual scholars, this was almost the only form of communal leisure activity, whilst also providing one of the only ways of communicating ideas. More formal local assemblies of academics, whose foundations were in the Renaissance, had more precise purposes. These might range from literary, linguistic, or even scientific aspirations. However, they also served as an important place for the exchange of information between intellectuals when no other means, such as newspapers or journals, yet existed. It would appear that the main function of a literary Academy was to hear members read their own poetry, while others proclaimed its brilliance.\textsuperscript{29}

By far the most outstanding literary Academy was that known as the Arcadia or the *Accadèmia degli Arcadi*, which met in the open Bosco Parrasio.\textsuperscript{30} The lawyer,


\textsuperscript{30} The location of the Bosco Parrasio frequently changed until King John V of Portugal gave the Accademia sufficient funds to purchase some land and build an amphitheater on the Gianicolo in 1726.
Vincenzo Leonio (who was a great admirer of Petrarch) and friends, met to recite to each other, with the poet Alessandro Guidi leading the events. Antonio Ottoboni was one of the 12 founder members of this society. As their reputation extended, they became regular visitors to the private meetings of Queen Christina of Sweden, and other patrons such as Antonio’s son, Cardinal Pietro Ottoboni.

The wealth and artistic interests of these patrons protected and sustained promising poets and musicians who were allowed entry to the group. After the death of Queen Christina in October 1689, these meetings were halted, until the emergence of the Accademia. Although not officially established until 1690, the Academy, now led by Giammaria Crescimbeni, took upon itself to purify Italian poetry and opera libretti, encouraging instead a model on the style of Petrarch. They sought to restore order by regularizing structure, themes and affective content. The pastoral romance Arcadia by the fifteenth-century poet Jacopo Sannazaro was the main influence on the Accademia Arcadia. Former heroic rulers were also influential on storylines.

Each member was known by the name of an Arcadian shepherd such as Metastasio (who was Pietro Ottoboni’s godson and Gian Vincenzo Gravina’s pupil) or ‘Crateo Pradelini’ (Pietro Ottoboni himself), and was given a plot of mythical land. Other librettists associated with the Arcadian movement are Apostolo Zeno, Gian Vincenzo Gravina and Silvio Stampiglia. Composers particularly associated with

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the Arcadian Academy include Alessandro Scarlatti, Giovanni Bononcini and Leonardo Vinci.

One academy which was entirely limited to poetry was held at the palace of Cardinal Benedetto Pamphilj, at the Via del Corso. Cardinal Pamphilj, himself a gifted poet, created a type of school for young poets where they read their own poetry and critically assessed others’ creations. Cardinal Pietro Ottoboni, patron of all the arts, also held such gatherings at his palace and residence, the Cancelleria, where poetic works were often set to music. It is not difficult to imagine that cantatas would have been part of an evening’s entertainment presented at such an occasion, and that the poetry rather than the music would have been of primary importance in these literary circles. The secular cantata particularly lent itself to presentation in the chamber since it needed little in the way of dramatic effects and performers, compared to the dazzling array of effects and large forces now required at the opera.

The chief centers of music in Rome were the Sistine Chapel, where part-singing was unaccompanied and celebrated performers were employed, and the Congregazione di Santa Cecilia which had gained control of all instrumental music, both sacred and secular.\(^\text{32}\) Permission had to be sought from the Congregazione

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before any church or theatre could hire either a player or conductor (who had to be accomplished to a suitable standard as laid down by the Congregazione).

Understanding and liking for music was wide-ranging amongst all Romans. Concerts were held all over the city, at churches or palaces, where both local and foreign composers regularly dashed off new compositions. According to Andrieux, the audiences hissed at any work over two years old and it was futile to put on a work by a dead composer. Montesquieu continues and surmises that this constant desire for new works was, in part, responsible for new developments in Italian music.

There were great numbers of music schools in Rome. Despite the fact that, in 1703, Clement IX forbade the study of music and singing in convent schools, every convent still had a school of its own. In homes and orphanages, musical education was of primary importance, sometimes being the only form of education available. Girls’ hostels were like conservatories, and it was here that girls received the only type of education open to them. However, as women were still not allowed to appear on stage or perform in church, distinguished women singers were only heard in private houses.

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34 Baron Jean-Baptiste de Secondat Montesquieu, editor, *Voyages, Œuvres complètes* (Bordeaux : Baron Albert de Montesquieu, 1894).
2. **HISTORICAL BACKGROUND OF THE OTTOBONI CANTATA COLLECTION**

a) **What is an Italian cantata?**

The cantata was the most significant and ubiquitous form of vocal chamber music in the Baroque period, after opera and oratorio. The direct ancestors of opera, oratorio and the solo cantata were madrigals of the sixteenth century. According to Timms, Fortune and Boyd, a cantata is "a work for one or more voices with instrumental accompaniment".\(^{35}\)

The continuo madrigals for solo voice and bass accompaniment of Caccini, Peri and Monteverdi had replaced instrumentally accompanied madrigals by the early seventeenth century. Cantatas now included recitative which was intended to please intellectuals who were more interested in the literary features, rather than the musical aspects, of the cantata.

The word ‘cantata’ made its appearance in the first set of *Cantade et arie a voce sola* by Alessandro Grandi, of which only a 1620 reprint is extant. Grandi used the term to describe three pieces for which the title ‘aria’ would not suffice, but they are, in actual fact, merely strophic variations. The term cantata was also being applied to other solo pieces at the time, such as those by Giovanni Pietro Berti, Francesco Turini and Domenico Crivellati, which were clearly more than simply

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madrigals or strophic arias.

One must take care to identify the characteristic differences between the Italian cantata and the German cantata. Italian cantatas were composed mostly for solo voice until the late seventeenth century; for the most part, texts were secular poetry. This distinction separates them from the later sacred Lutheran church cantata, which included choral movements varying from straightforward harmonization of chorales to a more comprehensive, intricate polyphonic structure.

In the period around 1620 a cantata consisted of alternating and contrasting sections of recitative, arioso and aria, which were also contrasting in meter. By the late seventeenth century, this had developed to its most typical structure of independent movements, thus reflecting the changes occurring in Italian opera of that period. Italian cantatas of the mid-seventeenth century were composed for solo voice accompanied by continuo only, and occasionally with one or two violins; however, by the eighteenth century the number of accompanying instruments gradually increased to include orchestra and obbligato instruments.

Two volumes of Sances's *Cantade* (1633) were fundamental in the development of the cantata since they included older forms, such as the strophic variation and the madrigal, as well as newer ones, like the passacaglia and chaconne, both combined with arioso sections. One extended work entitled *Presso l'onde tranquille* has
recitative, arioso and aria sections; here, as in many cases, the text dictated the form of musical composition.

In the first half of the sixteenth century, publishing in Rome was a thriving business. Circulation outside the city though, was limited. When compared to Venetian publishing houses, the inferior quality of printing, combined with higher printing costs in Rome, and possibly just too many publishing houses meant that most of the early cantatas were subsequently published in Venice.\(^{36}\) However, the main centre of cantata composition was Rome.

Conditions for the nurturing of chamber music were ideal in this city, since a large group of prosperous aristocrats were not only able, but also willing, to support composers. It was also fortunate that Rome was the home of an abundant source of excellent singers from the papal chapel or other church choirs. Leading Roman families, such as Barberini, Borghese, Pamphili, Colonna, Ottoboni and Ruspoli, or foreign residents such as Queen Christina of Sweden temporarily or permanently employed most of the principal cantata composers.

Although the exact history of this genre is difficult to trace, two main forms up to 1670 have been seen to emerge from recent studies:

a) Works comprised of a single aria, or *ariette corte* \(^{37}\).

b) Works with several sections of alternating recitative, arioso, and aria, following the style of text called *ariette di più parti* (many parts or sections).

In the first half of the seventeenth century, most Roman cantatas fall into the second category; Luigi Rossi and Marco Marazzoli were the two most productive composers of this form. The text of Rossi's ariettas are short, usually two or three strophes set in binary, rondo or rounded binary forms, which are outlined in Figure 1.

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<table>
<thead>
<tr>
<th>Type of Cantata</th>
<th>Text</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Binary</td>
<td>All text used or limited to single repeated strophe. Change of meter often marks change of text, or beginning of B section.</td>
<td>AB or AA'</td>
</tr>
<tr>
<td>Rondo or Ternary</td>
<td>Section A is repeated after each new strophe, like a refrain. Section B is repeated without variation. Section A is repeated after each new strophe, like a refrain. Section B is replaced with different strophe.</td>
<td>ABABA</td>
</tr>
<tr>
<td>Rounded Binary</td>
<td>Section A is varied or shortened</td>
<td>AB/CA' or ABA'/CA'</td>
</tr>
</tbody>
</table>

**Figure 1. Early Seventeenth Century Roman Cantata forms**

Marazzoli, Rossi and Mario Savioni all punctuated the structure of their cantatas musically, using changes of meter.

Strophic variation in Roman cantatas died out by about 1670 and its place was taken by shorter, ostinato basses. This was the case particularly in the *arie di più parti*, since the ostinatos helped in the organization of lengthy and more diverse texts.
The majority of Carissimi’s cantatas fall into this newer category. Although differentiation between recitative, arioso and aria is usually obvious, the text may dictate when a recitative must become more lyrical, or an aria may perhaps be interrupted with a short section of recitative. Forms of the cantatas vary and are summarized below in Figure 2.

**Figure 2. Summary of characteristics of a Carissimi cantata**

(i) Includes at least 2 arias.

(ii) Begins but almost never ends with recitative.

(iii) Tied together by beginning and ending in the same key.

(iv) *Ariette di più parte*:

a) the opening segment (section A) is repeated at the end, with or without variation giving the form AB…A; or

b) A section (usually an aria) is presented as a refrain, alternating with B and C sections (which may have varying styles in combination), giving the form ABAC…A.

The younger generation of composers, for example A.F. Tenaglia, Carlo Caproli and Antonio Cesti, adopted many of the characteristics of Carissimi’s cantatas. Although few in number, Cesti’s cantatas are significant since he frequently set arias in triple meter, reflecting popular tastes in Venetian operas of the period. They are also the earliest known example of setting the final verse of a recitative stanza (a verse of poetry which would normally be set as recitative) in aria style form. The
melody of this final arioso, or cavata\textsuperscript{38}, was stated first in the dominant and then repeated, ending in the tonic. Cavatas are extremely widespread in late seventeenth century, particularly in the early eighteenth century cantatas of Venetian composers such as Tomaso Albinoni and Benedetto Marcello.

In the later part of the seventeenth century, quick alternation between recitative and aria became exceptional, and the distinction between sections became much clearer. Arias were lengthened and developed into separate movements, while the importance of recitative lessened. Both ideas reflected what was happening concurrently in opera. Also the more significant use of continuo in supplying introductions, codettas and ritornellos helped punctuate the structure and consequently affected changes in the cantata. As a whole, vocal writing was progressively more infused with instrumental idioms.

Alessandro Stradella also followed contemporary trends in the cantatas by using bass lines closely connected to an ostinato, and by writing well defined and contrasting arias in terms of form, meter, key and style. Stradella was also an outstanding instrumental composer, and, consequently, many of his cantatas call for several string parts and two or three singers. Settings for solo voice are mostly of sacred or moral texts. When historical or legendary subjects are chosen, they were

\textsuperscript{38} Colin Timms, "Cavata" in \textit{The New Grove Dictionary of Music and Musicians}, 2nd ed., ed. Stanley Sadie (London, New York: Macmillan Publishers Limited, 2001), Vol. 5, 315. This form is a 17\textsuperscript{th} and 18\textsuperscript{th}-Century practice of setting the last line or couplet of recitative text in aria style; the text usually gathers together and represents the emotions of the section. Although found in most forms of Baroque vocal music, it most frequently occurs in Italian chamber cantatas from about 1670-1720. Form can vary, but counterpoint between the voice and continuo often takes place and tonality usually matches the recitative which precedes it.
employed for their dramatic possibilities. This theatrical element was to dominate cantatas of the eighteenth century.

Changes in the cantata which took place at the end of the seventeenth century and beginning of the eighteenth century are best perceived in the works of Alessandro Scarlatti. More than 500 of Scarlatti’s 600 extant cantatas are for solo voice and continuo, covering every episode of his artistic life. Several were composed for Roman patrons such as Cardinals Ottoboni and Pamphili, and for meetings of the Arcadian Academy, of which, unusually for a composer, Scarlatti became a member in 1706.

Scarlatti’s early cantatas are of diverse subject matter and structure. Although the tonality which begins and ends each cantata is the same, sections are united through a choice of related keys used for arias. Sometimes passages are repeated through the course of the work, like a refrain. While recitative and aria are distinct, they are often connected by long arioso passages either involving a change in time signature or by stricter adherence to tempo (correct delivery of recitative requires no strict tempo but guided by the correct textual meter and not melodic meter; arias are composed in a set meter and tempo), both with textual repetition. The *da capo* aria indication was included early on but was of lesser importance than others forms, such as the ground bass and the extended binary form (ABB′). Early *da capo* forms are succinct, repetitious and harmonically conservative. By the beginning of the
eighteenth century, second strophes and other aria forms disappeared, while tonal
schemes were broadened.

In the last decade of the seventeenth century a new variety of lyrical poetry
emerged, written especially for musical setting. Two or three rhyming strophes
were to be set as arias, while unrhymed verses of seven or eleven syllables were to
be set as recitative or arioso. This meant that musical structure was integral to the
poetry, providing a pre-determined structural organization to the composer.
Although this kind of verse was in use by the mid-seventeenth century, it was not
until the end of the seventeenth century that this had become standardized into
briefer aria texts and regular alternation between recitative and aria.

Cantata texts were generally anonymous and distributed in manuscript form, though
a few were published. Subject matter is repeatedly Arcadian: the thoughts and
feelings of an unrequited lover in an idyllic pastoral setting. Recurring themes
include jealousy and infidelity; verses are skillfully crafted to allow the composer to
express a free range of human emotions and to depict nature.

Scarlatti's second Roman period (1703-7) was very productive; the majority of his
cantatas were in the form recitative-aria (da capo)-recitative-aria (da capo),
summarized as RARA. Ending recitatives or arioso sections were common, but
decreased in popularity after 1700. Arioso sections in 3/2 time disappeared and
recitative sections were greatly shortened and ended in typical cadential fashion V-
64-53-I).
Scarlatti’s recognized model was commonplace at the beginning of the eighteenth century and used by almost all other vocal composers in Italy, including Handel.

Handel composed approximately 100 cantatas (around 70 are for solo voice and continuo) and the form of the majority followed that of Scarlatti’s model, RARA. Generally Handel’s cantatas do not begin and end in the same key, unlike other cantatas of the period. They are known as modulating cantatas. Alessandro Marcello also composed many modulating cantatas.

Some composers outside Italy were also known to use Scarlatti’s model, including Antonio Caldara and Francesco Conti in Vienna, and Emanuele d’Astorga in Lisbon. This became the accepted form for composers of secular cantatas during the eighteenth century everywhere, except France.

Aristocratic members of the Accademia Filarmonica in Bologna and the Accademia de’ Dissonanti in Modena were the chief audiences for cantatas in those cities. Important composers include Maurizio Cazzati, who published many cantatas in Bologna and later, Giovanni Maria Bononcini, who published two important books of cantatas in 1677-78. Giovanni Bononcini, the son of Giovanni Maria above, also composed over 300 cantatas. Although melodically inferior to Scarlatti, they often demonstrate similar form. Melismas frequently appear on the penultimate syllable (a precursor of the cadenza) but the bass line rarely diverts from a conventional support of the voice, or echo. Recitatives are often chromatic but lack the harmonic daring of Scarlatti.
In Venice, the popularity of opera overshadowed the development of the cantata. Barbara Strozzi, a pupil of Cavalli, composed and published several volumes of chamber vocal music in the mid-seventeenth century, which included many cantatas for solo voice. Venetian cantatas by Legrenzi are settings of lengthier and more diverse texts. The first of two volumes published in 1676 includes cantatas very similar in form to the Roman cantatas as mentioned above. Around the beginning of the eighteenth century, Venetian composers began to exude a degree of uniqueness in their cantatas. Albinoni, Lotti, Vivaldi, Gasparini, Alessandro and Benedetto Marcello are prime examples. Alessandro Marcello in particular composed some audacious modulating cantatas. Benedetto Marcello, who wrote over 200 cantatas, excelled in dramatic cantatas in which the focal point was an Arcadian character such as Andromache, Cassandra, or Lucrezia. This focus on Arcadian characters is something we see continued in the manuscript collection under investigation here.

In Naples, Scarlatti’s influence was seen in the works of Leo and Vinci, in whose hands the typical cantata accompaniment became four-part strings and continuo, a scoring identical to opera of the period. Other cantata composers, all of whom were significant in writing opera, include Pergolesi, Hasse, Porpora and Jommelli. Major keys predominate, while the da capo structure included expanded A and shortened B sections. In these settings, the violin doubles or shadows the vocal line. As a rule, intricate and ornate coloratura passages are inserted into the measures preceding the dominant cadence to achieve musical climax, replacing Scarlatti’s use of melisma
as an emotional or word-painting device. Extemporization was encouraged on the
penultimate syllable with the inclusion of pauses, again a forerunner of the cadenza.

Metastasio wrote nearly 30 traditional (RARA) cantata texts. However, the
traditional cantata format was gradually transformed into a different category of
near operatic scenas or concert aria by such composers as Gassmann, Hasse,
Pugnani, Georg Reutter, G.M. Rutini and Wagenseil. A small number of Italian
composers, including Girolamo Crescenti, Ferdinando Paer and V.A. Zingarelli,
continued the use of the older Baroque form (like an operatic scena) into the first
part of the nineteenth century.

b) Analysis of the Ottoboni cantata collection.

Analysis of part of the Ottoboni cantata collection in terms of form, subject matter,
tonality, meter, tempo and poetic structure can be seen in Appendix I. Although the
cantatas are varied in form, the structures of all contrasting sections are clearly
identifiable as aria or recitative. The majority of the arias are in two sections, A and
B, and the greater part of these are marked da capo. Exceptions to this are the arias
of the Caldara cantata, which are, in fact, written-out da capos. This reflects the
current trends occurring in opera. Although the alternating form is easy to spot, the
cantatas vary considerably from the standardized form of Scarlatti’s second Roman
period, RARA. In fact in the cantatas under consideration here, there is a
preponderance of the form ARAR (contrary to the above form).
When the subject matter varies between sections of an aria, the composer frequently sets the two sections in complementary keys (minor and relative major for example) and sometimes contrasting meter and/or tempo (a good example of this can be seen in Aria 2 of the Chicceri cantata; section A is an Allegro, while section B is Andante).

Some of the recitatives do not have an obvious rhyming scheme; where this scheme is freer, organization is created here using a syllabic structure of sentences (an irregular alternation of seven or eleven syllables). This can be best seen in the first recitative of the Amadei cantata, or the first recitative of the Ziani cantata. Some recitatives, however, do have a rhyming scheme, which makes it interesting to imagine why the composer set this as recitative rather than as an aria. A good example of this is the second recitative in the Mozzi cantata, where there is a regular rhyming scheme of a a b b. Short rhyming sections often indicate that they are to be set as arias, but the above example shows that the composers do not always follow the poetic structure in their setting it to music. This may be an example of the decreasing desire to set consecutive strophes to the same music as seen above.

The subject matter most frequently refers to the Beloved as "Filli", the Arcadian nymph. This is the case in four of the nine cantatas remaining. Recurrent themes include jealousy, infidelity and betrayal, suffering, longing, unrequited love and
unhappiness caused by this. The only poem to include a character other than human is in the first cantata of Ariosti (*Augeletto garuletto* meaning ‘little bird’).

The majority of the cantatas begin and end in the same key. The exceptions are the cantata of Mozzi, which begins in g minor and ends in d minor, the second cantata of Ariosti (*Ardo ne so per chi*) which begins in E♭ and ends in g minor, and his third cantata (*Or vantatevi o pupille*) which begins in c minor and ends in g minor. This reflects the sub-genre of modulating cantatas as composed by Handel and Marcello. Choice of tonality generally remains conservative, except in the case of Chicceri whose B section of the first aria is in f minor. He also uses this key for the B section of his second aria combined with a change of meter and tempo.

Some composers chose to set the final couplet either

1. as a single line of recitative and a short arioso section for the second line (as seen in the Ziani cantata, *Aquila generosa* or the Caldara cantata *Invida da mia pace*). This follows the idea of a cavata as described above; or

2. The final rhyming couplet is set as recitative (as best seen in the Chicceri cantata *A penar’ son’ tant’avvezzo*, or in the first Ariosti cantata *Augeletto garuletto*).
3. **THE OTTOBONI CANTATA COLLECTION**

a) The Composers.

(i) **Filippo AMADEI** – Born in Rome in c.1665, Amadei was a cellist and composer who played in concerts and religious functions patronized by Cardinal Benedetto Pamphili (1685-1708), Cardinal Pietro Ottoboni (1690-99) and Prince Ruspoli (1708-11) amongst others. He served as *aiutante di camera* for Cardinal Ottoboni from April 1700-March 1711.39

(ii) **Attilio ARIOSTI (Malachia [Clemente]) [Frate Ottavio]** – Ariosti was born in Bologna in 1666. His musical training most probably took place between 1672-1684, at San Petronio. His baptismal name Malachia was substituted by Clemente, but it was as Frate Ottavio that he entered the monastic Order of Servites in July 1688. At the basilica San Maria dei Servi in Bologna, he worked as organist, and became a deacon in 1692. As he is more typically referred to as ‘padre’ in documents, he may have become a priest. Two oratorios of 1693-4 and *Divertimenti da camera* of 1695 came to the attention of the Duke of Mantua, a well-known patron of music. Soon after Ariosti entered his service, under the title *virtuoso della duca di Mantua*. Ariosti composed his first complete opera for the Duke in 1697, and its success led to an appointment in Berlin, at the court of the Electress

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of Brandenburg, Sophie Charlotte. In Brandenburg, he served as maître de musique; however, as the court was Protestant, the Catholic Servite Order to which he still belonged was not happy and frequently asked that he return to Bologna. As he was now Sophie Charlotte’s favorite musician, she procured the support of Italian dukes and cardinals to lengthen his stay to six years. Eventually in October 1703, he continued to Vienna, remaining for seven and a half years, and composing at least 23 cantatas. Upon the death of Joseph I, he entered the service of the Duke of Anjou, who would later become Louis XV of France. Because of Ariosti’s interest in teaching, religious and diplomatic duties, and performing, his compositional output is somewhat less than contemporaries such as Caldara or Handel.40

(iii) **Antonio CALDARA** – Born in Venice, possibly in 1671, Caldara was one of the most prolific composers of his generation, helping particularly in the advancement of vocal music. From 1681, it is known that he studied with the maestro di capella at San Marco, Giovanni Legrenzi and then with the cellist Domenico Gabrielli. He was made a permanent member of the capella in 1695. In 1699, Caldara was made maestro di capella da chiesa e del teatro to the last Gonzaga Duke of Mantua, Ferdinand Carlo, who fled Mantua prior to the War of the Spanish Succession in 1702. After leaving the service of the duke, Caldara remained in Venice, eventually moving to

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Rome in early 1708, working amongst Corelli, Alessandro Scarlatti, Handel and others. As the Habsburg troops surrounded Rome in the summer of 1708, Caldara fled to Barcelona. By March 1709, he was once more in Rome, becoming the *maestro di capella* to the noble patron of the arts, Prince Ruspoli, following Handel. At this time he wrote about 50 cantatas for solo voice and continuo, to be performed at *conversazione* which took place in the Palazzo Bonelli, belonging to that well-known patron of the arts, Marquis Ruspoli, on Sunday mornings.\(^{41}\)

(iv) **CHICCERI (Ciceri)** Information on this composer is scant; however, according to Choron and Fayolle,\(^{42}\) Ciceri was a composition pupil of Abbé Ricci and wrote some cantatas. He lived in Como, in Italy and owned a violin once belonging to Corelli.

(v) **Francesco MAGINI** Fetis\(^{43}\) describes Magini as an Italian composer of vocal music. Gerber (N.B. without reference in Fetis) cites him as composer of cantatas with harpsichord accompaniment. He is also known for his solfège for two voices dating from 1702 and sonatas for three trombones, found in manuscript in the library of Abbé Santini in Rome.

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(vi) **Gioseppe MOZZI** Biographical information on Mozzi has proved to be elusive.

(vii) **Marco Antonio ZIANI** Ziani was born in Venice in c.1653. He was named *maestro di capella* at San Barbera in Mantua, in 1686. At the Vienna court Ziani became the Vice-Hofkapellemeister in 1700. By 1712 he had risen to the position of Hofkapellmeister and died in Venice in 1715.

**b) ANTONIO OTTOBONI**

Antonio Ottoboni was the father of Cardinal Pietro Ottobini, the renowned eighteenth century Roman patron of musicians, (including Corelli and Scarlatti), poets (Arcangelo Spagna), artists and architects (such as Francesco Trevisani and Filippo Juvarra), and in his own right, a man of letters and an important member of the Arcadian Academy.

Antonio is rarely spoken of, except in one area where he excelled, in both quantity and quality, namely *poesia per musica* – texts for various musical genres including cantatas. His works are preserved in six volumes of manuscripts known as his *Trattenimenti poetici*, held at the Civico Museo Correr, Venice^44, and in autograph in the Archivio Ottoboni at the Archivio Storico del Vicariato, Rome^45.

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^44 Venice, Civico Museo Correr, Mss. Correr 319-321 and 466-468.

^45 Rome, Archivio Storico del Vicariato, Archivio Ottoboni, 172.
This huge collection, investigated by Talbot and Timms,\(^{46}\) spans the late seventeenth century period of major stylistic changes and includes the refinement of poetic language due to the influences of the Arcadian Academy. This is coupled with the increasing use of *da capo* arias. The collection helps to establish Antonio Ottoboni as the author of the texts under investigation here and ascertains the date and place of composition or performance. It is also possible to note the increasing influence of Rome on his texts in both taste and orientation.

In one volume of the collection is a short biography of both Antonio and his son, Pietro Ottoboni\(^ {47}\) in the same hand as the poetry’s anonymous copyist. The *Notizie degli Arcadi morti*\(^ {48}\) published a eulogy by Francesco Maria de’ Conti di Campello Spoletino (in Arcadia, *Logisto Nemeo*), soon after the death of Antonio, and this article supplied much of the text in the volume. Cigogna’s *Delle inscrizioni veneziane* and Litta’s *Famiglie celebri italiane*\(^ {49}\) also contribute useful material to the Ottoboni biography.

Marco Ottoboni (1554-1649) was originally from Dalmatia and, although he was not born into the aristocracy, he purchased the family’s right to nobility in 1646.

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47 Ms. Correr 319, ff. 1-6.


He eventually rose to the position of *Cancellier grande*, the highest ranking office of state.

Marco had two sons; the eldest, Agostino, had a son Antonio (the exact date of his birth varies depending on the source,\(^{50}\) but in June 1646 Antonio Innocenzio was born in the parish of San Severo Pietro). The younger of Marco’s two sons, Pietro, became a cardinal in 1652 and took the name Alexander VIII when he was elected Pope on 6 October 1689. To celebrate the election of his uncle, Antonio was made a supernumerary Procurator of S. Marco and a hereditary knight.

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\(^{50}\) The *Notizie degli Arcadi morti* gives the date as 13\(^{th}\) June, 1646, while both Cicogna and Litta state the date of birth as 20\(^{th}\) June, 1646 (this could be the date of baptism).
Antonio held a series of positions in the government beginning with castellano\textsuperscript{51} of Bergamo and followed by podestà\textsuperscript{52} and then capitano\textsuperscript{53} initially of Feltre (1674-1675)\textsuperscript{54}, then of Crema (1682). An ardent poet from an early age, he was a founding member of the Accademia dei Dodonei, Venice’s leading literary society, whose first meeting took place on 15 December 1673. Antonio married Maria Moretti in 1665 and two years later his only child, Pietro, was born. Upon his great-uncle and namesake’s election to Pope, the twenty-two year old Pietro junior was raised to the purple (made a Cardinal) on 7 November 1689; only a week later he became Vice-Chancellor of the Church. This position granted the occupation of the Palazzo della Cancelleria to the younger Pietro, as well as titles and several ecclesiastical responsibilities, to which was attached a large income from endowments.

Pietro, Antonio’s uncle, called Antonio to Rome to become a Prince of the Papal Throne, allowing him to be called “Principe” or “Don Principe”, and also a General of the Church. Antonio returned to Venice after the death of his uncle in February 1691. During the period he was in Rome, the Arcadian Academy was established on (15 October 1690); Antonio became a member using the name Eneto Ereo.

When he returned to Venice, Antonio’s reception was reserved as he had disobeyed an ancient law prohibiting Venetian nobles (who represented the Republic’s

\textsuperscript{51} Lord of a castle.

\textsuperscript{52} A chief magistrate in a medieval Italian municipality.

\textsuperscript{53} Captain

government) from accepting stipends or titles from foreign princes. After ten years of being excluded from public life, his son Pietro intervened to reinstate Antonio’s approval. While in Venice, Antonio served as one of the governors of the *Pio Ospedale della Pietà*, and held many other posts also.

Antonio’s resignation from one of his many positions in Venice may have been due to an increasing association with his son Pietro’s court in Rome. Antonio wrote many texts for the Roman court, some of which were set by musicians who enjoyed Pietro’s patronage (including A. Scarlatti) or by composers, such as Bononcini, who were associated with another great patron, Cardinal Benedetto Pamphili. A significant number of texts were set during the period 1709-1710, an important period to the collection under consideration here.

For visiting Roman musicians, Antonio’s Venetian palazzo in the Rio di S. Severo became a sanctuary; for a while he had a role as mediator between Pietro’s Roman court and Venetian musicians such as Carlo Francesco Pollarolli, Biffi and possibly Albinoni. For example, in 1710, when both Antonio and Pollarolli were in Rome, Pollarolli set to music five Ottoboni cantatas in the Venetian dialect, many other cantatas, two operas and his oratorio *Sansone* in 1713.

Pietro repeated his father’s error in applying for and consequently accepting from Louis XIV, the post of Protectorate of the Affairs of France at the Vatican in July
1709. Despite the Venetian government’s call for Pietro to renounce the post, he refused, no doubt because of the compensation attached. Louis expelled the Venetian ambassador, while the Republic banished Pietro and his entire family, including Antonio, took possession of his estate and refused to allow him access to any Ecclesiastical income.

Antonio lived with Pietro in Rome at the Cancelleria until his death on 19th February, 1720. He continued writing poetry, concentrating on longer forms. In 1721, the rift between France and Venice was mended and the Ottoboni family was reinstated.

c) ANTONIO OTTOBONI TEXTS

The Trattenimenti poetici contain nearly all of Ottoboni’s known poesia per musica. Only a limited amount is in the Venetian dialect, with the majority written in Tuscan. In addition to those contained in the Trattenimenti, seven cantatas for solo voice are held in the Archivio Ottoboni.

The Trattenimenti contains 251 items, 228 of which are for solo voice. Cantatas from the years 1709-1710 are arbitrarily spread throughout the series. Of those 228 texts for solo voice, 217 are cantatas. The manuscripts describe them simply as “per musica” and it is the setting to music which more clearly identifies them.

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55 Cardinal Francesco Maria de’ Medici vacated the post in order to return to the laity, marry Eleonora di Guastalla and hopefully produce an heir for the Medici dynasty.
The variety of subject matter and mood is enormous. Ottoboni began writing poetry before the Arcadian and other academies influenced the content and vocabulary of poetry, but he consequently adapted his style to accommodate the restricted use of pastoral conventions. However, according to Baretti,\(^{56}\) Ottoboni remained objective towards poetic convention and never quite fully converted to the full Arcadian depiction: flowing streams amid flowery fields and verdant hills, with sad, virtuous females lamenting dolefully on the subject of their chaste loves. Arcadian names of nymphs and shepherds replace real names, with Venetian poems speaking of “Nina” and Tuscan ones of “Filli”, “Clori”, or “Lidia”. The frequent use of the name “Filli” and reference to specific details suggests the possibility of a particular lady, perhaps his lover, or a woman for whom he was a *cavaliere servente*\(^{57}\).

As with all other composers of cantatas texts, a subject comprehensively covered is that of lovers’ separation. Unusually for Arcadian members, specific details are not provided by Ottoboni, which in turn ensures that the theme does not become clichéd. Some political situations are covered while other topics parallel current affairs.

Approximately one third of the collection has titles which do not merely repeat the first line; nonetheless, these titles have tended to become obscured when set to

\(^{56}\) J.G. Baretti, *An Account of the Manners and Customs of Italy, with Observations on the Mistakes of some Travellers, with Regard to that Country*, 2\(^{nd}\) ed. (London: Davies, 1769), Vol 1, 251.

\(^{57}\) Swain (a male admirer or suitor) or gallant (suitor or paramour, an illicit lover)
music. That is to say, the cantatas are referred to by their incipit, rather than actual title.

In short, lyrical forms such as arias, Ottoboni abides by an uninterrupted rhyming scheme; in recitatives, however, he uses versi sciolti, with rhyme reserved for the final couplet. His use of seven- and eleven-syllable lines follows contemporary convention. In longer texts, Ottoboni’s sixteenth-century upbringing is reflected in his usage of constant rhyming; where he does depart from this, there is a higher incidence of rhyming couplets. Ottoboni’s vocabulary is particularly extensive; he seldom relies on expanded poetic forms of words. Instead his language is sometimes more familiar and relaxed in character than other Arcadian poetry.

**Figure 4. Varied cantata structure as seen in the Trattenimenti poetici of Antonio Ottoboni.**

1. a slight majority of texts begin with recitative rather than starting with an aria

2. many more texts finish with recitative

3. texts with two arias occur somewhat more frequently than those with three

4. very few have only a single aria.
When Talbot and Timms viewed the whole sample, they reported that the most usual form of Ottoboni cantatas is that of RARAR, with the final recitative often merely a closing couplet. As the arias are flanked either side by recitative, the key possibilities broaden. An analysis of form, subject matter, tonality, meter, tempo and rhyming scheme can be seen in Appendix I.

According to Talbot and Timms, Ottoboni tends to favor longer texts; the customary early 18th century plan of RARA occurs in only two-fifths of the texts in the collection. Rome’s influence on Ottoboni was minimal in that his sixteenth-century poetical integrity overshadowed the current trend towards ARA cantatas (where musical displays of aria settings replaced the tedium of recitative). However, in the final Ariosti cantata of this collection this is indeed the form used by Ottoboni.

It is unclear why the two volume collection of Ottoboni cantatas (known as Additional Manuscript [Add. Ms.] 34056 and 34057 and held at the British Library) was compiled. What is clear, though, is that to have a collection where the author of the poetry is the uniting factor is highly unusual, since the majority of cantatas remain anonymous with regard to librettist.

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59 Talbot and Timms continue to say that the British Library obtained them from Puttick in 1891 and prior to that were in the possession of the Rivers family.

60 Ibid., 389.
Figure 5. Title page of Add. Ms. 34056, held at the British Library.

*CANTATE MUSICALE/DI DIVERSI AUTORI/ PAROLE DELL’ ECC.mo D. ANTONIO/ OTTOBONI/ Cavaliere, e Procuratore di S. Marco/ Unite in Roma/ L’anno 1709*

[MUSICAL CANTATAS/ BY DIFFERENT COMPOSERS/ TEXTS BY HIS MOST EXCELLENT DON ANTONIO/ OTTOBONI/ Gentleman and Procurator of San Marco/ Gathered61 in Rome/ in the Year 1709]

In this first volume there are 26 compositions: 25 secular cantatas and one sacred dialogue. One composition by Scarlatti ("O sol degl’occhi miei") is definitely dated December 1704 and was composed as a New Year present for Andrea Adami da Bolsena.62 The copies of the last five cantatas were added to the collection at a later date.

Named composers are known to have been either working in or visiting Rome; thus Talbot and Timms make the assumption that the collection commemorates Ottoboni’s contribution to academies in Rome (the Cancelleria or others).

The manuscripts are primarily copied in two different hands, designated here as

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61 It is interesting to note the use of the word ‘gathered’. This is in comparison to ‘composed’ or ‘first performed’ in Rome. However, in a separate copy by Francesco Lanciani of Proserpina Rapita the date 1709 is defined as that of composition.

copyist A and copyist B. Although copyist A predominates, the copyist B
reproduced the Scarlatti cantata "Amici, s'è vinto" (Scarlatti cantatas in the
collection are more usually by copyist A). Another hand, copyist C, was responsible
for the work by Giuseppe Mozzi\(^6\) ("Filli, già che la sorte"), and the hand of
copyist D accounts for the cantata by Filippo Amadei ("Il pensiero che rapido
vola"). Francesco Lanciani, the only named copyist, worked principally for the
Ruspoli court; together with an assistant, he copied Caldara's "Invidia da mia
pace". In addition, they copied the last five cantatas as an uninterrupted group
(these cantatas have neither the decorative first letter, nor do they begin on the first
page of a gathering). Talbot and Timms propose that the contribution by Lanciani
indicates the participation of Ruspoli in the planning of the volume. Thus the
inclusion of single works by separate copyists suggests that these cantatas were
presented at other courts and then provided to whoever compiled the collection by
the individual copyists themselves.\(^6\) The initial copyist, A, also compiled an index
to which Francesco Lanciani added the final five beneath the original list.

\(^6\) On the manuscript itself, the first name is spelt Gigseppe and not Giuseppe as seen in the Talbot and Timms article, p. 391.

Figure 6. Nine cantatas from the collection by Antonio Ottoboni (British Library Add. Ms. 34056) identified by incipit and not title.

1. “Lidia, sul’ tuo bel viso” by Francesco Magini.
3. “Filli già che la sorte” by Giuseppe Mozzi.
5. “Aquila generosa, che l’intrepido sguardo” by Ziani.
6. “A penar’ son tant’avvezzo” by Vittorio Chiccheri
8. “Ardo nè so per chi” by Attilio Ariosti.

Under consideration here are nine of the twenty-six cantatas of the first volume. Not included are anonymous cantatas, those by Scarlatti, sacred cantatas or those for more than one voice or instruments. The nine remaining cantatas can be seen in Figure 6 above. Full translations of the texts of two cantatas under consideration can be found in Appendix II. These two cantatas in particular will undergo closer scrutiny.

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65 This is in view of the fact that there have already been numerous other investigations of Scarlatti’s cantatas.
d) **EDITORIAL POLICY**

(i) **Figured Bass** — The art of playing from either a figured or unfigured bass was customary to eighteenth-century keyboardists. Consequently many figures on manuscripts were left out by composers and copyists. The keyboardist would know what harmony was implied either by the intervals created by the voice part against the bass line, or simply from the movement of the bass line itself. In addition to the routinely implied figures, many realizations which were thought to be obvious or self-evident were not notated. The most common of these was the diatonic six-three chord. There are many treatises of the Baroque which address how to interpret an unfigured bass. Clearly this was a common issue. In this edition, figures follow currently accepted conventions. Customary implied intervals are not indicated (i.e. 6 is placed for 63, 42 for 642, etc.) and Arabic numerals are indicated in top-down descending numerical order. Figures indicated on the original manuscript have been placed on the transcription above the bass note. Figures added editorially are to be found below the bass note. Figures below will reflect those above as well (to facilitate performance), or in cases of editorial emendation (in which case the figures have been altered to reflect current

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66 Figures commonly left out would be 53 (indicating a root position chord), 3 in a 63 (the remaining six would indicate playing a chord in its first inversion), 6 in a 642 (a third inversion seventh chord), 53 in a 753 (leaving simply a 7, which indicates a root position seventh chord).

67 One of the most important German treatises from the first half of the eighteenth century is Johann David Heinichen’s Der General-Bass in der Composition (Dresden, 1728), which is a guide to realizing fully and partially figured bass notes, and even when there is a complete absence of figures. Francesco Gasparini’s L'armonico pratico al cembalo, (Venice, 1708) along with Francesco Geminiani’s A Treatise of Good Taste in the Art of Musick, (London, 1749) provide invaluable examples in the art of Italian continuo playing in both recitative and arias.
convention. A change to the third of a chord is indicated by an accidental only. Suspensions are indicated using a horizontal line connecting the two intervals involved.

(ii) **Clefs** – In the original manuscripts the voice part uses mostly the soprano clef and occasionally alto clef. The continuo part alternates between tenor and bass clef. In the transcription, the voice part has been set in the treble clef; the continuo part has been set in bass clef. This is to provide a copy which is readily accessible to the modern musician.

(iii) **Key signatures** – In the transcription, all key signatures remain as written on the original manuscript. Where the original manuscript does not show a change of key, it is sometimes necessary to indicate this alteration by using naturalized notes.

(iv) **Accidentals** - Accidentals have been added where necessary to maintain tonality, where the key signature does not indicate them, and also where there is some irregular use of accidentals in the manuscript. In some instances a flat sign has been used in the figured bass on the original manuscript to indicate a minor chord, rather than a flattened note. In such cases, the accidental has been incorporated into the editorial figures or removed from the transcription to indicate more clearly the actual note to be played. In other instances a sharp sign before a note in the manuscript indicates the raising of a note by a semitone rather than a sharpened note. In this case, the accidental has been altered
to reflect contemporary usage (e.g. a natural sign would raise, by a semi-tone, a note flatted by the key signature). Other editorial and cautionary accidentals have been provided wherever the context requires them in order to simplify reading.

(v) **Recitative** – In general, in the transcription, the beaming and stemming of notes has been maintained as written on the original manuscript. The nature of recitative is reflected by maintaining the beaming with regard to the placement of the text in the voice and an indication of bowing in the continuo part. Only when there is an arioso section is this altered to reflect melismatic passages.

(vi) **Aria** – the beaming follows a similar pattern as in recitative above. At times the placement of text against particular notes is somewhat obscured by the copyist, since liaisons between syllables of whole words and between syllables of the same word are not indicated. However, it is possible to deduce from several indications where to place syllables; this includes beaming of notes, help from knowledge of syllabic stress and word stress within a sentence, and also Italian pronunciation in linking two or more vowel sounds on a single note.

(vii) **Bar lines and time signatures** – Where the contemporary use of bar lines means changing the stemming of notes, the stems have been altered accordingly. For example, in an aria written in 3/4 time, where the manuscript
uses measures of 6/4, without an indicated alteration of the time signature, the transcription maintains the 3/4 time signature throughout; as a result, some bar lines and note heads have been added or altered. The direction of stemming reflects contemporary usage in the transcription. Where the end of an A section of an aria was indicated in the manuscript using a double bar line in the middle of a measure, these have been replaced in the transcription either by a fermata or the word [Fine].

(viii) **Performance indications** – In Baroque music there are traditionally very few indications of how the composer wishes a certain passage to be played with respect to specific tempo or dynamic. Where these occur in the manuscript, they have been reproduced identically on the transcription. Editorial additions have been indicated using square brackets and are mostly limited to showing the end of a *da capo* aria.

(ix) **Ornamentation** – There are many Baroque treatises which deal with the complicated business of translating a composition into a performance. Since the codification of performance practice often occurs somewhat after events have taken place, it is necessary to look not only at the treatises written at the beginning of the period, such as Caccini (1601-02) but also those written several decades later, such as Tosi (1723), Hiller (1774 and 1780), Agricola (1757), Quantz (1752) and Mancini (1776, 3rd Edition). The later treatises
codify the practices which had developed in the previous few decades. Four of the treatises are here examined in detail with regard to ornamentation, improvisation, cadenza, da capo arias and other relevant issues of performance practice. The principals, as gleaned from these treatises, have been applied to two cantatas chosen from Add. Ms. 34056. The treatises under consideration are shown in Figure 6:

**Figure 7. Vocal Treatises of the Baroque**

1. “Opinioni de’ cantori antiche e moderni, o sieno Osservazione sopra il canto figurato” by Pier Francesco Tosi. (Translated as “Observations on the Florid Song”)

2. “Anleitung zur Singkunst” by Johann Friedrich Agricola. “Introduction to the Art of Singing”.

3. “Anweisung zum musikalisch-ziervlichen Gesange” by Johann Adam Hiller. In translation as “Treatise on Vocal Performance and Ornamentation”.

4. Originally published as “Osservazioni pratiche sul canto figurato” by Giambattista Mancini; translated as “Practical Reflections on the Figurative Art of Singing”.
e) **NOTES ON PROBLEMATIC PASSAGES**

In transcribing the text, several difficulties common to all the cantatas came to light.

Firstly, in reading the text, obvious differences in the eighteenth century script became apparent. This is especially true of the Italian written ‘v’ which to the modern eye looks just like a ‘u’. Quills overfilled with ink did not help either since this led to splotches on both the letters in line of text and also in the music.

Knowledge of the Italian language is essential in deciphering the text.

Exact translations have been provided for the two cantatas which were ornamented, and the editor did attempt to translate all nine. Because Ottoboni’s poetry was linked to the erudite Arcadian academy, the meaning of these more intellectual texts is somewhat obscured at times by similes, rhyming and syllabic structures. It was sometimes difficult to construct English sentences which make sense to a contemporary audience. Also the poetic structure was sometimes obscured by the setting of the text to music. The seven- and eleven-syllable sentence structure and/or obvious rhyming gave help also in determining structure.

A thorough knowledge of Italian pronunciation was vital, since the copyists rarely showed correct placement of the text, above all in the recitatives. In general, stress is placed on the penultimate syllable, except in special cases or where indicated by an accent, and the text was placed below the notes accordingly. Interestingly, melismatic passages did generally show where a syllable was to begin and end.
In Italian, words ending in vowels and those which follow and begin with a vowel are often combined into a diphthong, or, where the vowel sound is the same, to a single vowel sound. The editor has noted this with a slash to indicate separate words or word endings to be combined in one note, though these liaisons were not indicated in the manuscripts.

With regard to the figured bass, not all figures were placed consistently in the same place on the staff. For example in the Magini cantata, at m. 5, the indicated flattening was located on the fourth line of the staff and not below as was the case for most of the other figures.

Many copyists showed half measures at the end of a staff, since, the author supposes, the size of the original sheet of manuscript did not always allow them sufficient space to complete one measure at the end of a staff. In this case, whole notes in the bass (particularly in recitatives) were shown as two tied half-notes. This has been reproduced exactly in the transcription.

Rests used in the manuscripts were unlike the symbols we use today. Common sense and knowledge of music theory helped the author to make sense of the signs used on the page. The transcription uses contemporary rest signs.
4. **VOCAL TREATISES OF THE BAROQUE**

(a) *"Opinioni de’ cantori antiche e moderni, o sieno Osservazione sopra il canto figurato"* by Pier Francesco Tosi (1723). Tosi was a famous castrato and singing teacher. Tosi made a significant contribution in writing the first fundamental treatise on singing, classifying essential artistic principals and giving practical advice to singers. This treatise and the following shall be considered together.

(b) *"Anleitung zur Singkunst"* by Johann Friedrich Agricola (1757). This is a translation into German of Tosi’s treatise with significant added commentary by Agricola. This became an important record of performance practice in its own right. Tosi’s work was published in its original form in 1723; it was considered out of date by 1757.

As a student, Agricola served as copyist and harpsichordist for J. S. Bach, particularly in connection with Bach’s church cantatas. In return, he received keyboard instruction. After moving from Dresden to Berlin in 1741, he took lessons in composition from Quantz, and studied the works of Telemann and Handel. In 1751, he took up employment in the court of Frederick II as court composer in the Royal Berlin Opera. Frederick held the conviction that different nations outshone others at certain disciplines of the arts, and so he hired exclusively German

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composers, French dancers and Italian singers. However, he was also very controlling in artistic matters, and often commanded alterations to arias or recitatives. Failing to please the king meant substituting arias of other composers. The influence of King Frederick on 18th Century writers such as Quantz, Agricola, Marpurg and C.P.E. Bach meant that ornamentation was regulated, explained by them and strictly adhered to.

In German courts, Italian singers were preferred and paid huge sums of money, in comparison to local musicians. Agricola sought to disseminate the bel canto style to German singers so that they could find work in Germany instead of having to look for employment abroad. Agricola essentially modernized Tosi’s work, principally with detailed discussions of ornamentation. He adapted it to German tastes, particularly those in the court of Frederick II. Agricola’s advice was intended for both male and female singers, as opposed to Tosi’s which was limited to castrato singers. In the main, Italian singers were trained in the art of spontaneous extemporization which would supersede the composer’s ideas, whereas German singers and composers preferred written out compositional ornamentation. In the treatise we see the contrast between Tosi, who approved of the desire of singers for free improvisation, and Agricola who agreed with the progressive view that improvisation was to be left to the composer thus restricting singers.
(c) "Anweisung zum muskalisch-zierlichen Gesange" by Johann Adam Hiller (1774, 1780).\textsuperscript{70}

Hiller was a teacher of singing, as well as critic, theorist, composer, conductor and music director. His treatise, originally published in Germany in 1780, is a summary of comments made on the then current Italian model of singing. Its purpose was similar to the Agricola, above, in that Hiller sought to improve the quality of singing in Germany, his native country. The information that he offered was intended for use by his contemporaries, and he gives especial attention to ornamentation.\textsuperscript{71} Hiller wished to present observations based on his own comprehensive and far-reaching experiences, and to provide German singers the study and encouragement already afforded, in his opinion, to Italian singers, by music schools throughout Italy.\textsuperscript{72} There are eight Chapters covering vocal pedagogy, text (a unique factor of singing as compared to other musical performances), ornaments, various vocal genres, cadenzas and an individual’s choices regarding variations of an aria.\textsuperscript{73}


\textsuperscript{71} The treatise itself has a Preface in which Hiller refers to both Part I and Part II of the treatise. Part I, published in 1774 and known as Anweisung zum musikalisch-richtigen Gesange, was extended by Part II in 1780, known as Anweisung zum musikalisch-zierlichen Gesange.


\textsuperscript{73} While the pedagogical aspect is fascinating, particularly with regard to the huge advances made in the 20th and 21st Centuries, my main interest lies in the ornamentation of vocal music.
(d) “Osservazioni pratiche sul canto figurato” by Giambattista Mancini (Milan: Giuseppe Galeazzi, 1776).\textsuperscript{74}

Mancini was born in Italy in 1717 and became the maestro di capella at the Imperial Court of Vienna. In this third edition of the treatise, the author reviewed, corrected and enlarged his original ideas of 1774. Although principally a pedagogical treatise, Mancini does include chapters on ornamentation.

(e) TREATISES

(i) Appoggiatura

TOSI/AGRICOLA: Chapter Two of the Tosi/Agricola is entitled “Concerning Appoggiaturas”\textsuperscript{75} and is divided into sections, each with numerous musical examples. Tosi begins by writing that, in his opinion, the appoggiatura is the easiest of ornaments to learn, and even if used repeatedly will not become tedious to listen to. Though observation led Tosi to make a list of rules as to the placement and types of appoggiaturas (which are specified in Figure 7 below), he argues that theory, rather than practice, gives grounds for these rules.

Figure 8. Placement and type of appoggiatura as determined by P.F. Tosi.

1. any note of the diatonic scale can be used as an appoggiatura

2. ascent by half-steps on every note marked by a sharp is permitted

3. where a note has a natural sign in front, it is feasible to ascend by half-step to a flatted note (C₅ to D₅)

4. where a note is already sharpened, it is not acceptable to ascend by a half step appoggiatura (since that will lead to a non-diatonic note, i.e. if the diatonic scale includes F₇, then a half-step ascending appoggiatura will give the note Fₓ, which is not part of the diatonic scale)

5. it is not acceptable to move either from a minor third above or below the bass to the major third, or vice versa, thus altering the tonality. (i.e E₇ to E₉ would alter tonality from C minor to major).

6. Two half-step appoggiaturas cannot be used together to make a whole step.

7. A flatted note cannot be raised by means of an appoggiatura

8. Where an appoggiatura cannot ascend as in any of the above examples, it cannot descend either.

[Agricola adds here that although chromatic notes which do not belong to a key may be introduced to increase expression, additional appoggiaturas would only lessen the desired effect. In other words, chromatic appoggiaturas should be used sparingly].

9. Appoggiaturas can be used in a leap; they cannot be used to introduce notes which are not related to the key (such as $G$ to $C_{#}$ in the key of $G$ minor).

10. For the sake of good taste, an appoggiatura should first ascend by whole step, then return to the half-step below and then to resolve (for example, $B-C-D-C_{#}-D$ and not $B-C-C_{#}-D-C-B$).

11. Composers should neither need to follow the (then current) fashion and indicate each time an appoggiatura is required, nor think that they need to show the singer that the composers know how to sing better.

Tosi adds that soon the composers will be writing out improvisation. Agricola interjects to say that the composer should feel free to make known when an appoggiatura is
required or not, and then makes known that he dislikes the new Italian singers who insert too many appoggiaturas.

Figure 9 summarises Agricola’s rationale behind adding appoggiaturas:

**Figure 9. The purpose of adding appoggiaturas according to Agricola.**

(i) to improve a melody’s connection – Agricola adds: consequently all appoggiaturas must be slurred to the main note

(ii) to fill in an otherwise empty melody

(iii) to diversify and enrich the harmony

(iv) to give more liveliness and brilliance to a melody

Agricola adds that

- appoggiaturas take time from the note they precede (i.e. the main note), and not the note they follow;

- they are sung to the same syllable, beginning on the note of the appoggiatura.

- a very short main note usually divides its time equally with the appoggiatura.
• In a fast tempo, the appoggiatura still maintains its written value.

The written example above should not be played as follows below, but should maintain the values shown, i.e. the values do not vary (this is sometimes called a 'short' or 'invariable' appoggiatura):

However, because of the irregularity of their lengths, C. P. E. Bach adopted the following terms for appoggiaturas in his own work, as either variable or invariable; this in turn was adopted by Agricola:

1. **Variable appoggiaturas**: are indicated by their exact required value but as a smaller size note head and would normally take half of the value of the main note:

   The illustration below is performed like this

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- **variable appoggiaturas** may only be placed before the strong beat in a measure, or, where the tempo is slower, before each beat.

- Dotted main notes give two-thirds of their value to the appoggiatura, and retain a third.

  This illustration below is performed like this

  ![Example](image)

- Where the appoggiatura value indicated is before a main note followed by a rest, the main note would take the place and value of the rest and the appoggiatura the value of the main note. Agricola adds that this is only suitable in a melody of flattering Affect.\(^77\)

  ![Example](image)

- Where the main note is tied to a shorter note, the appoggiatura takes the majority of the value of the main note, while the main note takes the value of the note to which it is tied:

\(^{77}\) Affect here is taken to mean "an emotion, feeling or mood" (Webster’s New World Dictionary) or “the conscious subjective aspect of an emotion considered apart from bodily changes” (Britannica Ready Reference Dictionary), or in
This written example is sung like this:

- Sometimes the appoggiatura is held longer than half the value of the note where conveying the Affect is required.\textsuperscript{78}

In this case the word ‘cara’ (dear/beloved) means the appoggiatura note should be lengthened.

- Where an appoggiatura is followed by a trill, the appoggiatura is tied to the trilled note and is not repeated. If the composer wishes the first version to occur, then the appoggiatura should be written as a main note instead.

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\textsuperscript{78} See above, note 77.
• In order to be easily recognizable as an appoggiatura, whether variable or not, they must be louder than the main note.

• Longer appoggiaturas should begin softly and then crescendo.

• Appoggiaturas can rise or fall, by step or leap (especially thirds) either repeating the main note or introducing a new one (but only from above, in this case), particularly when there is a leap in the melody.

• Where the interval is more than a third, the appoggiatura serves to suspend the preceding harmony and thus create dissonances; where the leap is a third, they serve to fill in the gap and produce a more connected in the melodic line, i.e. they can be consonant.

2. **Invariable appoggiaturas.** These occur more often in faster tempos;

   **invariable appoggiaturas** may happen before weak or passing beats.

   Sometimes they are taken from the previous harmony. Agricola adds here that they are used to make a more dazzling melody and are performed quickly.

Use of **Invariable appoggiaturas** can be summarized as follows:

• When the main note on a strong beat repeats a previous note which was on a weak beat, an appoggiatura is introduced on the interval of a second above.
In the above example, the added appoggiatura comes before the first note of each measure, since it repeats the last note of the preceding measure.

- When the melody descends in thirds, the first two appoggiaturas are invariable, but if a third one is added, it is variable.

![Musical notation example]

Sometimes the invariable appoggiaturas placed between descending thirds take time from the previous note. This example would be sung as in the second measure. If the appoggiatura takes time from the following note, this will result in the Lombardic style, to be sung as in the third measure below:

![Musical notation example]

- In a slower tempo the invariable appoggiaturas may take one third of the value of the main note, rather than one quarter.

- Appoggiaturas which precede a triplet also take one third of its value.

- Longer or variable appoggiaturas must enrich the harmony by creating dissonances against the bass (4th/7th/9th)
• A consonant appoggiatura is often a note of the 6/4 chord, or 8/4 chord in root position, or seventh chord, or occasionally a sixth before diminished fifth, or fifth before a sixth.

Agricola now adds that rules governing the placement and the duration of appoggiaturas are difficult to indicate exactly and will also depend on the individual taste and understanding of both the composer and performer.

Agricola continues with places not to use appoggiaturas:

• when one or more of the four reasons above are not present (see above, Figure 9);

• on the first note at the beginning of a piece;

• after a long rest; or

• where the text does not indicate;

• appoggiaturas should enhance and expand the harmony, not create more dissonance or difficult voice leading.

• switching short and long appoggiaturas is another mistake often made, particularly before triplets, where a variable appoggiatura would serve to alter the triplet quality into duple.
• appoggiaturas, staccato or dotted notes should not be introduced into a passage that requires dignity and reserve.

On the other hand, according to Agricola, appoggiaturas may be placed:

• either before or after other ornaments such as long or short trills, half trills with two note endings, or mordents.

• Do not put appoggiaturas in front of appoggiaturas

• After a trill (long or short, whole or half-step), an appoggiatura from above is unacceptable while one from below is acceptable.

• If an appoggiatura is indicated before a trill, another may be added from above or below before the next main note in order to give some symmetry to the phrase.

Agricola continues to say that as an alternative to the appoggiatura, especially where the Affect would require, another small ornament may be inserted, such as compound appoggiatura or turn.

(a) The compound appoggiatura (Anschlag) is a two-note leap, with the first note either below or the same as the main note which it precedes, and the second note being the interval of a second above the main note. This can otherwise be called an appoggiatura from below with a termination. They
take place on strong beats, are best in moderate or slow tempos and may be doted. It is slurred to the main note.

In the first and second examples below, the leap goes from below the main note to a second above; the first example has two notes of equal value (undotted), while the second example has a dotted first note (dotted). In the third example, the leap is that of a third, but still from below the main note to a second above. The interval itself can vary, from a third to a seventh.

(b) **Simple or double terminations** (one or two notes) follow the main note. Care must be taken not to add a termination which does not belong to the harmony of the previous chord, particularly when not indicated by the composer.

- the first note of a **double termination** is above or, more frequently, below the main note, the second being the main note itself; they must be sung quickly so as not to take time from the following note.

Terminations from below often occur after trills on the main note
• the **simple** termination is a leap, in either direction and it belongs in the harmony of the main note;

\[\text{music notation}\]

• where the termination lies above the main note it is called an **overthrow**\(^79\), and below, a **backfall**\(^80\).

Example of: an overthrow a backfall

\[\text{music notation}\]

(c) The **slide** is also a two note appoggiatura but moves only stepwise. It can be slow and dotted or fast and equal, and is placed between two notes of an ascending leap to connect the two notes. The fast slide comes before a strong or weak beat. In a **long, dotted slide**, the first note is accented and the length of the dotted note depends on harmony and Affect. The main note will take half the value of the note, while the ornament takes the other half.

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\(^79\) *Überwurf* is the term used by Agricola for a termination which ascends.

\(^80\) *Rückfall* is a descending termination going back to the same pitch as the following note, or a step above to make a difficult interval easier to both sing and listen to.
Fast and equal  Slow and dotted

(d) If the tempo is very slow, then a turn may be added in the middle of a dotted slide.

(e) The three-note slide is equivalent to a filled out compound appoggiatura. Its performance is always placid and unhurried, on a strong beat, before a long note and is useful in a descending sequence. It is more usually used with dissonant harmonies but also may be used with consonant harmonies also.

Compound appoggiatura  Three-note slide

HILLER: Chapter 4 of the Hiller is entitled “On good performance, with regard to ornaments” and is divided into several sections, each section with numerous musical examples. Hiller explains that all musical ornaments are accents, used to highlight

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81 Johann Adam Hiller, *Treatise on Vocal Performance and Ornamentation*, edited and trans. Suzanne J. Beicken (Cambridge, New York: Cambridge University Press, 2001), 72-100. Beicken translates the term used by Hiller Manieren as ornaments, which includes both appoggiaturas and trills. (Page 72)
certain notes and syllables,\textsuperscript{82} the appoggiatura being a particular kind of ornamentation or accentuation. Hiller then continues by listing other reasons for having appoggiaturas as given by Agricola (see above, Figure 9).\textsuperscript{83}

Hiller goes on to say that whenever a note or syllable is necessarily ornamented, one or more of the above uses will also occur. He continues by saying that although ornaments are not an essential part of the melody and are left to the discrimination of the artist, they have become a prerequisite to good performance.\textsuperscript{84} Hiller then proposes to make such a list of rules required as a prerequisite to good performance.\textsuperscript{85}

(1) \textbf{dotting notes}. In a melody of equal quarter notes, dots are added to those syllables requiring stress. Hiller continues to say that not all successive measures should be dotted thus, since this would merely achieve a faltering or lame effect.\textsuperscript{86} Lengthening of a note should be varied also in the position in a measure and care taken when leaps in the melody occur as to which note to lengthen.

\textsuperscript{82} Ibid, p.72.
\textsuperscript{83} see above, Figure 9.
\textsuperscript{84} Ibid, p.72.
\textsuperscript{85} Ibid, p.73.
(2) *appoggiaturas*: either

- repeat the previous note, in which case the melody ascends or descends stepwise; or
- repeats another, different note, in which case they descend a tone from above the ornamented note.
- both the appoggiatura and the main note must fall on the same syllable.
- appoggiaturas are used to join two notes of a melodic line which are a third apart.
- after two or three short appoggiaturas a long one should be introduced which takes a larger proportion of the note value.

Difficulty arises when a composer does not state exactly what he requires, and which a singer cannot perform in accordance with the rules lest they create a terrible disharmony. In this case, Hiller argues that it is best for the composer to write out exactly what they require of the singer.\(^\text{87}\)

- a great number of appoggiaturas may be heard without becoming annoying.

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\(^{87}\) Ibid, 76.
- appoggiaturas can be introduced before dissonances as long as in the
  they are consonant themselves

- if introduced before a consonance they can be either dissonant or
  consonant.

- dissonant appoggiaturas may be introduced without preparation, but
  must resolve on the following note.

- Appoggiaturas may also approach the main note from a half-step below,
  but notes which do not belong to the key are introduced and the
  technique should therefore be used in moderation.

- Harmonic implications should also be considered when introducing
  appoggiaturas, especially when a raised appoggiatura clashes with an
  unraised note of an accompaniment or other voice.

- Appoggiaturas serve to make a melodic line more lively while also
  adding harmonic interest.

- Care must be taken when placing a short appoggiatura before a triplet to
  maintain the triplet quality, so that the appoggiatura fits into the time of
  the first of the three notes, and does not affect the following two.
(3) *Nachschlag* This is an appoggiatura, except that the written or main note is sounded **before** the short note. *Nachschläge* can be:

- one note (**simple**). Single note ones are part of the harmony of the preceding note or that which follow (see example below);

  ![Music notation example](image)

- two notes (**double**, otherwise identified by Hiller as the *Schleifer*).
  
  - The *Schleifer* sounds a note of the harmony after the first note, then and adds a tone which repeats the note that follows it before being struck itself. Fortunately, composers tend to write out such ornamentation.

    ![Music notation example](image)

  - Another type of *Schleifer* is where the two notes take their value from the note which precedes them.

    ![Music notation example](image)

  - Whether the *Schleifer* descends or ascends depends on whether the melody itself rises or falls.
Hiller suggests alternating the appoggiatura with the *Nachschlag* where a melody continually rises or falls and they are both interchangeable. Generally, *Nachschläge* should be as short as possible, except before a trill.

- A *Nachschlag* is also used as a consonant or dissonant anticipation whether the melody ascends in a stepwise motion or descends by leaps. They are known in Italian as *cercar della nota*. and they can be used in conjunction with the appoggiatura. (Hiller’s example as shown below is identical to the ‘overthrow’ of Tosi and Agricola).

![Musical notation]

- An appoggiatura is not permitted between the minor and augmented second (in this case, the *cercar della nota* must be used). This can also be used with descending notes.

(4) *messa di voce crescente* seems to be an indiscernible slide between a half step and the next note, like an anticipation. However, less able singers may give the effect of pushing the tempo and are advised to stick to using this ornamentation at fermatas, where there is no beat to disrupt.

(5) *Doppelvorschlag*, or *Anschlag* (double appoggiatura) this is used to add life to a melody and can be:
• a combination of two short appoggiaturas making a major or minor third are added from above and below. They should be performed more softly than the main note and take time from the note which follows. Where the tempo is slower, or the Affect requires it, the first note takes a larger value than the second. (The example below makes this ornament the same as the Tosi/Agricola indicated by them as a compound appoggiatura and also named by them as Anschlag)

\begin{align*}
\text{Example: Anschlag} & \\
\text{Diagram:} & \\
\end{align*}

• Hiller adds here that the interval of the Anschlag does not have to remain as a third, but can widen in interval to a step above the two notes to be joined. \((4^{th}\text{-}7^{th})\)

• The Anschlag interval of a third can be filled with another note but usually only in music of a slower tempo or before a longer note. (This is the equivalent of the Tosi/Agricola three-note slide).

• In itself the Anschlag can be performed either fast or slow. It has the effect of a triplet anticipation and to avoid slowing the tempo to a crawl, Hiller suggests that this should only be used between two repeated notes of the same pitch.
• As indicated before with the appoggiatura, the *Anschlag* and *Schleifer* should approach the main note from below by half-step, and since they occur on an unaccented part of the measure, harmonic dissonance will not occur as might with the long appoggiatura.

• The two note *Schleifer* is best used to join two notes an ascending fourth apart. This two note form can also be dotted, again creating a livelier and more interesting rhythm.

Various examples ensue, taken directly from the Agricola,\(^8\) which show differing values taken either by the main note or by the dotted first note of the *Schleifer*.

Agricola’s explanations and examples concerning the placement of a *Schleifer* before a dotted main note are then followed by Hiller’s numerous varied examples (both rhythmically and in pitch) which might be drawn from the singer’s imagination.

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MANCINI: In Chapter Eight, amongst other topics, is included a description of an appoggiatura as one or more sustained notes:

- a whole tone appoggiatura descends;
- a half-tone appoggiatura ascends; and
- the double appoggiatura (or gruppetto) both descends and ascends or vice versa. Either version ends on the main notes.
- a simple appoggiatura takes half of the value of the main note, unless dotted in which case it takes two thirds.

(ii) Trills

TOSI/AGRICOLA: Chapter Three is entitled “Concerning Trills” and Tosi begins with a discourse on the difficulties of producing a good trill. He states that if an artist has no other ornaments than a trill, the singer at least has a good beginning. He specifies to say that the qualities of a trill must include evenness, clarity, flexibility, and reasonable speed. Tosi then distinguishes between eight different trills:

1) Major trill – a quick successive striking of each of two notes a whole step apart, which acts as a basis for all other trills.

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89 Ibid, 126-150.
This note and symbol are sung like this

2) **Minor trill** – as above except a major half-step apart (e.g. B-C)

Key and indications of the composer will determine which the singer must use.

Agricola adds that the interval also depends whether a modulation is required. He continues by giving exercises to the singer to help practice the skill of trilling, with terminations as described above.⁹⁰

3) **Half trill** – called the short trill by instrumentalists, this is equivalent to a mordent with an extra note, sung swiftly and with snap.

4) **Rising trill** – the voice ascends in a glissando while continuing to trill.

5) **Descending trill** – the voice descends in a glissando while continuing to trill.

Here Tosi adds that in the essence of good taste, neither (d) nor (e) above is used anymore. Agricola interjects to say that there still exists what is known as *catena di*

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⁹⁰ See when to use appoggiaturas, number 6.
*trilli* (chain of trills), where the voice ascends or descends through a series of trills, but each trilled note is more distinct.

6) **Slow trill** – Tosi calls this ‘affected wobbling’,\(^91\) and says that this trill requires no practice. Agricola adds that it may have its uses in sad, expressive music, but it is not be used too often. He speaks of Quantz’s identification that lower voices do trill at lower speed than higher ones\(^92\).

7) **Double trill** – a few notes are inserted into the middle of a regular major or minor trill, to create three trills from one. Here Agricola appends that there are two types of double trill:

   (i) where the first two notes are added from below

   \[\text{\begin{figure}[h]
   \centering
   \includegraphics[width=\textwidth]{image1}
   \caption{Double trill (i).}
   \end{figure}}\]

   (ii) where four notes are added, two from above and two from below.

   \[\text{\begin{figure}[h]
   \centering
   \includegraphics[width=\textwidth]{image2}
   \caption{Double trill (ii).}
   \end{figure}}\]

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8) **Mordent** – can be as simple as three notes: the main note, a whole or half-step below or above and the main note again, or can sound like a trill, except that the main note and the whole or half-step **below** are sounded as opposed to the trill, where the whole or half-step **above** are sounded.

![Mordent and Short Trill notations](image)

With all eight described, Tosi adds that whether or not to add an appoggiatura, will depend on time available for trilling, being required at almost all final cadences.

Next, Tosi asserts that knowing when and what trills to introduce can only be gained through experience, but Agricola specifies as follows:

1. **Major or minor trills are most commonly used and can be heard**

   (i) before cadenzas, with or without appoggiaturas;

   (ii) at the beginning of a piece;

   (iii) one after another, over sustained or long notes;

   (iv) everywhere the melody requires brilliance or movement;

   (v) they can be used in all beats in all meters.
2. Long trills may crescendo and decrescendo.

3. Where no appoggiatura is indicated before a trill, one may not be added.

4. Two-note terminations take place after fairly long trills; it does not matter if the following note ascends, descends or leaps. Tonality will indicate whether the termination is a half- or whole-step.  

5. A termination is not allowed on a trill which makes a half-cadence followed by a fermata

6. The proper or long trill should last the entire length of the main note, in particular before a cadence. The termination takes place later rather than earlier and leads directly into the final note.

7. In a long trill of a cadenza, the second of the termination notes is slightly longer, particularly in slower pieces. In animated pieces, the singer must trill with vigor until the accompanying instrumentalists re-enter. In a long trill, the termination must not be louder than the trill. A third upper note must not be added to the termination. Where time does not allow termination, short written notes are often added by the composer.

8. The singer must be wary of adding too many trills to sad pieces which would spoil the Affect.

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93 The intricacies of terminations were discussed earlier.
9. The half or short trill is not only short and clear but does not fill the entire time of
the main note. It happens only before a descending second.

10. No termination is allowed after a short trill. If this takes place, it becomes a turn.

11. **Double trills** either from above or below are rare in singing. They can take place:

   (i) from below, at the end of an improvised cadenza where the two notes are
       repeated many times, getting faster each time;

   ![Musical notation](image)

   (ii) before a fermata, the second note of a termination may be lengthened in a
       slower tempo;

   (iii) depending on which slow tempo is indicated, both notes may be lengthened by
       varying amounts; the alteration is guided by the tempo.

   (iv) the double trill from above usually takes place on the penultimate note of a
       cadenza.

12. The **simple mordent** (whole or half-step below the main note) is of limited use in
    singing, and can be replaced by the compound appoggiatura. Where the
    appoggiatura precedes a leap, and time can be spared, an extended mordent may be
    used. This type must be used sparingly. Half-steps prevail over whole steps even if
the harmony does not indicate one. In all cases they are performed as quickly as possible; an exception would be on the starting note of a slow aria followed by a descending leap, which is then followed by a fermata.

No mordent Rather, add mordent
added in first measure in second measure

13. The **turn** is an invariable appoggiatura, a main note and a termination. The first two notes are always sung quickly, while the length of the following two termination notes may vary. Sometimes the first two notes are repeated at a faster speed.

Fast Moderate Slow

There are two types:

(i) **simple turn**; or

(ii) **short turn**.
• Tonality and/or modulation determine whether the pitches are whole or half-steps.

• Turns may be used in slow and fast pieces, but more usually in ascending progressions, and particularly on the middle note of three consecutive notes.

• When a repeated note is followed by a rising pitch a turn may be used.

The turn may be placed: on a strong beat on a weak beat

The placement of the turn on the strong beat is unusual.

• However if it is followed by a descending second, it would be better to use a compound appoggiatura.

• In an animated piece one may use an invariable appoggiatura or short trill.

• Where a note is repeated many times, a turn may be placed on each. A turn may be placed on arpeggiated notes or where notes rise consecutively.
Repeated notes       Arpeggiated notes

- A fast turn can replace a short trill, particularly when in an ascending chain of trills. The choice will depend upon the agility of the singer.

- A turn should not be used to replace a trill where it would leave too much unfilled space, or on notes which do not need a termination; this includes most final trills.

- Turns may be used on long main notes, and those which are dotted or tied.

- Turns may also be used on appoggiaturas which rise or leap, between an appoggiatura and its main note in a moderate tempo, or between the dotted first note and second short note of a dotted slide.

  (iii) a trilled turn, particularly in a moderate or slower tempo may be positioned over a descending second where either a written out note or appoggiatura is indicated.
Where three notes descend in a very slow tempo without text (i.e. melismatic), a trilled turn with appoggiatura may be added to the middle note.

- In slow, expressive pieces with short segments followed by a pause, a simple turn may be inserted after an appoggiatura from below.

- A turn may replace a necessary trill at the end of a slow, sad piece.

- Where successive notes are detached, the turn must be performed clearly.
  C.P.E. Bach was the first to classify this ornament as the snapped turn.94

- On longer sustained notes, vibrato is a highly effective ornament.

Agricola concludes this Chapter by advising singers to perfect the art of trilling though practice and watchful surveillance of both experienced singers and instrumentalists.

HILLER: In Chapter 4, the ‘essential’ trill is examined. Several types are identified:

1) the whole and

2) half-inverted mordent (Praltriller);

3) the mordent;

4) the turn (Doppelschlag); and
5) **vibrato (Bebung).**

The trill here is defined differently from what Hiller describes as the **tremolo** (a fast trill where the second note is hardly distinguishable) or **Bockstriller** (goat’s trill).

Hiller continues by saying that the advantage of a trills over appoggiaturas is that although usually shown as required by the composer using the sign *tr*, the trill may be placed on any note of a measure, and on notes which move stepwise or by leaps. However, they must be used less frequently so as not to become boring. Also, the trill is considered both fundamental and required at cadenzas and fermatas. Long notes are often resolved using a trill but the singer should not trill for the entire length of the note.

(a) the **trill**; may be a **whole** or **half-step**, depending on the key and the scale number of the trilled note.

(b) **Nachschlag** may also be a **whole** or **half-step**. It also depends on the key and the scale number of the trilled note. (This would appear to be the same as the Tosi/Agricola termination).

(c) Although the **double trill** is impossible for a singer (trilling of two notes at the same time), a type of double trill beginning a second below the designated trill and connecting or continuing to a second above the note without discernable transition is achievable by skilled and practiced singers. Normally a major

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second below would be followed by a minor second below before finishing from above. The speed at which each part if the trill is sung may be varied.

(d) Dotted rhythms may be introduced at the first part of the trill, giving a similarity to the cercar della nota, and Hiller suggest calling this the cercar della trillo.

(This is the equivalent of the Tosi/Agricola double trill which is dotted).

(e) The half-trill does not have the Nachschlag and is also known as the inverted mordent (Praltriller). In a closely descending melody, for example a stepwise descent of a trilled dotted eighth followed by a sixteenth, or where the end of a phrase (Absatz) is preceded by a long suspension (Vorhalt), then a mordent is required.

The half-trill

\[ \text{Mordent on resolution note} \]
In certain four-note figures, a mordent can be placed on the third note.

\[ \text{\textendash\textendash} \]

An inverted mordent \((\bullet)\) is placed on a note preceded by a whole or half-step suspension or long appoggiatura from below, so that the inverted mordent strikes the resolution note (\textit{H"ulfsnote} or auxiliary note), back to the suspended note and then resolves, thus joining the two.

\[ \text{\textendash\textendash} \]

Even appoggiaturas which leap upwards can be ornamented with a mordent. Both the mordent and the inverted mordent must be sung with the maximum speed and precision. The mordent and the inverted mordent are interchangeable after a long suspension or appoggiatura.

Hiller advises the inexperienced singer to avoid trills:

- by substituting a simple appoggiatura;

- by altering the trilled note into a figuration by adding extra notes of the harmony; or
• by using a **turn** (\(\infty\)) – particularly where a chain of trills (*catena de' trilli*) is to be sung at speed, it is suggested that a fast turn can be as successful as trilling. This is less effective in a slower tempo.

The turn can be found itself in various places:

• in stepwise motions, leaps, on the middle note of a three note ascent (stepwise or by leaps), and on repeated notes. (These recommendations mirror those of Tosi/Agricola)

• In a slower tempo, a turn may be used if there is an ascending interval between two notes and is permitted also with dotted rhythms (in a slower tempo).

Hiller suggests leaving the trilled turn (named the *prallender Doppelschlag* by C.P.E. Bach\(^95\)) to the keyboard player.

In conclusion, Hiller says that ornaments, as described above, are considered an essential part of good performance. A singer must know them well and be able to use them easily in performance to make a good impression. He continues to say that discretion and good taste on the part of the singer can only be taught to a certain

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extent, and that above all, simplicity is the key. He argues that good voice and volume control will lead to good judgement.

MANCINI: Chapter Ten is devoted to the *trillo* (the most important of ornaments) and *mordente*. The trill takes place at perfect cadences, on the penultimate note where a fermata is usually indicated. He continues to say that no firm rules of trilling yet exist\(^\text{96}\), but goes on to agree with Tosi that the trill begins on an upper note a whole tone higher than the main note, except in a minor key, where it begins a half-step higher.

He identifies three types of trills:

(1) **the Rising trill** (A series of trills on a stepwise ascending passage);

(2) **the Descending trill** (as above but descending); and

(3) **Redoubled** (the note is trilled, then a turn figure is introduced, either beginning below or above the main note).

Mancini then continues by saying that

(4) **The Mordente** has its origins in the trill, but only descends to a half-step below the main note. It is shorter than a trill and can be used in any style of singing.

(5) The ascending, long trill is useful in giving vivacity and interest in a
cadenza.

(6) Trills must be avoided in a ‘siciliana’ style melody.

(iii) **Divisions**

TOSI/AGRICOLA: In the fourth Chapter, “Concerning Divisions”\(^97\), Tosi begins by
identifying two main types of divisions\(^98\):

(i) **detached** - all notes are lightly articulated at the same speed and precision
so as to be easily distinct from each other, and neither too slurred nor too
separated. They are more suited to animated pieces. Here Agricola
compares how the singing technique required is similar to instrumental
techniques, and speaks glowingly of the talents of Faustina Bordoni and
Farinelli.

(ii) **slurred** - where the singer passes imperceptibly from each note in a
stepwise passage. Agricola likens it to a flute player who does not repeat a
tonguing or a violinist who maintains the same bow direction. He adds that
the singer must not allow the notes to become indistinct. Tosi advises


\(^98\) Literally, dividing the written note into many notes of smaller value which usually ascend or descend in a stepwise motion, creating rapid melismas.
against frequent use of this technique and suggests that it be limited to a
maximum of four ascending or descending notes all on the same vowel or
syllable. This is more suited to slow, sad pieces.

Tosi also introduces

(iii) the drag (a heavily slurred chromatic glissando) as the slow, skillful
dragging of notes; although related to the other types of divisions, this is
classified by him as an improvised ornament rather than division and
discussed by both authors further in a later Chapter.

According to Hiller:

- Divisions and trills are not acceptable in a siciliano, but slurs and drags are.

- Divisions should be sung in tune, distinctly, clearly, evenly, with
  articulation and speed.

- The singer should not breathe in the middle of a word, except where the
  progression is interrupted, or an exceptionally long passage cannot be
  completed in one breath.

HILLER: In Chapter Five, entitled “On good performance, with regard to passaggi”,⁹⁹

Hiller inserts in a couple of remarks concerning ornaments, including that

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appoggiaturas and the addition of figuration (runs, leaps, mixed, syncopated) may be staccato (fast or fiery passages) or legato (slow, tender and sad pieces). The division of beats depends upon whether the time signature is in either duple or triple meter.

(iv) **Recitative**

TOSI/AGRICOLA: “Concerning Recitative” is the title of Chapter Five, and Tosi begins by identifying three types of recitative\(^\text{100}\):

a) **Church recitative** – its seriousness must reflect the gravity of the setting and not be light hearted; it must include many appoggiaturas, and some *messa di voce*. Rhythm is not strictly observed (especially at final cadences) while improvised ornamentation should be limited. Agricola adds that at the cadence double trills or trilled turns may be added before fermatas. He also says that at cadences or sustained notes, extra notes may be added (for example, the penultimate note) at the singer’s good judgment. Although this type of recitative is not of relevance to this thesis, the practice of altering notes at cadences and so on, is of relevance to the recitatives in the cantatas and will be examined later.

b) **Theatrical recitative** – Tosi says that to be beautiful this must be performed with ‘stately decorum’.\(^\text{101}\) In order to be more natural, improvised

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ornamentation is permitted except in a soliloquy accompanied by several instruments.

c) **Chamber recitative** – Attention to the text and feeling on the part of the singer without resorting to ornamentation are essential. This is less serious than (a) or (b).

Agricola adds here that all three types do not adhere strictly to rhythm, except accompanied recitative of all types. Although more common in church and chamber recitatives, notes are altered and some ornamentation added as follows:

- Where there is a descent of a fourth at a cadence, the penultimate note repeats the higher pitch, not the lower;

- Where there is a descent of a third or second to a strong beat, an appoggiatura of the second above is added or repeated; in tender places a gentle short trill is also inserted.

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• Where a pitch is repeated several times, a mordent may be added between strong and passing notes.

\[ \text{Bel - la Bel - la} \]

• Lengthened mordents (i.e. more than one repetition of alternating notes) can be added over leaping appoggiaturas from below.

\[ \text{Bel - la Bel - la} \]

HILLER: In Chapter Six, "Various vocal forms; performing in various places," Hiller speaks of the continuing fashion of writing cantatas specifically for the chamber, where the former practice of stirring the Affect had been replaced with technical and estimable embellishments in the repeat of the A section in a da capo aria. He continues to say that composers are increasingly writing out such embellishments, leaving little to the singer's imagination, except perhaps to vary the figuration in some way. Later Hiller states that chamber recitative should not be overly ornamented and that delivery of the text is of utmost importance. Of course, in unaccompanied recitative the singer

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does need not be concerned about the regularity of meter, which is not the case in
accompanied recitative.  

- Mordents and inverted mordents are infrequently used in recitative and
  never trills.

- Where notes are repeated, the accented syllable is sometimes raised by as
  much as a whole tone.

- A two-syllable cadence with the leap of the fourth is a good place for an
  inverted mordent (*Palltriller*).

- Hiller goes on to say that the *messa di voce* can be used in certain places in
  recitative.

- While the singer may use ritardandos and improvised ornaments, at
  particularly emotionally laden places, Hiller advises that they should sing
  simply, complimenting the Affect of the music.  

MANCINI: In Chapter Fourteen on “Recitative and Acting,” Mancini defines two types
of recitative:

1. Simple; and

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2. Instrumentally accompanied.

He says that whether sacred or secular, to communicate the meaning of the recitative, the singer must pay close attention to the poetry, including punctuation. Any actions included must reflect the character of the person portrayed.

(v) Arias

TOSI/AGRICOLA: In Chapter Seven, entitled “Concerning Arias,” Tosi begins by stating that in the practice of repeating arias, although it allows singers to show off their improvisatory skills in variations and ornamentation, the delivery of the text can be overshadowed. Agricola points out that, in his opinion, this is a fault of the Italian librettist rather than singer. Tosi continues that there are three styles of arias, depending on the venue:

(a) the stage – singing is lively and varied

(b) the chamber – more artificial and refined

(c) the church – serious and full of affect (passion)

Tosi advises the inexperienced singer against having a number of arias with many different optional ornaments written out. In order to hear the intentions of the composer only simple ornamentation of the first part is necessary. Slightly more variations can be

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added to the second part, while variations must make the repetition of the first part even more attractive. He continues by adding that the quality of the variations indicates well the quality of the voice, not only in their ingeniousness but in their execution. Less is more.

Tosi then adds that where the voice is accompanied by just the bass, ornamentation should focus on rhythm and the fundamental bass, while instrumentally accompanied arias need a greater amount of study. He argues that the Affect (defined by Agricola as any sentiment, whether fiery or sentimental) and correct tempo must be adhered to.

HILLER: Chapter Eight is called “On arbitrary variation of the aria.” Here Hiller states three ways in which variation may be made:

1. add more notes
2. remove notes
3. alteration of notes, not in number but in length

Hiller continues by discussing when and how to vary an aria. He begins by saying that the A section of a da capo aria can benefit from a little ornamentation. The tempo must be strictly adhered to and harmonic knowledge is essential in order to blend perfectly with the instruments, particularly with proper realization of the figured bass.

According to Hiller with regard to improvised variation:
• Improvised variation must appear unforced

• Correct declamation of the text and observation of the affect is a requirement.

• Legato variations belong in slower tempo arias, whereas detached ones belong in Allegro arias.

• Volume must be adjusted to good taste and affect.

• Conjunct motion is preferable to leaps – sufficient but not excessive chromatic fill-ins in slow arias are good.

• Figurations can be used together only where tempo and harmony allow. They should never be sung the same way many times repeatedly.

• Embellishments should be sufficiently varied and in good taste.

• Variations should not merely show the technical prowess of the singer, but rather their inventiveness.

• Avoid embellishing certain vowels (avoid i and u; a is always better).

• Variations should not supercede the composer's intentions, but help to clarify them.

Hiller concludes by saying that by familiarizing oneself with the possibilities will lead to invention on one's own part.
(vi) **Cadenzas**

TOSI/AGRICOLA: “Concerning Cadenzas” is Chapter Eight’s title. Tosi begins by identifying two types of final cadence in an aria. The last three written notes of a piece are either:

(1) **From above** – i.e. EDC, in C major.

(2) **From below** – i.e. CBC

The singer has a choice of either at the final cadence of a piece in a solo aria, but where the voices number two or more, there is no choice and the second, from below must be used.

Tosi refers to his objection to over-ornamentation and Agricola explains that the cadenza began as a final trill in tempo which led to the final measure being sung somewhat slower than the rest of the piece. This in turn showed the way to all sorts of improvised variations - melismas, drags, leaps – anything the voice was capable of. Agricola recognizes the distinction between cadences and cadenzas and dates the invention of this phenomenon from 1710-16.

Tosi locates the cadenza as taking place on the fermata of the three final cadences (i.e. concluding the end of each section of a *da capo* aria); each successive cadence should become more expansive. Once again, he states that less is more in this instance and argues against the addition of unnecessary runs.
According to Tosi, trills are not permitted on words where the last syllable is given the stress instead of the usual penultimate syllable (e.g. amerò). Here the trill is moved forward to the antepenultimate syllable. However, according to Agricola, the trilled turn is required at the cadence.

Tosi believes that improvised cadenzas should be appropriate to the cadence, not become too extended and pay attention to the movement of the bass. Agricola adds that fermatas at the beginning of a piece may be decorated minimally.

HILLER: Chapter Seven is entitled “On cadenzas” which is taken here to mean a pause in the accompaniment to allow the singer freedom to improvise ornamentation.

Hiller explains that, where previously the singer was content with slight modifications to better connect the melodic line or to increase its excitement, now at fermatas the singer is required to use their own ingenuity in ornamentation. He then says that long and complicated cadenzas were shown considerable appreciation by audiences, encouraging singers to double their efforts. While great singers can achieve this effortlessly, in less able singers it becomes tedious and tiresome. In order to minimize failure, and so that nothing is left to fate he continues by giving the following rules about cadenzas:

- There should not be too many cadenzas nor should they be too long. He suggests that the singer should make it as long as one breath.
- The character and chief affect of the aria should establish what to include in a
cadenza, and musical phrases from the aria itself should be included, if possible.
This last idea is a later development.

- Characteristic figures should be united and exchanged, while identical figures
should not be repeated too frequently. There is no strict adherence to meter.

- Beautiful cadenzas arise when unanticipated figures are introduced.

Hiller states that when the accompaniment comes to a halt on the penultimate note in
the bass, the singer has three possibilities:

1. to remain in the tonic key, major or minor. The trill on the penultimate note
will be in the harmony of V, which the bass line is already on;

2. if the bass line harmony moves forward to the V, then the cadenza should
also follow suit and be in the harmony of the fifth; or

3. the singer can use small turns and remote modulations, giving proper
resolution to dissonances against the bass.

- Scales and variations thereof are very useful to the skilled singer as are triads,
be they rhythmically duple or triple, dotted or even.
• The placement of a cadenza also depends on the tempo of the aria - in an Adagio aria, a quarter measure will suffice, whereas in an Allegro, at least half a measure is needed.

• Extended melismas are not always necessary and that mixtures of slow and fast notes which surprise the listener are preferable.

• Hiller warns against moving to very remote keys or remaining there for too long.

• A cadenza can be used at the leap of an augmented fourth where this is the leading tone of the tonic whose resolution can be delayed.

• If a cadenza is inserted between a leap of an augmented fifth, the singer should remember that it is the leading tone of the sixth. Even an interval of tenth or eleventh can be used by experienced singers.

• The sign \( \tau \) (or fermata) in the middle of a piece also indicates the possibility to introduce a short improvised ornamentation or trill if preferred. The short improvisation should lead directly to the next section of melody. (This will become the ‘eingang’ or entrance of Mozart)

MANCINI: Chapter Eleven is simply called “Cadenzas”. Mancini begins by stating that there are two schools of thought about a cadenza:
1. Firstly, a sustained crescendo and decrescendo (*messa di voce*) must prepare the
   listener, followed by a creative mixing of passages from the song itself and end
   with a trill. All this must be sung in a single breath.

2. The second school of thought is that of surprising the listener by suddenly
   introducing many fast notes to a long cadenza.

Mancini expands on his obvious dislike of singers who merely like to show off.
Length does not equal quality. According to him, the sentiment of the cadenza must
match that of the piece.

(vii) Improvisation

TOSI/AGRICOLA: Chapter Ten is called “Concerning Improvised Variations of
Melodies”\textsuperscript{106}. Tosi begins by noting five items he deems necessary for successful
improvisation\textsuperscript{107} and can be seen below:

(i) knowledge of harmony;

(ii) invention;

(iii) observance of the rhythm;

(iv) judgement; and

(v) taste.

He next lists five non-essential ornaments which can be added to improvisation:

(i) the appoggiatura;

(ii) essential graces;

(iii) portamento of the voice;

(iv) the slur; and

(v) the drag (*strascino*).

According to Tosi, it is possible to add detached runs, particularly in syncopated passages. He continues that in adding improvised ornamentation:

- Improvisation should appear to sound easy, but actually be technically difficult.

- Care must be taken to not undermine the meaning of the text.

- Volume must be varied.

---

• Improvisation must be in the appropriate place, may stretch the timing of the penultimate measure and on notes where a natural *rubato* is made.

• Certain vowels led themselves better for improvisation (*a* is best).

In his commentary Agricola now adds the following details that ornaments are either:

• the addition or reduction of notes or substitution of equal numbers of notes;

• leaps are filled in, or stepwise progressions have leaps added.

All this must adhere to the rules of harmony and without alteration to the tempo. Agricola advises against excessive ornamentation and wants the singer to maintain an expressive delivery of the melody and text.
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# APPENDICES
## APPENDIX I

ANALYSIS OF CANTATAS IN OTTOBONI COLLECTION

<table>
<thead>
<tr>
<th>INCIPIT and VOICE TYPE</th>
<th>COMPOSER</th>
<th>FORM</th>
<th>SUBJECT MATTER</th>
<th>TONALITY</th>
<th>METER, TEMPO and (RHYMING SCHEME)</th>
</tr>
</thead>
</table>
Aria1: (A) d,  
(B) F-a  
R2: G-F  
Aria2: (A) F,  
(B) d  
R3: G-C  
arioso: F | R1: a b a b a a b d d e c  
Aria 1: 4/4  
Andante  
(A: a b b)  
(B: a c c b)  
R2: a a b b b a b  
Aria 2: 12/8  
Allegro  
(A: a a b)  
(B: c c b)  
R3: a  
arioso: 4/4  
Andante (a as above, R3) |
| *Invidia di mia pace* (SOPRANO/M EZZO) | Antonio CALDARA | R.A(da capo but written out).R.A.R.arioso | Filli (Beloved) Betrayal, jealousy and hurt | R1: F-d  
Aria1: (A) B,  
(B) g  
R2: c-E,  
Aria2: (A) f  
(B) c  
R3: F  
arioso: F | R1: Free rhyming scheme  
Aria 1: 3/8  
Andante  
(A: a a)  
(B: a a)  
R2: a a b b c c  
Aria 2:4/4  
Larghetto  
(A: a a b)  
(B: c c b)  
R3: a  
arioso: 3/4  
Andante (a as above, R3) |
| *Filli, già che la sorte* (MEZZO) | Giuseppe MOZZI | R.A(da capo).R.A | Filli (Beloved) has gone, leaving him unhappy | R1: g  
Aria1: (A) d  
(B) F  
R2: a-B,  
Aria2: (A) g  
(B) d | R1: Free rhyme scheme  
Aria 1: 4/4  
Adagio  
(A: a b)  
(B: b a)  
R2: (a a b b)  
Aria 2: 2/4  
(A: a b)  
(B: a b) |
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<tr>
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<th>METER, TEMPO and (RHYMING SCHEME)</th>
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<tbody>
<tr>
<td><em>Il pensiero che rapido vola</em> (SOPRANO)</td>
<td>Filippo AMADEI</td>
<td>A(da capo).R.A(da capo).R</td>
<td>Filli (Beloved) Fear of infidelity, hopes that she will become his</td>
<td>Aria 1: (A) F (B) d-a R1: d-a Aria2: (A) d (B) F-a R2: g-F</td>
<td>Aria 1: 3/4 Allegro (A: a a) (B: b b a a) R1: Free rhyming scheme Aria 2:  ᵈ (A: a a) (B: b b a a) R2: Free rhyming scheme</td>
</tr>
<tr>
<td><em>Aquila generosa</em> (SOPRANO)</td>
<td>ZIANI</td>
<td>R.A(da capo).R.A(2sections repeated, 3rd section, then da capo first two sections).R.ario so</td>
<td>Aquila, fearless, unrequited love; likens weather to storms within him</td>
<td>R1: d-F Aria1: (A) d (B) g R2: F Aria2: (1ˢ) F-C (2ⁿˢ) C-F (3ⁿˢ) F-d R3: d-A Arioso: d</td>
<td>R1: (Free rhyming scheme) Aria 1: 3/8 Allegro (A: a b) (B: a b) R2: a b b a a b a a Aria 2: ᵈ Andante (1st: a a) (2nd: b c) (3rd: c b) R3: a Arioso: 3/4 a tempo giusto (a)</td>
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<tr>
<td>INCIPIT and VOICE TYPE</td>
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<td><em>Augeletto garruletto</em></td>
<td>Attilio ARIOSTI</td>
<td>A.R.A(da capo).R.</td>
<td>Little bird fleeing from branch to branch, but also from the arrows of love</td>
<td>Aria1: B♭-F-B♭&lt;br&gt;R1: b(vii&lt;sup&gt;o&lt;/sup&gt;)-C-f-C-B♭&lt;br&gt;Aria2: (A) g-F-g&lt;br&gt;(B) B♭-d&lt;br&gt;R2: B♭</td>
<td>Aria 1: 2/4&lt;br&gt;Allegro&lt;br&gt;(A: a b b&lt;br&gt;(B: c c d e)&lt;br&gt;R1: a a b c a d d a a</td>
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<td>(MEZZO)</td>
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<td>Aria 2: 4/4&lt;br&gt;Adagio&lt;br&gt;(A: a b b c&lt;br&gt;(B: b b d c)&lt;br&gt;R2: a a</td>
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<tr>
<td><em>Ardo ne so per chi</em></td>
<td>Attilio ARIOSTI</td>
<td>A.R.A(da capo).R</td>
<td>Lightening flashes injure, no hope for help or pity</td>
<td>Aria1: (A) E♭&lt;br&gt;(B) c-g&lt;br&gt;R1: C-c&lt;br&gt;Aria2: (A) E♭&lt;br&gt;(B) c-g&lt;br&gt;R2: g</td>
<td>Aria 1: 3/8&lt;br&gt;(A: a b b a&lt;br&gt;(B: b b a a)&lt;br&gt;R1: a a a a b b&lt;br&gt;Aria 2: 2/4&lt;br&gt;(A: a b b a&lt;br&gt;(B: c d c d)</td>
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<td>(SOPRANO)</td>
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<tr>
<td><em>Or vantatevi o pupille</em></td>
<td>Attilio ARIOSTI</td>
<td>A(da capo).R.A(da capo)</td>
<td>Eyes – which wound a defenceless heart; only lips can heal the wound</td>
<td>Aria1: (A) c&lt;br&gt;(B) f-B♭-g&lt;br&gt;R1: F-d-E♭&lt;br&gt;Aria2: (A) c&lt;br&gt;(B) g</td>
<td>Aria 1: 3/8&lt;br&gt;(a b a b&lt;br&gt;R1: (a a b c c)&lt;br&gt;Aria 2: 2/4&lt;br&gt;Largo&lt;br&gt;(A: a b b c&lt;br&gt;(B: d e e f)</td>
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<tr>
<td>(SOPRANO)</td>
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a) "Lidia, sul tuo bel viso" by Francesco Magini

**RECITATIVE:**
Lidia sul’ tuo bel viso  
con zifre di splendor parlan gli sguardi  
su le tue gote or pallide, or vivace  
spieghi se geli, o s’ardi  
e con quel ch’hai sul’ labro amoroso  
cinabro quall’ or spriignion un riso  
chiами con dolce invito affetti, e baci.  
Oh che facondia arguta  
Loquace insieme e muta  
con cui fa, che favelli arte d’amore  
una lingua all’orecchio, un altra al core.

Lidia, on your beautiful face,  
your looks speak with signs of splendor  
on your cheeks, either pale or bright.  
Explain if you freeze or burn  
and with that which you have on loving  
vermilion lips, now bursts forth.  
Call me with sweet inviting affection and kisses  
Oh with what facile wit loquacious,  
both chatty and silent, in the art of love,  
you speak with one language to the ears  
but another to the heart.

**ARIA:**
Vi sa intendere il cor mio,  
sguardi, guancie, labbra;  
ma dite poi la verità?  
Con la frase che desio  
eloquenti vi vorrei  
per saper se i sospir miei  
vi commuovono a pietà.

My heart understands you  
looks, cheeks, lips  
But can you tell the truth then.  
So that I could know if my sighs  
move you to pity,  
I would like you to be eloquent  
with the phrase I desire to hear.

**RECITATIVE:**
Ah, che se dite oh se non dite il vero  
solo dal labro lo spero  
di risapero un di.  
Tra quei rubin’ vivaci  
vi stan parole, e baci  
che con tenor sincero  
mi ponno assicurar del nò, del si.

Ah, that if you say or do not say (the truth),  
Only from your lips I hope to learn the  
truth again one day.  
There are words and kisses  
between two lively lips  
and with such sincerity of meaning  
they could assure me if it is no or yes

**ARIA:**
Guancie care luci belle  
state fiori, o state stelle  
m’allettate m’invitate  
et a voi risponde il cor.  
Ma quel labro almen mi spieghi  
se conceda o pur se nieghi  
che sperar posso in amor.

Beloved cheeks, beautiful eyes  
whether you are flowers or stars  
you allure me, you invite me  
and to you my heart responds.  
But that lip at least explains to me  
if you concede, or also if you deny,  
so that I can have hope in love.

**RECITATIVE:**
Bella il comando tuo più si distingua

My beautiful one, your command is more easily  
recognizable

**ARIOSO:**
E parli ad’ un sol core una sol lingua.

And you speak to one heart, a single language.
b) “Invidia da mia pace” by Antonio Caldara

RECITATIVE:

Invidia di mia pace
mi tradisti o fortuna
ond’io lasciati per sospetto mendace quella,
che m’amo tanto, e tanto amai;
hor con interni inutili sospiri
deploro i miei deliri
e m’agita egualmente
il ben, che m’è lontano e mal presente.

Envious of my peace
you betray me, o fortune
through fallacious suspicions I left that
girl, who loved me so much and I also her;
Now with useless internal sighs
I deplore my ravings;
the good which is far from me,
agitates me equally as does the bad which is near.

ARIA:

Troppo debole guerriero
una larva m’atterò
Hor colpito da dovero
infelice che farò?

Warrior, too weak,
a ghost frightens me.
Now, struck by duty,
unhappy, what shall I do?

RECITATIVE:

Perfida gelosia peste de cori,
tu detersi miei soavi amori
il dolcissimo latte avelenasti
tu due cor separasti
che in stretto nodo un Amor vero uni,
e divider potesti il sol dal dì.

Wicked jealousy, plague of hearts
you hold my gentle loves
You poisoned the sweetest milk
and separated two hearts
that were truly united in love in the tightest knot.
You could divide the sunlight from the day.

ARIA:

Ah che lontano ancor
del mio geloso amor
gl’affanni Io sento.
Anzi nel mio pensier
il passato piacer
sì fà tormento.

Ah, I feel troubled
because, again, I am far
from my jealous love.
Rather, I am tormented
by thoughts
of my past pleasure.

RECITATIVE:

Così stolto perdei Filli e riposo.

Like this, I am distanced, Phyllis; I have lost my repose.

ARIOSEO:

Son’ lontan’, sono amante,
e son’ geloso.

I am far away, I am a lover
and I am jealous.
c) "Filli già che la sorte" by Gioseppe Mozzi.

RECITATIVE:
Filli già che la sorte
ti toglie agli occhi miei
già che partir' tu dei deh per
l'ultima volta d'un moribondo cor'.
Le voci ascolta, tu
parti Idolo mio
e lasci abbandonato, e solo
il tuo fido, il tuo caro in grembo al' duolo
Ah, crudele partita
che mi toglie la vita
ne resta all'abro mio
tanto vigor' che basti a dirti addio.

Phyllis, already fate takes you
out of my sight,
that already you have to depart. Hear the
voices of a dying heart for the last time.
You depart my Beloved
and leave your dear faithful one
abandoned and alone,
in the lap of sorrow.
Ah cruel departed one, that
takes my life from me.
Not even sufficient strength remains on my lips
to say goodbye to you.

ARIA:
Da sospiri e non da venti
la tua nave e spinta altronde
tu non navighi su l'onde
ma su lagrime dolenti.

Your ship is pushed afar
by sighs and not the wind,
You sail not on the waves of the sea,
but on sorrowful tears.

RECITATIVE:
Misero e che vaneggio
ti piango e non ti veggo
e mentre spargo inutili querele
rendon' più gonfie i miei sospiri' le vele.

Wretched, I am babbling.
I weep for you but do not see you;
and while I spread useless arguments,
my sighs cause the sails to be fuller.

ARIA:
Scorri pur', felice o Bella
l'ampie vie del Mar infido
poi che resta ogni procella
nel mio cor, su questo lido.

Glide along happily then, o Beautiful one
on the wide road of an unfaithful sea
so that every storm upon this shore,
rests in my heart.
d) "Il pensiero che rapido vola" by Filippo Amadei.

ARIA:
Il pensiero che rapido vola
più che vento baleno e saetta.
Si raggriva d'intorno
a te sola notte e giorno
o mia Filli dileta.

The thought that rapidly flies faster
than the wind, in a flash and thunderbolt,
circles around you alone,
night and day
o my delightful Phyllis.

RECITATIVE:
S'implacida quiete chiudi le luci
e posì tra miei sogni amorosi
formò anch'io le chimere
or meste or liete
s'industriosa punge lino sotil
l'alabastrina destra
da quell'arte maestra
apprend'io pure a disegnar da lunge
ma dal bel pie quall'or s'aggira e danza
mi si sveglia il timor dell'incostanza.

If disturbed calmness were to close your
eyes and put either happy or sad
fantasies between my loving dreams,
If the alabaster right hand embroiders
on linen with masterful art
I teach myself then
to plan from afar,
but your beautiful feet dance around
and awaken the fear of infidelity in me.

ARIA:
Ti ringrario o mio pensiero
ch'al mio ben mi tien' appresso.
Con Idea forse presaga
tu m'accosti alla mia vaga
e del ben' ch'un giorno lo spero
tu m'anticipi il possesso;

I thank you, o my thought
that you hold me closer to my beloved.
With idea perhaps presaged
you draw me nearer to my beloved,
and of the good that, one day,
I hope you anticipate possession for me.

RECITATIVE:
Così pensando alla mia Filli
E al modo di far
ch'ella sia mia godo e non godo.

Thus, thinking of my Phyllis,
and of the ways of ensuring that she will
be my pleasure, and not my pleasure.
e) "Aquila generosa" by Signor Ziani

RECITATIVE:
Aquila generosa
che l'intrepido sguardo
affissi al sole et
al lucido azzardo
avvezzì i Figli, tu
ch'ai ne forti artigli
del Tonante lo selegno
e fai che vole a colpir
chi troppo osa l'ira fulminatrice
or mai sospendi o scaglia
al trove i bellicosi incendi.

ARIA:
Non irrita il tuo vindice Telo
quest'albergo di pace tranquilla
E quest'aurora di placido cielo
Turba a torto il fragor della squilla.

RECITATIVE:
Al tuo rapido volo nembo
qui non s'oppone a cielo aperto passa
e le penne impetuose affretta
qui si me dita il solo comun riposo
e dell'evento incerto
il fin da Dio dispostor s'aspetta
di concordia perfetta
quest'è la sede, e del litigio vasto
chi sa che qui non cessi il gran contrasto.

ARIA:
Sempre la dov'è il turbin
s'accende e cade il fulmine
non dov'è il ciel seren'.
Di nubi non s'implica
quest'Aria al Cielo amica,
ne vuol procede in sen.

RECITATIVE:
Cogli al trove la Palme et havrai qui vi

ARIOSO:
Per la pace comun pronti gli vlivì.
f) "À penar son' tant' avvezzo" by Vittorio Chiccheri

ARIA:
À penar son' tant' avvezzo
che patisco se gioisco
e m'accora lo sperar.
Non ti chiedo o Filli un vezzo
ch'un che nato sventurato
gode sol nel sospirar.

To suffering, I am much accustomed,
so as to I suffer if I am delighted,
and in breaking someone's heart, hope saddens me.
O Phyllis, I do not ask you for a word of tenderness,
but that one who is born unlucky
rejoices only in yearning.

RECITATIVE:
Salamandra infelice nacqui alle fiamme
e un tepido ristoro di sperar
non mi lice anzi quel foco
in cui mi struggo adoro
vivo sol per dar esca
a gl'ardor miei
e se più non ardessi,
Io morirei.

Unhappy salamander* born in flames
and a tepid reprieve allows me no relief
In fact, that fire in which
I struggle, I adore.
I live alone to give nourishment
to my passions,
and if you were no longer to burn
I would die.

ARIA:
Il mio mar vuol la tempesta
Il mio ciel vuol la procella.
E mi sembra men funesta
la cometa d'ogni stella.

My sea wants the tempest
My sky wants the storm.
And it seems to me that the comet
of every star is less deadly.

RECITATIVE:
Mal' soffre il sol' chi visse al aria oscura
e un continuo penar passa in natura.

The sun which lived in the darkened sky suffers badly
And in nature, there is, more than ever, a continuous
suffering.

*mythical animal having the power to endure fire without harm
g) "Augelletto garruletto" by Attilio Ariosti.

ARIA:
Augelletto garruletto
che con piuma vagabonda
spieghi il vol di fronda in fronda.
Guarda il visco, guarda il laccio
guarda il fulmine d'un braccio
fuggi vola, vola fuggi
ad altra sponda.

RECITATIVE:
Ma scherzi nel periglio
ne curi il mio consiglio
e par che mi rispondi.
Ah folle Amante perché
d'un crin vagante non schivi il laccio
e non difendi il core
da gli strali d'Amore?
Ah', che del mio più grave è il tuo periglio
prendi da un Augellin prendi consiglio.

ARIA:
Dalle veti d'un bel crine
e dal fulmine d'un guardo
Ah, non solo Io non mi guardo
ma il mio mal cercando vò.
Augellin di me più saggio
quando scorge le ruine
ha più senno e più coraggio
nel fuggir se fuggir può.

RECITATIVE:
Così son' Io d'un Augellin più stolto
e i fugge il colpo e il laccio, et Io son colto.
h) “Ardo ne so per chi” by Atilio Ariosti.

ARIA:

Ardo ne so per chi
Pego ne so perché,
cerco ne so dov’è
no, quel bel, che mi invaghi
Non trovo il core in me
ne so chi metrapi
no, amor cieco mi fe
doppo ch’io vidi il di.

RECITATIVE:

Un lampo passaggiero
mi baleno nel ciglio
si confuse il pensiero
s’abbaccino il consiglio.
Il folgore spari resto la piaga
e trovo la magia ma non la maga.

ARIA:

Un altra volta almen
vorrei veder chi fu
che pose in smania il sen,
e l’alma in serviti.
Mas se il mio cor non sa
qual mano lo piago
ne aita, ne pietà
dunque sperar non può.

RECITATIVE:

Celisi pur colei per cui mi moro
ch’amo quel dardo e quell’arciera adoro.
i) "Or vantetevi o pupille" by Attilio Ariosti.

**ARIA:**

Or vantatevi o pupille  
del bel colpo, che faceste  
Il mio cor fu scopo à mille  
ma, voi sole vi coglieste.

**RECITATIVE:**

Non è però si gloriosa impresa  
ferir un seno amico difesa  
hor lo son nell' intrico  
ecco la mia ferita à voi s'aspetta  
di trovar per guarirmi una ricetta.

**ARIA:**

Se nel ciglio haveste  
l'armi per piagarmi  
un rimedio per sanarmi  
forse il labro troverà.  
Che se un ciglio  
il dardo socca all' or tocca  
con un bacio a bella bocca  
quella piaga risanar.

**ARIA:**

O eyes, now boast about  
the beautiful blow that you made.  
My heart was the target of thousands  
but you alone gathered it.

**RECITATIVE:**

It is not, however, so glorious a deed  
to wound a friendly heart that  
encountered the danger without defense.  
Now I am in the intrigue, waiting for you  
to find a remedy to heal me.

**ARIA:**

If your eyes wound me with a  
striking glance  
perhaps now your beautiful lips will  
find a remedy to heal that wound.  
The wound, which a look  
throws like a dart,  
with a kiss on the beautiful mouth  
that wound will heal.
### APPENDIX III

Ornamentation of two cantatas from the Ottoboni Collection

*"Filli, già che la sorte" by Giuseppe Mozzi*

<table>
<thead>
<tr>
<th>SECTION</th>
<th>Measure Number</th>
<th>Ornamentation added</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recitative 1</td>
<td>2</td>
<td>Repeated note altered in recitative. Appoggiatura from above added on strong beat</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>Final cadence in recitative: appoggiatura from above added on strong beat</td>
</tr>
<tr>
<td>Aria 1: Da sospiri e non da venti</td>
<td>23</td>
<td>Extra notes add brilliance, text painting with words ‘sighs’ or exhalation of breath</td>
</tr>
<tr>
<td>Adagio (4/4)</td>
<td>26</td>
<td>Extra notes add brilliance, connect large leap, also up an octave</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>Resolution of 7th transferred up an octave</td>
</tr>
<tr>
<td></td>
<td>31</td>
<td>Beat 2, care taken to prepare, trill and termination mark</td>
</tr>
<tr>
<td></td>
<td></td>
<td>cadence ending this set of musical ideas</td>
</tr>
<tr>
<td></td>
<td>34-35</td>
<td>Repeated notes altered to appoggiatura from above which also adds harmonic interest; added notes make melodic line more interesting</td>
</tr>
<tr>
<td></td>
<td>36-37</td>
<td>No movement in the melody while bass line moves. Then added notes increase both movement and harmonic interest in melody. Sequence maintained, resolution is embellished</td>
</tr>
<tr>
<td></td>
<td>38</td>
<td>Repeated notes changed: appoggiatura from above added. Intervals of third or fourth better connected by adding neighbor tones to make stepwise motions which are easier to sing</td>
</tr>
<tr>
<td></td>
<td>39</td>
<td>Addition of neighbor tones makes difficult intervals (F# to Bb) easier to sing and hear, gives connected stepwise motion</td>
</tr>
<tr>
<td></td>
<td>40</td>
<td>Short trill or mordent ends phrase at cadence</td>
</tr>
<tr>
<td></td>
<td>41-43</td>
<td>As m. 39 above. Repeated phrase ends octave higher to give more definite end to first section</td>
</tr>
<tr>
<td>SECTION</td>
<td>Measure number</td>
<td>Ornamentation added</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Recitative 2</td>
<td>58</td>
<td>Interval of third replaced with appoggiatura from above to improve stepwise motion of melodic line</td>
</tr>
<tr>
<td>Aria 2: Scorrifur</td>
<td>61-62</td>
<td>Trill and termination added, appoggiatura from above added to join thirds, variable appoggiatura from below adds harmonic interest</td>
</tr>
<tr>
<td>2/4</td>
<td>70</td>
<td>No change to melismatic line in previous measure. Upper appoggiatura added, dissonances enhances excitement and spice</td>
</tr>
<tr>
<td></td>
<td>73-76</td>
<td>Additional notes link leaps and repeated notes become less monotonous. Although bass line is busy, the addition of a trill and two-note termination with turn on the repeated note does not interfere, but adds stimulus to static melodic line</td>
</tr>
<tr>
<td></td>
<td>77-78</td>
<td>Interval of fifth better linked by addition of notes in between. Appoggiatura from below adds movement to melodic line</td>
</tr>
<tr>
<td></td>
<td>79</td>
<td>Additional notes join leaps in melody, trill and 2-note termination add interest to cadence</td>
</tr>
<tr>
<td></td>
<td>82-83</td>
<td>Filling in of thirds makes melisma more consistent and easier to sing, appoggiatura from below added to continue flow of melismatic melodic line</td>
</tr>
<tr>
<td></td>
<td>84-85</td>
<td>As m. 82-83 above to continue sequence</td>
</tr>
<tr>
<td></td>
<td>86-89</td>
<td>Melismatic passages easier to sing without large leaps; invariable appoggiatura just before trill, added trill on long note adds interest. No melisma added on trill so as not to class with bass line movement in sixteenth notes</td>
</tr>
<tr>
<td></td>
<td>92</td>
<td>Rising phrase marks end of section</td>
</tr>
<tr>
<td></td>
<td>95-96</td>
<td>Minimal addition of appoggiatura plus termination figure, or mordent avoids overlapping with busy bass line</td>
</tr>
<tr>
<td></td>
<td>123-129</td>
<td>Leaps of third and fourth altered to become stepwise motion, which in melismatic passages are easier to sing</td>
</tr>
<tr>
<td></td>
<td>130</td>
<td>End of section marked with trill and taking melodic line up an octave</td>
</tr>
<tr>
<td></td>
<td>134-135</td>
<td>Suspension from previous measure by repeating note altered with addition of mordent on strong beat, minimal addition to avoid clashing with busy bass line</td>
</tr>
<tr>
<td></td>
<td>136</td>
<td>Repeated note has mordent added to create more interest in melodic line</td>
</tr>
<tr>
<td></td>
<td>138-139</td>
<td>Difficult leap (C# to F) altered with appoggiatura from below adding appeal to an otherwise static note</td>
</tr>
<tr>
<td></td>
<td>141-142</td>
<td>Final phrase of cantata taken up an octave, addition of trill marks cadence and end of piece</td>
</tr>
</tbody>
</table>
### “Or’ vantatevi o pupille” by Attilio Ariosti

<table>
<thead>
<tr>
<th>SECTION</th>
<th>Measure number</th>
<th>Ornamentation added</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aria 1: Or’ vantatevi o pupille 3/8</td>
<td>8-11 17-20</td>
<td>Difficult leaps (G-B♭-E♭) which outlines augmented triad and awkward voiceleading helped by connecting intervals through stepwise motion</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>Dotted rhythm and trills added to add interest to boring melodic line</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>Interval of third joined using passing tone</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>Addition of faster notes adds interest to melodic line; leap of tenth made easier by first leaping octave, then adding passing notes to connect the third above</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>Interval of third joined using passing tone</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Trill added to longer note, plus livelier dotted rhythm</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>Passing tone appoggiatura added from above prior to trill to join interval of third, also two-note termination added</td>
</tr>
<tr>
<td></td>
<td>27-28</td>
<td>Difficult leap (G-B♭-E♭) again made easier using passing tones and stepwise melismas</td>
</tr>
<tr>
<td></td>
<td>31</td>
<td>Exposed high note in melody approached with two note slide from below</td>
</tr>
<tr>
<td></td>
<td>32-34</td>
<td>Thirds better linked with passing tones, large interval made easier with addition of notes from triad; also addition of appoggiatura from above to make difficult interval (D-A♭ easier to sing)</td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>Third joined using passing tone</td>
</tr>
<tr>
<td></td>
<td>36</td>
<td>Dotted rhythm and trill added to longer note make melodic line more interesting</td>
</tr>
<tr>
<td></td>
<td>38</td>
<td>Addition of notes creates stepwise melodic line</td>
</tr>
<tr>
<td></td>
<td>39</td>
<td>2-note slide added to fill in leap of fourth</td>
</tr>
<tr>
<td></td>
<td>40</td>
<td>Addition of repeated note gives anticipation figure which disguises a repetitious melody</td>
</tr>
<tr>
<td></td>
<td>41</td>
<td>Leap of 7th helped with addition of 2-note slide</td>
</tr>
<tr>
<td></td>
<td>42</td>
<td>Third has added passig tone</td>
</tr>
<tr>
<td></td>
<td>43</td>
<td>Third has added passing tone, appoggiatura from above and trill mark end of section</td>
</tr>
<tr>
<td>Recitativo 1</td>
<td>84</td>
<td>Connect third by altering strong beat of measure using appoggiatura from above</td>
</tr>
<tr>
<td></td>
<td>87</td>
<td>Repeated note altered to appoggiatura from above, then third leap altered to stepwise motion</td>
</tr>
<tr>
<td>SECTION</td>
<td>Measure number</td>
<td>Ornamentation added</td>
</tr>
<tr>
<td>-------------------------</td>
<td>----------------</td>
<td>-------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Recitative 1 (cont.)</td>
<td>89</td>
<td>Apoggiatura from above helps mask repeated note</td>
</tr>
<tr>
<td></td>
<td>91</td>
<td>Repeat upper note creating apoggiatura from above</td>
</tr>
<tr>
<td>Aria 2: Se nel ciglio</td>
<td>101</td>
<td>Repeated notes have added neighbor tones to enhance brilliance</td>
</tr>
<tr>
<td>Largo 2/4</td>
<td>102</td>
<td>Mordent added to weak resolving beat in measure</td>
</tr>
<tr>
<td></td>
<td>103</td>
<td>Repeated notes altered in pitch and duration to add brilliance and interest</td>
</tr>
<tr>
<td></td>
<td>106</td>
<td>Trill added on strong beat to mark end of section</td>
</tr>
<tr>
<td></td>
<td>111</td>
<td>Repeated notes decorated to enhance brilliance</td>
</tr>
<tr>
<td></td>
<td>112</td>
<td>Two-note termination added prior to resolution on weak beat</td>
</tr>
<tr>
<td></td>
<td>113</td>
<td>Repeated notes altered to increase appeal in melodic line</td>
</tr>
<tr>
<td></td>
<td>117</td>
<td>2-note termination replaces final note in measure</td>
</tr>
<tr>
<td></td>
<td>118</td>
<td>2-note termination added</td>
</tr>
<tr>
<td></td>
<td>119-120</td>
<td>Altered sequence maintained as in mm. 117-118</td>
</tr>
<tr>
<td></td>
<td>123-130</td>
<td>Sequence altered to make intervals easier to sing, more flowing, harmony remains unchanged (There is little in the way of accompaniment here)</td>
</tr>
<tr>
<td></td>
<td>130</td>
<td>Apoggiatura and trill added to mark end of section</td>
</tr>
<tr>
<td></td>
<td>135-136</td>
<td>Exposed high note followed by large leap altered, melody connected using stepwise motion, resolution of 4-3 decorated</td>
</tr>
<tr>
<td></td>
<td>137-150</td>
<td>Sequence maintained as in mm. 135-136</td>
</tr>
<tr>
<td></td>
<td>142</td>
<td>Trill added to mark end of this musical idea and sequence</td>
</tr>
<tr>
<td></td>
<td>143-145</td>
<td>Melodic line altered to stepwise progression to make it easier to sing and remove awkward leaps</td>
</tr>
<tr>
<td></td>
<td>146</td>
<td>Thirds have passing tone additions</td>
</tr>
<tr>
<td></td>
<td>147</td>
<td>Apoggiatura added</td>
</tr>
<tr>
<td></td>
<td>148</td>
<td>Trill added to mark end of section</td>
</tr>
<tr>
<td></td>
<td>150</td>
<td>Repeated phrase altered to begin octave below and ascend in stepwise motion, to increase brilliance</td>
</tr>
<tr>
<td></td>
<td>152</td>
<td>Repeated off-beat altered</td>
</tr>
<tr>
<td></td>
<td>153</td>
<td>Decorated resolution of 4-3 added</td>
</tr>
<tr>
<td></td>
<td>154-155</td>
<td>Alterations and additions avoid leap and create easier vocal line</td>
</tr>
<tr>
<td></td>
<td>156</td>
<td>Invariable apoggiatura increases appeal to repeated notes. Give listener and singer moment of rest from constant 16th notes</td>
</tr>
<tr>
<td>SECTION</td>
<td>Measure number</td>
<td>Ornamentation added</td>
</tr>
<tr>
<td>---------------------</td>
<td>----------------</td>
<td>-------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Aria 2: Se nel ciglio (continued)</td>
<td>157</td>
<td>Trill added to long note</td>
</tr>
<tr>
<td></td>
<td>159</td>
<td>Melisma serves to join open fifth</td>
</tr>
<tr>
<td></td>
<td>160</td>
<td>Repeat and invariable appoggiatura as in m. 156-157 and add two note slide</td>
</tr>
<tr>
<td></td>
<td>163</td>
<td>Octave leap altered to become stepwise descent of fifth</td>
</tr>
<tr>
<td></td>
<td>164</td>
<td>Turn figure added to long note which s repeated</td>
</tr>
<tr>
<td></td>
<td>165</td>
<td>Join interval of 7th and anticipate harmony of following measure</td>
</tr>
<tr>
<td></td>
<td>169</td>
<td>Long held note with fermata altered with additional notes which act as short cadenza. Awkward leap between B♭ to F helped with stepwise melismatic ascent</td>
</tr>
<tr>
<td></td>
<td>171</td>
<td>Join notes of third with passing tone</td>
</tr>
<tr>
<td></td>
<td>172</td>
<td>Static note decorated to maintain melismatic line of previous measure and increase clarity of concluding trill before final cadence</td>
</tr>
</tbody>
</table>

In general, the addition of notes follows all of the reasons for adding appoggiaturas outlined by Agricola, as noted in Figure 8 above, and indeed this can be extended to apply to all of the added ornamentation. In particular, intervals and leaps were made easier to sing simply by adding in notes of the diatonic scale between pitches involved in the leap. This is done because melismatic runs are easier to sing than intervals, particularly when the interval is augmented of diminished (see “Or vantatevi”, m. 8).

At cadences, these measures are frequently ornamented using an appoggiatura, a trill or a termination or any of these in combination (See m.43, “Or vantatevi”). This adds interest, but also informs the listener that the end of a section has arrived. The termination also
indicates to the continuo player that the singer is about to end the trill, especially where the trill is lengthened, outside a strict adherence to tempo; in this case, the singer 'informs' the continuo that the accompaniment must begin again in tempo on completion of the cadence. All of the above additions adhere to the definitions of places to add appoggiaturas as defined by Agricola.¹⁰⁸ He also identifies that terminations may be added from below after a trill on a main note and the editor has added these accordingly.

The performance of these ornaments rely greatly on the singer’s knowledge of performance practice, such as singing the note of an appoggiatura louder than the note which follows, to enhance the dissonance and spice. This comes with study and performance. In listening to skilled professional singers or well-instructed colleagues performance practice becomes second nature.

¹⁰⁸ See Appendix I.
APPENDIX IV

List of manuscripts held at British Library: Numerical order of manuscript established


2. Add. 14101-14249. The following Volumes, from no. 14101 to No.14249 inclusive contain a Collection of Music made by Signor Gaspar Selvaggi of Naples, and were presented by the Most Hon. The Marquess of Northampton. Girolamo Abos.


5. Add. 14164. A volume of Cantatas, one of which is composed by Tomaso di Mauro, and the rest by Alessandro Scarlatti, xviith cent. Oblong Quarto.

6. Add. 14165. Cantatas, chiefly for soprano voice, three of which are by Domenico Scarlatti, Nicola Fago, and Girolamo Galavotti; the rest are by Alessandro Scarlatti, 1705. Oblong Quarto.


8. *Add. 14183. Airs, Cantatas, Motets, etc. for a single voice, and for the most part in score, by Gironimo Abos, Pelligrino Tomeoni, Giovanni Bach and Giovanni Bononcini. Xviiith century. Oblong Quarto. [14183].


27. *Add. 27931. Cantatas, by G. B. Balbi, Dr. G.L. Berselli, G.A. Bergamori and D. Copeda, with the music. Vellum; xviiith cent. With designs in pen and ink by Carlo Buffagnotti. On f.2. are the arms of the Medici family. Bound in morocco, richly tooled. Large Quarto.


33. Add. 31226. Cantatas by Benedetto Marcello, including (ff. 40-53) some by G.F. Handel and (f. 54) by Fortunato Chelleri. Ff. 1-62.


35. Add. 31497. Cantatas by A. Steffani, F. Gasparini, and Benedetto Marcello. At f. 24 is a madrigal of Giovanni Carlo Clari, adapted as an English canticle. Paper, ff. 46. xviiiith cent. Oblong Folio.


38. Add. 31506. Duets and cantatas, with figured bass and occasional instrumental accompaniment, by A. Melani, F. Gasparini, A. Scarlatti, and many others. Included are a few motets. Paper, ff. 185 cent. Oblong Folio.


a. Airs selected from the opera of Scipione’, in score, by A. Scarlatti. f.1.

b. Cantatas and arias with violin accompaniments by Leonardo Leo and Nicolo Porpora. f.79.

c. Duets for soprano and contralto, with figured bass, by Francesco Durante. f. 93.


45. Add. 31623. Arias, cantatas, and duets, in score, with full instrumental accompaniments. Six volumes.

d. The contents of the first four volumes are airs etc. from the operas of “L’Olimpiade” by L. Leo, “Adriano in Siria” by G.B. Pergolese, “Ezio” by Jommelli, and “Dario” by G. Scarlatti.


f. Cantata by Emmanuele, Baron d’Astorga; Mantua, 1709. f. 2.

49. Add. 31648-31650. Italian songs for one or more voices, by various composers, in score. Three volumes. An index prefixed to vol. i. Paper, ff. 175, 198, 171. xviiiith cent. Formerly belonged to D. Dragonetti and V. Novello. Oblong Folio.


2. Cantatas, with figured bass, by Nicolo Antonio Porpora. f. 37.


56. Add. 38069. Paper, ff. 17. Folio. Xviiiith and xixth cent. Music, etc. viz: -(a) Italian cantata, by Handel; 18th cent. f. 1;-(b) Signature of Haydn; circ. 1791. f. 5;-(c) "Quatuor énigmatique," by Charles Simon Catel; 1811. Autograph. f. 6 b; -(d) Canon by Beethoven; 1825. Autogr. f. 8;-(e) First violin part of overture "Polonia," by Wagner; [1833]. Autogr. f. 10; -(f) Hymn by Dr. G. W. Chard, arranged from a melody by Vincenzo Bellitin; 19th cent. f. 15.


i. ff.62-65v. Overture to Esther, for Harpsichord.

j. ff.66-69v. ‘Sinfonia dell’Oratorio Athalia’, for Harpsichord.

l. ff.72-78v. ‘Signor lo credi a me’. ‘Alter’d twice; in Admetus’. Version A of two, neither in H-G. LXXIII, for Bass.

m. ff.72-78v. ‘Signor lo credi a me’. ‘Alter’d twice; in Admetus’. Version B of two, neither in H-G. LXXIII, for Tenor.

n. ff.79-80v. Overture to Alexander’s Feast, for Harpsichord.

o. ff. 82-85v. ‘He sung Darius great and good’ (Alexander’s Feast)

p. ff. 86-89v. ‘Behold a ghastly band’ (Alexander’s Feast).

q. ff. 90-110v. ‘Organ part (Organo, Tasto solo e l’ottava bassa a per tutto’) to Alexander’s Feast. The recitative ‘Timotheus, plac’d on high’ is followed by a ‘Concerto per il Lioto e l’Harpa’, and Organ; the Second part begins with a Concerto; the chorus ‘Let old Timotheus’ is followed by a ‘Concerto per l’Organo’ (no music) and the figured bass part of the chorus ‘Your voices tune’, leading without break to ‘Let’s imitate her notes’ (here a chorus) with which the work ends. As to these differences from H-G. XII, see the 1738 edition of the Ode; neither contains the Concertos.

r. ff.111-112v. Overture to Arminio, for Harpsichord.

s. ff.113-114. ‘Olà! custodi’, recit., with figured bass, from Arminio, ActII, sc.9.

t. ff.114v-115. ‘Sei pur sola, recit., with figured bass, from Atalanta, ActII, sc.2.


v. ff.117-120. Overture to Giustino, for Harpsichord.

w. ff.120v-121. Minuet from the Overture from Tamerlano, for Harpsichord.

x. ff.121v-122v. Adagio and Minuet, from the Overture from Tamerlano.

y. ff.123-125v. Overture to Berenice, for Harpsichord.
z. ff.126-127v. Overture to Faramondo, for Harpsichord.


c. ff.134-140. Overture to Allesandro Severo (H-G. XLVIII, p.104).

dd. ff.140v-144. Overture to Allessandro Severo, for Harpsichord.

e. ff.144v-147v. Overture to Serse, for Harpsichord.


hh. ff.158v-160. March (H-G. XLVIII, p.142)

[See also E. Crof-Murray, ‘The Ingenious Mr. Clay’, in Country Life, 31.12.48].

  a-c. ff.160v-164. Three unnamed pieces.

  d. ff. 164v-165. ['Vola l’augello'] from Sosarme

  e. ff. 165v-166. Allegro, unnamed.

  f. 166v. ['Alla fame dimmi il vero'] from Ottone.

  g. f.167. ['Deh! Lascia un bel desio'] from Arianna.

  h. ff.167v-168. Allegro, unnamed.

  i. ff.168v-169. ['Dell’onda ai fieri moti'] from Ottone.

  k. ff.169v-170. ['In mille dolci modi'] from Sosarme.

  l. ff.170v-171. Unnamed piece.

[HWV 139b]. Autograph lost.


(Complete details of folios and title omitted by JE ALLOUACHE)

60. R.M. 20.d.12. Royal Music Collection. GF Handel: Cantatas; early 18th cent. Autograph (H-G. L.LI). Cantatas for a single voice and continuo. Between ff. 42 and 42 is a single leaf, ruled with staves but otherwise blank, foliated 42a; ff. 6, 12v, 27v, 30v, 39v and 50v are ruled with staves but otherwise blank. f. 24 is a small slip (possibly a former flyleaf of the volume) with a note in the hand of F. Nicolai now mounted on a larger sheet. See also Donald Burrows and Martha J. Ronish, A Catalogue of Handel’s Musical Autographs (Oxford: Clarendon, 1994), p.104-5. ff. 50. 8.75 to 9 x 11 in.

(Complete details of folios and title omitted by JE ALLOUACHE)


a. 12 ff. Risolvo e voglio amar. Cantata with recitative; with symphonies and accompaniment for strings with figured bass.

b. 38 ff. Stabat Mater. Setting for solo voices and 4-part chorus; with symphonies and accompaniment for strings and figured bass for organ, in score. [For other copies see R.M.24.b.12. nd R.M.22.a.7.]

1. ff.1-5. Innocente sospiro.

2. ff.6-9. Doppo tante, e tante pene.


5. ff. 20-25. Saria pur dolce amor.


7. ff. 31-36. Si parlo e non m’ascolti

8. ff. 37-42. Ruscelletto che vai.

9. ff. 43-47. Piu che porto.


11. ff. 52-57. Quante sian le mie pene.


14. ff. 67-71. Chiudetevi

15. ff. 72-83. Che pensi (with strings).

16. ff. 84-87. In queste amene.

17. ff. 88-91. Allorche Tirsi.

18. ff. 92-95. Lontananza traffigge.

19. ff. 96-98. Col flebile lamento


64. R.M.,22.a.10. Royal Music Collection. Astorga (Emanuele d’), Baron. Cantatas; 18th Century. Vol. II. A collection of 40 cantatas for 1 and 2 voices, with bas (occasionally figured) only, in score, consisting of recitative and aria. [For Vol. I of this set of cantatas see RM.22.a.9.] ff 142.

1. ff. 1-3. Corinda s’io t’amai.

2. ff. 4-6. Come e dove e quando.


4. ff. 10-12. In questo core.


6. ff. 15b-18. Augellin che tra le frondi

7. ff. 18b-20. Se volesti o Rosura.

8. ff. 20b-23. Io parto o mio bel.


10. ff. 26b-30. Quando penso.


12. ff. 33b-35. Che Dorinda.

13. ff. 36-38. Soura poggetto [sic].

14. ff. 38b-42. Preparati a penar.

15. ff. 42b-46. Clori bell’idol mio.

17. ff. 50b-53. Amami quant’io t’amò.

18. ff. 53b-55. Regio fior pompa d’Aprile.


22. ff. 65b-68. Col sen di gigli adorno.

23. ff. 68b-71. Crudo spietato amore.

24. ff. 71b-74. Care pupille amate.

25. ff. 74b-77. Dentro ameno giardino.

26. ff. 77b-80. Dissi t’amò.

27. ff 80b-82. A Rosalba la bella.


29. ff. 89b-92. Trattar tutti.

30. ff. 92b-95. E pur dolce.


32. ff. 100-103. No cercando. (For 2 voices).

33. ff. 103b-109. Del piu chiaro. (For 2 voices)

34. ff. 110-115. Aurette grate (For 2 voices).

35. ff. 116-121. Ben ch’io viva. (For 2 voices).


38. ff. 129b-133. Qui dove il mar tranquillo. (Roma, 1721).

39. ff. 133b-137. È possibile o dio. (In Lisbona, 1722).


65. R.M. 22.m.26. (1-16.). Royal Music Collection. Vocal music; 18th cent. The volume is reversed for no. 16. Paper

1. If. Anon: Segna pur che vuol amore. Song; with bass only, score. [For a contemporary copy see RM23.f.7.(13)].

2. 3ff. Magni (Paolo); Come potesti mai. Entitled ‘Cantata del Sigr. Magni’, recitative; and followed by an aria ‘Son lo stesso’, and another recitative and duet; all with bass accompaniment only, in score. [For a contemporary copy see RM23.f.7.(6)].

3. 1f. Anon.; Mi rendi o mio bene. Duet; with bass only, in score. [For a contemporary copy see RM23.f.7.(5)].

4. 1f. Anon: Se amor m’accende. Song, with bass only, in score. [For a contemporary copy see RM.23.f.7.(2)].

5. 1f. Anon: Vieni vieni vinta a trinar. Song, with bass only.

6. 1f. Anon: Placati, si placati. Song, with bass only. In the same hand as RM.23.f.7.(8).

7. 1f. Anon: Che mi val ch’adora (sic). Fragment of a song, with bass only, in score.

8. 1f. Anon: Fuggiro ma questa spada. Song, with bass only, in score.

9. 1f. Anon: Tù non conosci Amor. Song, with bass only.

10. 1f. Anon: Il mio amor. Song, with bass only, in score.

11. 1f. Anon: E l’istessa mia costanza. Fragment of a song, with bass only, in score.

12. 1f. Anon: Se la fortunate dorme. Song, with bass only. [For a contemporary copy see RM.23.f.7.(9)].
13. 1f. Anon: Vidi a pena. Duet; with bass only. [For a contemporary copy see RM.23.f.7.(3)].

14. 1f. Anon: Dirami o cor. Song, with bass only, in score. [For a contemporary copy see RM.23.f.7.(11)].

15. 1f. Anon: De concede ch’io disperi. Duet, with a bass only. [For a contemporary copy see RM.23.f.7.(10)].

16. 14ff. Pistocchi (Francesco Antonio): Il Narcisso. ‘Basso continuo e Violoncello del Opera ‘Il Narciso’. [For the score see RM.22.m.25].


1. ff. 1b-4. Vaghe rose.

2. ff. 4b-7. Se ti piace di farmi morire.

3. ff. 7b-10. Dolente, e mesta.


67. R.M.23.b.27.(1-12.). Royal Music Collection. Scarlatti (Domenico). Cantatas; 18th cent. 12 cantatas: nos. 1 and 2 for two voices, nos. 3-12 for solo voice, in score, figured bass for harpsichord, and nos. 4 and 11 with 2 violins and figured bass. In the same hand throughout. Paper.

1. 16ff. Se per un sol momento, a duo [sic].

2. 12ff. Tirsi caro, a duo

3. 6ff. Se ti dicesse un core.


5. 5ff. Sospendi o man per poco.
7. 7ff. Qual pensier.
8. 6ff. Fille gia piu non parlo.
9. 6ff. Ti ricorda o bella Irene.
10. 6ff. Con qual cor.
11. 20ff. O qual meco Nice cangiata.
12. 6ff. Di fille vendicarmi vorrei.

68. R.M.23.d.3.(1-8.). Royal Music Collection. Vocal Music; 18th cent. All with symphonies and accompaniments for instruments as listed below, in score. Paper.

1. 9ff. Capua (Rinaldo di): Deh se pieta pur senti.’ Aria … cantata dal Sigr. Cafarello; with strings. [For another copy see RM.23.d.20.(8.).]


1. 1f. Anon: Se non m’intendi. Aria, with bass only, in score.
2. 1f. Anon: Se amor m’accende. Song, with bass only, in score. [For a contemporary copy see RM.22.m.26.(4)].
3. 1f. Anon: Vidi a pena. Duet, with bass only. [For a contemporary copy see RM.22.m.26.(13)].
4. 1f. Anon: Si scherzate. Aria, with bass only, in score.
5. 1f. Anon: Mi rendi o mio bene. Duet, with bass only, in score. [For a contemporary copy see RM.22.m.26.(3)].
6. 3ff. Magni (Paolo): Come potesti mai. Entitled ‘Cantata del Sigr. Magni’. Comprising recitative followed by an aria ‘Son lo stesso’, and another recitative and duet; all with bass accompaniment only, in score. [For a contemporary copy see RM.22.m.26.(2)].
7. 2ff. Anon: Unnamed piece. A short section, in three parts, apparently vocal duet, with bass accompaniment, with the words omitted; followed by a short ritornello on the next page.

8. 1f. Anon: Placati si’ non t’adirar. Aria, with bass only. I the same hand as RM.22.m.26.(6)).

9. 1f. Anon: Se la fortunate dorme. Song, with bass only. [For a contemporary copy see RM.22.m.26.(12)].

10. 1f. Anon: Deh concede ch’io disperi. Duet, with bass only. [For a another contemporary copy see RM.22.m.26.(15)].

11. 1f. Anon: Dimimi [sic] o cor {Dimmi dimmi o cor}. Song with bass only, in score. [For a contemporary copy see RM.22.m.26.(14)].


13. 1f. Anon: Segna pur che vuol amore. Song with bass only, in score. [For a contemporary copy see RM.22.m.26.(1)].

14. 3ff. Anon: Dunque voi timido. Aria, with violin and bass accompaniment, in score. Followed by a duet and two ritonelli.

15. 11ff. Anon: Narciso I passi arresta. Cantata, beginning with this recitative; with bass only, in score

16. 3ff. Anon: Caro genio amato. Aria, with strings and a bass, in score.

17. 2ff. Anon: Non piu sdegni o chiare stele. Aria, with strings and a bass, in score.

18. 5ff. Anon; Chi per scrota. Duet, with bass in score.

19. 1f. Anon: Pecorelle mie. Aria, with bass only, in score.

20. 1f. Anon: Unnamed piece. Short section, apparently for voice, but without words; with bass accompaniment, in score.


71. Eg. 2942 Granville Collection. Vol. XXXIII (ff. ii + 114) Fifty Italian Cantatas, the words of the last, “Handel, non puo mia musa cantare” (f. 113b) being written by Cardinal Benedetto Pamphili, in praise of the composer, and set to music by the latter, but unpublished.

72. Eg. 2953. “Acige (i.e. Aci) e Galatea”, cantata by George Frederick Handel, in score. A later arrangement in which are incorporated portions of the English pastoral “Acis and Galatea”. A great part of it is in the hand of John Christopher Smith, senior, and a few passages (chiefly words) are Autograph. At the end (ff. 98-101b) are 4 leaves, signed at the end “Napoli li 16 Giugno, 1709, d’Alvito”, which may have been removed from the autograph. MS. Of the work in its original form, which was bequeathed by the younger Smith at his death to George III, and is now deposited in the British Museum, see Cat. Of Royal Music Collection, I, p. 1. The MS was not used by the Händel-Gesellschaft in their edition of the work, though alluded to in the introduction to the volume. The names of the singers are given on f. 63b. At the end (ff. 105-115) are letters of Victor Schoelcher and Rophino Lacy to W.B. Lamber, the then owner of the MS, 1857, 1858; and (f. 116) a Catalogue of the sale of Robert Smith’s musical library (1813), of which the present MS. Formed a part, fro which it appears that [Thomas] Greatorex acquired it on that occasion. For a further description see Musical Times, 1921, pp. 690-92. Paper, ff. vii+119. Oblong Folio. xviith cent. Bookplates of Robert Smith [of St. Paul’s Churchyard]. From the Farnborough Fund.


1. ff. 1-10v. J.C. Pepusch, English Cantatas 'Alexis' (ff. 1-3), 'Cloe' (ff. 3v-7v), 'The Island of Beauty' (ff.8-10) and 'Miranda' (F. 10v: incomplete, wanting all but the first page), for alto voice and various instruments in score. All are included in Pepusch's Six English Cantatas (London, 1710). Inventory no. 52 suggests that all six were originally present in this manuscript, but at least nine leaves have been torn out after the first page of 'Miranda'.

2. ff. 66v-11 (Reversing the volume). Italian Cantatas for solo voice (soprano, alto, tenor) and figured bass by G. Bononcini (eight: ff. 66v-64v, 54v-51, 48-46, 34-30, 26-18v, 14-11, the last incomplete), Pepusch (two: ff. 64-60v, 43-40v), Handel (ff. 60v-57), Attilio Ariosti (ff. 56v-55), Pistocchi (ff.50v-48v), Mancini (ff. 45v-43v), Astorga (ff.40-36v), Porpora (ff. 36-34v) and A. Scarlatti (ff. 18-14v), with one anonymous work (ff. 29v-26v). Inventory nos. 34-51. The initial words of each cantata are transcribed in the inventory; see Baker, op. cit., pp. 135-136; those of no. 51, the incomplete work, read 'Col dardo d'un guardo' in the manuscript.

75. Add. 64960. Italian Cantatas: twenty-nine Italian cantatas for solo voice (soprano clef) and continuo, copied in one hand; [circa 1750?]. Formerly owned by Maria Ducarel, recorded (f. ii verso) as a gift to her from George Henry Lee, 3rd Earl of Lichfield, in 1768. Part of a hymn tune “At Even Ere the Sun was set” has been added (f. 77v) in a later [20th Cent.] hand. Purchased at Sotheby’s, 22 May 1987, lot 365. Paper, ff. ii+123. 220x285mm. Contemporary binding of brown leather, tooled. “Cantate da Camera/Romolo I’ on spine. Contents are as follows:


2. ff. 5-8v. [Francesco] Gasparini: ‘Begli occhi adorati’

3. ff. 9-11v. ‘Astorgas’ [Baron Emanuele d’Astorga]: ‘Brama d’esser amante mio core’

4. ff. 12-17. [Sabini?]: ‘Ch’io to giova infedele’

5. ff. 18-21. ‘Astorgas’: [Baron Emanuele d’Astorga]: ‘Col flebile lamento’. See also Add. 31638, f. 27.

6. ff. 22-26v. [Giovanni Carlo Maria?] Clari: ‘Come potesti mai’
7. ff. 27-30v. [Francesco] Mancini: ‘Da che lunghi n’ando’

8. ff. 31-35v. ‘Dunque e pur ver, che parti’. Also in Add. 31489, f. 32v where it is attributed to Baron Emanuele d’Astorga.


10. ff. 40-43v. [Benedetto?] Marcello: ‘In due pupille nere’


12. ff. 49-53. ‘Astorgas’ [Baron Emanuele d’Astorga]: ‘In qual parte del cielo’

13. ff. 54-56v. ‘Astorgas’ [Baron Emanuele d’Astorga]: ‘Lacci d’oro nel crin sciolto’

14. ff. 57-60. [Benedetto?] Marcello: ‘Lontanaza e gelosia’. See also Add. 14215, f. 97.

15. ff. 61-64v. [Francesco] Mancini: ‘Lungi da me troppo crudeli’

16. ff. 65-68v. [Domenico] Zipoli: ‘Mia bel Irene’


18. ff. 73-77. [Francesco] Mancini: ‘Nice, mia cara Nice’


20. ff. 82-85v. ‘Astorgas’ [Baron Emanuele d’Astorga]: ‘Perche mai bell’idol mio’


22. ff. 91-94. ‘Astorgas’ [Baron Emanuele d’Astorga]: ‘Quel ruscello’

23. ff. 95-98v. [Giuseppe?] Landi: ‘Sciolti gli empi legami’

24. ff. 99-102v. [Benedetto?] Marcello: ‘Se nel mondo vi e mai’

26. ff. 108-111v. ‘Astorgas’ [Baron Emanuele d’Astorga]: ‘Ti parlo, e non m’ascolti’. See also Add. 14215, f. 53 and Add. 14225, f. 27.

27. ff. 112-114v. [Giovanni] Bononcini: ‘Vanne si ruscelletto contento’


29. ff. 119-123. [Benedetto?] Marcello: ‘Vidi un giorno il ruscelletto’

NINE EARLY EIGHTEENTH CENTURY
ITALIAN CANTATAS
ON LIBRETTOS BY
ANTONIO OTTOBONI
Cantata 1-"Lidia sul' tuo bel viso"

Signor Francesco Magini

Voice

Lidia sul' tuo bel viso con zifre di splendor parlan gli sguardi

Continuo

su le tue go-te or pal-li-de or vi-va-ce spieghi se ge-li o s'ar-di e con

Cont.

quel ch'hai sul' lab-ro a- mo-ro-so cin-a-bro quall' or spri-gio-ni/un ri-so

Joan Allouache
"Lidia sul tuo bel viso"

chiammi con dolce invitato affetti, e baci. Oh che faccenda argutata lollo

quace insieme e muta con cui fa che farlì arte d'amore una lingua all'ore

recchio, un altra al core
"Lidia sul' tuo bel viso"

affettuoso

Vi sa intende-re il cor mi-o

Andante

Vi sa intende-re il cor

mi-o, sguar-di guan-cie, la-bra;

Cont.
"Lidia sul tuo bel viso"

25 ma di-te poi la verità? Vi sa inter-de-re il cor

Cont.

27 mi-o sguar-di, guancie, la-bra;

Cont.

29 ma di-te poi la verità. la verità?
"Lidia sul tuo bel viso"

31

sguardi, guance, labbra; ma dite

33

poi la verità, la verità?

36

Con la frase che desio e lo

[Fine]
"Lidia sul tuo bel viso"

Cont.

quen-"ti vi vor-re-i per sa-per se/i sos-pir mie-i vi com-

Cont.

mo-vo-no a pie-tă, per sa-per se/i sos-pir

Cont.

mie-i vi com-mo-vo-no a pie-tă.
"Lidia sul tuo bel viso"

46

Ah, che se di-te oh se non di-te/il vero

Cont.

48

solo dal labro/lo spero di riasper-lo/un di. Tra

Cont.

50

quei rubin' vivaci vi stan parole/e baci

Cont.
"Lidia sul tuo bel viso"

32. che con tenor sincero
52. pon-no/nsi-cu-rar del no.

Cont.  

54. Ah che se di-te. o se non di-te/il

Cont.  

56. vero solo dal la-bro/lo spe-ro di ri-sap-per-lo/un di.
"Lidia sul' tuo bel viso"

59

Allegro

Cont.

61

Guan-cie ca-re lu-ci

Cont.

63

bel-le sia-te fio-ri, o sia-te stel-le m'al-le-ta-te m'in-vi-

Cont.
"Lidia sul tuo bel viso"

ta-te et a voi ri-spon-de/il cor

Guan-cie ca-re
"Lidia sul tuo bel viso"

71

Lu - ci bel - le sia - te fio - ri/o sia - te

73
stel - le m'al - le - ta - te m'in - vi - ta - te, et a voi ri - spon - de/il

75
cor - - - - et a voi ri - spon - de/il
"Lidia sul tuo bel viso"

77

Cont.

79

Finé

ma quel la-bro al-men mi

Cont.

81

spie-ghi

ma quel la-bro al-men mi

Cont.
"Lidia sul tuo bel viso"

spieghi se concede/a/o pur se nieghi che sperar-

che sper-

rar posso/in amor che sper-
"Lidia sul' tuo bel viso"

Da Capo

Bel-la il com-man-do tuo più si distin-gua e

Andante
"Lidia sul tuo bel viso"

par-lí/ad’ un sol cor- re u-na sol lin-gua u-na sol

lin-gua

par-lí/ad’ un sol cor-re u-na sol lin-gua u-na sol
"Lidia sul tuo bel viso"

101

4 3

6 5

103

7 6 7 6 6 4 5 3

105

6 5 3

Fine
Cantata 2-"Invidia di mia pace"

Signor Antonio Caldara

In-vida di mia pa-ce mi tra-di-sti/o for-tu-na ond' lo la-

scia-i per-sos-pet-to men-da-ce quel-la. che m'a-mo

tan-to. e tan-to/a-ma-i: hor con in-ter-ni i-

Joan Allouache
Cantata - "Invidia da mia pace"

muti li sospi ri dep lo ro / miei deli ri e

m'a gi ta / e gua men te il ben. che m'e lonta no

e mal pre sen te
Cantata - "Invidia da mia pace"

Andante

Trop - po de - bo - le guer - rie - - -

Cont.
Hor colpi-to da do-

ve- ro in-fe-li-ce in-fe-lí-ce che fa-

ró che fa-ró, che fa-ró in-fe-
Cantata - "Invidia da mia pace"

74

li - - ce che fa - rò, che fa - rò?

Cont.

77

Hor col - pi - to da do - ve - ro in - fe - li - ce che fa - rò in - fe -

Cont.

81

Adagio

li - ce. che fa - rò?

Adagio

Cont.

Andante
Cantata - "Invida da mia pace"

u - na lar - va m'at - te - rò

Cont.

6 6 6 6 6 6 6

u - na lar -

Cont.

6 6 6 6 6 6

(ar) va m'at - te -

Cont.

6 6 6 5
Cantata - "Invidia da mia pace"

\( \text{Cont.} \)

\( \text{rò.} \quad \text{Trop-po do-bo-le guer-rie} \)

\( \text{Cont.} \)

\( \text{ro u-na lar-va m'at-te-} \)

\( \text{Cont.} \)

\( \text{rò} \)

\( \text{Cont.} \)
Per-fi-dia ge-lo-sia pes-te de co-ri. tu de-te-ne-ri miei so-a-vi/a-mo-ri il dol-

cis-si-mo lat-te a-ve-le-na-sti tu due cor se-pa-ra-sti che/instr-ret-to no-do un

Ah che lon-ta-no/an-cor del mio ge-lo-so/a-mor gl'af-

fan-ni gl'af-fan-ni gl'af-fan-ni/lo sen-to gl'af-
Cantata - "Invidia da mia pace"

fan-ni/lo sen-to.  Ah che lon-ta-no/an-cor che lon-ta-no/an-

Cont.

cor del mio ge-lo so/A-mor gl'af-fan-ni gl'af-

Cont.

fan - - - - - - - - - - - - - - - - -

Cont.


Cantata - "Invidia da mia pace"

158

Cont.

ni/lō-sen/to gl'af-fan-

160

Cont.

An-zi nel mio pen-

163

Cont.

sier il pas-sa-to pia-cer si fà tor-men-to si fà tor-

163

Cont.

# 6 6 6 7 6 6 4
Cantata - "Invidia da mia pace"

Ah, chelontano/ancor del mio geloso/amor gl'af-

fan-ni gl'af-fan-ni gl'af-fan-ni/lo sento gl'af-

Cont.
Cantata - "Invida da mia pace"

Ah, che lontano/ancor che lontano/ancor del mio geloso/amor gl'af-fan-ni gl'af-

fan

Cont.
Cantata - "Invidia da mia pace"

ni/lo sen - to.

ni/lo sen - to.
Cantata - "Invidia da mia pace"

Cont.

187

Co - si stol - to per - dei Fil - li/e ri - po - so

Andante

Son lon - tan so - no/a - man - te. - e son ge - lo - so ge -

Cont.

189

lo - so son lon - tan so - no/a - man - te

Cont.
Cantata - "Invidia da mia pace"

son lon-tan so-no/a-man te, e son ge-lo-

so ge-lo-so son ge-lo-so ge-lo-so

son lon-tan so-no/a-man-te
son lontano amo e son geloso, e

son geloso geloso e son, e

son. e son geloso.

Fine
Cantata 3 - "Filli già che la sorte"

Signor Gioseppe Mozzi

Fil-li già che la sor-te ti tog-lie agli' oc-chi mie-i già che par-tir' tu

de-i deh per l'ul-ti-ma vol-ta d'un mo-ri-bon-do cor' Le

vo-ci a-scol-ta tu par-ti I - do-lo mi-o tu

Joan Allouache
"Filli già che la sorte"

par-ti e la-sci ab-ban-do-na-to, e so-lo il tuo fi-do il tuo

caro/ingre-mbo al' du-o-lo Ab. cru-de-le par-ti-ta chemi to-glie la vi-ta ne

re-sta al' la-bromi-o tan-to vi-gor' che ba-sti a dir-ti - ad-di-o ad-di-o.
"Filli già che la sorte"

21

Adagio

Cont.

22

Da sospiri e non da venti

Cont.

23

Da sospiri e non da venti

Cont.

24

Da sospiri

Cont.
"Fili già che la sorte"

27

spirito e non da venti la tua nave e spinta al

Cont.

29

tronde la tua nave e spinta al tronde

Cont.

31

(on) - - - de al tronde

Cont.
"Filli già che la sorte"

da so - spi - ri
da so - spi - ri

e non da ven - ti la tua na - ve e spin - ta al -
e non da ven - ti la tua na - ve e spin - ta al -

tron - de la tua na - ve e spin - ta al -tron - de
tron - de la tua na - ve e spin - ta al -tron - de
"Filli già che la sorte"

49

\[Fine\]

Tu non navighi su l'onde ma su lagrime dolenti

48

Cont.

51

\[Da Capo\]

Ti dolenti

Cont.
"Filli già che la sorte"

Mi - se - ro e che va - neg - gio ti pian - go e non ti

Cont.

veg - gio e men - tre spar - go i - nu - ti - li que - re - le ren - don' più

Cont.

gon - fie i miei sos - pir' le ve - le

Cont.
"Filli già che la sorte"

Scor - ri pur'

Cont.

Scor - ri pur', fel - li - ce o - Bel - la

Cont.
"Filli già che la sorte"

71

l'ampie vie del Mar in-fi-do

Cont.

77

l'ampie vie del Mar in-fi-do

Cont.

81

Scor-ri pur' felice/o

Cont.
"Filli già che la sorte"

121

nel mio cor

Cont.

125

(or)

Cont.

129

su questo lido

Cont.
Cantata 7 - "Il pensiero che rapido vola"

Signor Filippo Amadei

Voice

Allegro

Continuo

Il pensiero che rapido vola

Joan Allouache
"Il pensiero che rapido vola"
"Il pensiero che rapido vola"

(o) -- la più che ven --

to bale no bale no e sa-

et ta bale no e sa et
"Il pensiero che rapido vola"

Cont.

32

Cont.

35

Cont.

38

Cont.
"Il pensiero che rapido vola"
"Il pensiero che rapido vola"
"Il pensiero che rapido vola"

Si raggiro d'intorno a te

sola notte/e giorno notte/e giorno o mia

Filli mia Filli di-let
"Il pensiero che rapido vola"

ta si raggiara d'intorno/a
t

so- la not-te/ce gior- no mia Fil- li di-

Da Capo

let- ta Da Capo
"Il pensiero che rapido vola"

S'implicida quiete chiudi le luci e posa tra miei sogni amorosi formano

ch'io le chime re or me ste or li te s'industria punge il nno so

til l'alabastina de stra da quell' arte ma e stra apprendo
"Il pensiero che rapido vola"

pure a disegnar da lunge

ma dal bel pie quall'or saggi-ra e danza mi si

sveglia/il timor mi si sveglia/il timor dell'incostanza
"Il pensiero che rapido vola"

Ti ringrazi o mio pensiero ch'al mio ben mi tien' appresso, ch'al mio ben, ch'al mio ben mi tien' appresso, mi tien' appresso.
"Il pensiero che rapido vola"

106

so

Ti

rin-

gra-

tio

o

mio

dpen-

sie-

ro

Cont.

6

4

2

#6

6

b

#6

111

Ch'al mio

ben

mi
tien'

ap-

pres-

so

ti

rin-

Cont.

6

6

6

b

113

gratioso

mio

dpen-

sie-

ro

ch'al mio

ben

mi
tien'

ap-

pres-

Cont.

#8

#8

#8

b
so ch'al mio ben' mi tien' ap-pre-so so ch'al mio ben mi

Cont.

6 5 $b_6$ 6 5 6 $b_5$ 6

Cont.

tien' ap-pres-so

Cont.

$#_6$ 6 5 $#_6$ 6 6 $#_6$ 6 6 $b$ 6

Cont.

Con I-de-a for-se pre-sa-ga tu m'ac-

Cont.

$4$ $3$ [Fine]

$4$ $5$ ($#_3$) $b$ 6 6
"Il pensiero che rapido vola"

costi alla mia vagante del ben ch'un giorno io spero tu man _

Cont.

6 6 6 6 6 6

6 6 6 5 3 6

Da Capo

ti-cipi'il possesso tu man _

Cont.

#6 6 5 4 #

Da Capo

ti-cipi'il possesso Ti ri
Co-si pensando al-la mia Fil-li e al mo-do di

far ch'el-la sia mi-a go-do e non go-do

[Fine]
Cantata 8 - "Aquila generosa"

Signor Ziani. Maestro di Capella di S.M.C.

Aquila generosa che l'intrepido sguardo affissi al

sole et al lucido/azzardo avvezzi i Figli.

tu ch'hai ne fortarti gli del Tonante lo

Joan Allouache
"Aquila generosa, che l'intrepido sguardo affissi"
"Aquila genera, che l'intrepido sguardo affissi"

Allegro

Non irri-ta il tuo vin-di-ce Te-lo

quest' al-ber-go di pa-ce tran-qui-l-la di pa-

"Aquila generosa, che l'intrepido sguardo affissi"
"Aquila generosa, che l'intrepido sguardo affissi"
"Aquila generosa, che l'intrepido sguardo affissi"

"Al tuo rapido volo nembo qui non s'opone"

"A cie-lo/a-per-to pas-sa e le pen-ne im-pe-tuo-se af-..."
"Aquila generosa, che l'intrepido sguardo affissi"
"Aquila generosa, che l'intrepido sguardo affissi"

del litigio vastoché sa che qui non cessi il gran contrasto.

Andante

Sempre la dov'è il turbine s'accentua cade/il

fulmine non dov'è il ciel sereni.
"Aquila generosa, che l'intrepido sguardo affissi"

s'ac-cen-de/e ca-de/il ful-mi-ne non do-

(o) - - - - - - v'è il Ciel se-

re'n'.
"Aquila generosa, che l'intrepido sguardo affissi"

Di nubi non s'implica quest'aria/al Cielo/amici

ca. ne vuol procell' in sen. ne vuol, ne vuol procel-

celle in sen. ne vuol procell-

Cont.
"Aquila genera, che l'intrepido sguardo affissi"

180

5 6 4 3

Cont.

182

Da Capo

5 6 5

Cont.

185

Cog-li-al-tro-ve le Pal-me, et ha-vrai qui-vi

Cont.
"Aquila generosa, che l'intrepido sguardo affissi"
"Aquila generosa, che l'intrepido sguardo affissi"

\[159\]

\[653\]
"Aquila generosa, che l'intrepido sguardo affissi"

Cont.

pron - ti gli vli - vi per la

Cont.

pace com - un pron - ti pron

Cont.

ti per la pa - ce co - mun pron

Cont.
Cantata 12 - "À penar' son tant'avvezzo"

Signor Vittorio Chiccheri

Largo assai

Joan Allouache
"A penar' son tant' avvezzo"

Cor alla sperar e m'accora lo sperar.

Non ti chiedo/no Fil-ll'un vez-zo ch'un che

[Fine]
"A penar' son tant' avvezzo"

"Da Capo"

Cont.
"A penar' son tant' avvezzo"

Salamandra/in-felici nac-qui/al-le fiam-me e/un te-pi-do ri-

sto-ro di spe-rar non mi li-ce an-zì quel fo-co

in cui mi strug-go a-do-ro vi-vo sol per dar' es-ca a gl'ar-dor
"A penar' son tant' avvezzo"

miei e se più non ardesi, Io morirei.

Il Mio mar vuol la tempesta, il mio ciel vuol la pro-
cella la tempesta la procella la procella il mio mar vuol la tem-

"A penar' son tant' avvezzo"

sta la pro-ce-l - la.

Andante

e mi sem-bra men fu-nes-ta la co-me-ta d'og-ni

[Fine]

Andante

stel-la la co-me-tes-ta la co-
"A penar' son tant' avvezzo"

me-ta d'o-gni stel-la  

Il mio mar... Mal' sof-fre il sol' chi vis-se/al a-ria/o-

scur-a e/un con-tin-u-o pe-nar pas-sa/in na-tu-ra.
"Augelletto garruletto"

16

va-ga-bon-da spie-ghi/il vol di fron-da/in

Cont.

21

fronda Guarda/il vi-sco guar-da/il lac-cio

Cont.

26

guar-da/il ful-mi-ne d'un brac-cio fug-gi

Cont.
"Augelletto garruletto"

31

Cont.

36

Cont.

43

Cont.
"Augelletto garruletto"

Letto che con piu'ma vagabonda spegh'il

Vol di fonda/in fonda spegh'il vol di fonda/in

Fonda in fonda in fonda.
"Augelletto garruletto"

Ma scher-zi nel per- riglio-ne cu- rì/ìl mio con-

sig-lio e par che mi ri-spon-di Ah fol-le/A-

man-te per-ché d'un crin va-gan-te non schì-vì/ìl lac-cio e
"Augelletto garruletto"

non difendi il core da gli stralli d'Amore?

Ah! che del mio più grave è il tuo periglio pren-

di da un Augelin prendi consiglio.
"Augelletto garruletto"

Ah, non solo lo non mi guardo ma
ma il mio

mal cercando vò cercando vò ma il mio

mal cercando vò cercando vò dalle vesti d'un bel
"Augelletto garruletto"

cri - ne d'un bel cri - ne Ah/non so-lo-lo non mi guar - do ma/il mio

mal cer - can - do vò il mio mal cer - can - do vò cer-

can - can - do vò
"Augelletto garruletto"

95

[Fine] Aug-lin di me più sag - gio quan-do scorge le ru-

Cont.

97

l-ne ha più sen-no/e più co - rag-gio nel fug-gir se fug-gir

Cont.

99

può nel fug-gir se fug-gir può - - - - -
"Augelletto garruletto"

se fug-gir puó - - - nel fug-gir se fug-gir puó.

Co-si son I-o d'un Au-gel-lin piu stol-to e/i

fug-ge/il col-po/e/il lac-cio, et lo son col-to.

Fine
Cantata 21-"Ardo ne so per chi"
Signor Attilio Ariosti

Joan Allouache
"Ardo ne so per chi"

ché cer-co ne so dov'-è

no no

no quel bel, che m'in-va-ghi quel bel che m'in-va-

ghi ar-do ne so per chi ne so per chi
"Ardo ne so per chi"

pe - no ne so per - ché ne so per - ché

cer - co ne so dov'è no no quel bel che m'in - va -

ghi quel bel - - - - - - -
"Ardo ne so per chi"

Un lampo passeggero mi baleno nel ciglio

Ciò che confus'è il pensiero s'abbacchio il con-

S'è podere sparire resto la pia

Cont.
trovo la magia ma non la maga

Un'altra volta
"Ardo ne so per chi"

107

mens correi verder chi fu
che posse/in

Cont.

113

smarnia/ilsen, e l'alma/in servitù

Cont.

119

e l'al-
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"Ardo ne so per chi"

staff 1:

staff 2:

staff 3:

staff 4:
"Ardo ne so per chi"

L'al-

ma in servitù e l'al-

servitù
Ardo ne so per chi

Cont.

Da Capo

Cont.

Da Capo
"Ardo ne so per chi"

Ce-li-si pur co-le-i per cui mi mo-ro ch'a-mo quel

Fine
dar-do e quell'ar-cie-ra a-do-ro.

Fine
Cantata 22 - "Or vantatevi o pupille"

Signor Attilio Ariosti

Joan Allouache
"Or vantatevi o pupille"

\[ \text{Or vantatevi o pupille} \]

\[ \text{Or vantatevi o pupille} \]

\[ \text{Or vantatevi o pupille} \]

\[ \text{Or vantatevi o pupille} \]
"Or vantatevi o pupille"

bel col-po che face-te che face-ste

bel col-po, che face-ste che face-ste

Cont.

or van-ta-te-vi/o pup-il-le o pup-il-le

or van-ta-te-vi/o pup-il-le o pup-il-le

Cont.

del bel col-po che face-ste del bel col-po che face-

del bel col-po, che face-ste del bel col-po, che face-

Cont.
"Or vantatevi o pupille"

Cont.

Cont.

Cont.
"Or vantatevi o pupille"

Il mio cor fu scopo a mil-le scopo a mil-le ma,

ma voi sole vi coglie-ste ma voi sole vi co-
"Or vantatevi o pupille"

\( \text{glie} \)  
\( \text{ste ma} \)

\( \text{ma, ma, ma voi soli} \)  
\( \text{vi coglie ste vi} \)
"Or vantatevi o pupille"

Cont.

coglieste il mio cor fù scopo/a

Cont.

mille ma voi sollevi coglieste

Cont.

Da Capo

(e) - - - - - - ste.

Da Capo
"Or vantatevi o pupille"

Non è però sì gloriose/imprese ferir un seno/amico che il ci-

mento/con tro senza dicesa horn lo son nell'in - trico ecco

la mia ferita a voi s'aspetta di trovar per guarirmi una ricetta.

lamia ferita a voi s'aspetta di trovar per guarirmi una ricetta.
"Or vantatevi o pupille"

Largo

Se nel ciglio

have ste l'ar mi per pia gar mi

have ste l'ar mi per pia gar mi
"Or vantatevi o pupille"

Se nel ciglio haveste

L'armi per piagar mi un ri-
"Or vантatevi o pupilле"

118

medio per sanar mi for se il labro

medio per sanar mi for se/ il labro

Cont.

7 4 6 4 6

123
troverà il labro

troverà il labro

Cont.

4 6 6

2 6

128

(a) labro troverà

(a) labro troverà

Cont.

6
"Or vantatevi o pupille"
"Or vantatevi o pupille"

171

il la bro tro ve rà

il la bro tro ve rà

175

Cont.

Che se/un ci glio il dar do

Fine
"Or vantatevi o pupille"

scoc-ca all'or-to-c-a con un ba-cio a bel-la

boc-ca quel-la pia-ga quel-la pia-ga
"Or vantatevi o pupille"

205

211

217

Da Capo

Fine

(a) - - - - - - -

Da Capo

Fine