

# **Alessandro Scarlatti - Soprano cantatas**

**Edition, commentary and recorded performances  
of the autograph cantatas in Yale University,  
Beinecke Rare Book and Manuscript Library, Osborn Music MS 2**

**Volume I of III**

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## **Abstract**

The current doctoral study uncovered and revived 28 autograph cantatas for Soprano and Basso Continuo composed between 1704 and 1705 by Alessandro Scarlatti (1660-1725). The studied cantatas are held in a manuscript containing 36 cantatas (one of which misses the beginning) in Yale University, Beinecke Rare Book and Manuscript Library, James Marshall and Marie-Louise Osborn Collection, Call Number: Osborn Music MS 2. The historical context in which the cantatas were written and performed is introduced. A physical description of the manuscript follows, with the aim to assist the reader in achieving a better appreciation and understanding of these cantatas in terms of performance practice. The relation between the text and the music, and the adaptation of the rhetorical characteristics of the text into music, are two of the most salient features of this cantata collection. These features are described in great detail and their implications for the performance of the cantatas have been explored. A major contribution of this study in the field of performance practice is the production of a modern performing edition with an editorial commentary and of a recording of the 28 autograph cantatas with harpsichord accompaniment.

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- Cantata 2. Va pur lungi da me
- Cantata 3. Fileno ove, ove te'n vai?
- Cantata 4. È la speme un desio tormentoso
- Cantata 5. Quel piacer che nell' amarti
- Cantata 7. Perdono amor, perdono
- Cantata 8. Il mio sol non è più meco

### CD 2

- Cantata 9. Sovra questi fecondi ameni colli
- Cantata 10. Bei prati, verdi colli
- Cantata 14. Lungi dalla cagion
- Cantata 15. O sol degl' occhi miei
- Cantata 16. Da bel volto d'Irene
- Cantata 17. Quando mai troverò d'Amor
- Cantata 18. Dormono l'aure estive
- Cantata 19. Qui dove aure ed augelli

### CD 3

- Cantata 20. Quale al gelo s'adugge
- Cantata 21. Questa vermiglia rosa
- Cantata 22. Quella, che chiudo in sen fiamma
- Cantata 23. Allor ch'il dio delo
- Cantata 24. Il fulgido splendor d'un ciglio
- Cantata 25. Solitudini amene
- Cantata 26. Filli adorata e cara
- Cantata 27. Venne ad Amor desio

### CD 4

- Cantata 29. Clori, bell' idol mio, sai tu qual è il desio?
- Cantata 32. Perfida Filli ingrata
- Cantata 33. Peno; e del mio penar
- Cantata 34. Alle Troiane antenne
- Cantata 35. Quel Fileno infelice

The recordings took place in Sir Jack Lyons Concert Hall, Department of Music, The University of York, at various times between April 2011 and March 2012. Harpsichord by Dennis Woolley, after Delin, c. 1750, tuned in A=415Hz, Valotti temperament.



## Preface

Nowadays, we more readily associate the name Scarlatti with Alessandro's son, Domenico (1685-1757), whereas the father, the 'old Scarlatti', is not as famous.

Donald Grout says that Scarlatti's reputation 'has always suffered from the historical bad luck of his having been born just twenty-five years before Bach and Handel'.<sup>1</sup>

Alessandro Scarlatti was the most important of a considerable number of composers living around the same time who shared a similar fate: Francesco Gasparini (1661-1727), Giovanni Bononcini (1670-1747), Antonio Lotti (1666-1740), Baron d' Astorga (1680-1757) and Benedetto Marcello (1686-1739) to mention but a few.<sup>2</sup> This study aims to focus on Alessandro Scarlatti's prominent work on cantatas wishing to re-establish the considerable reputation Scarlatti deserves in terms of his importance during his lifetime as well as the longevity of his output as a composer.

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<sup>1</sup> Grout, Donald J.: *Alessandro Scarlatti: an introduction to his operas*. Berkeley: University of California Press, 1979: 4.

<sup>2</sup> According to Charles Burney, the genius and abilities of these composers brought cantata to the greatest degree of perfection. Burney, Charles: *A general history of music from the earliest ages to the present periode: to which is prefixed, a dissertation on the music of the ancients*. London: 1789: Vol. 4: 164.

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This thesis would have not been completed without the help of Professor Peter Seymour, whom I would like to thank for his invaluable guidance and support and for accompanying me on the harpsichord for the recordings of the cantatas. It has been a great privilege and a great learning experience to perform Scarlatti's music with him as an accompanist.

Professor Jonathan Wainwright whenever I had a question replied promptly with accuracy and attention, and his guidance on the first stages of my research has been invaluable to me. Dr Maria Varvarigou has always been a great friend and colleague, encouraging me and helping me practically in very many ways. Thanks to Aglaia Foteinou and Niki Andronikou for being such good friends and colleagues and for brightening all the hard moments. Thanks to Ben Eyes and the people who have helped me with the recordings. I owe special thanks to Enrico Bertelli for his invaluable help with the translation of the Italian texts. I owe many thanks to members of staff of Beinecke Library, Yale; British Library, London; Diözesanbibliothek, Münster; and Library of the Royal College of Music, and to the people that hosted me during my visits to these libraries. Finally, I wish to acknowledge the Greek State Scholarship Foundation (IKY) for providing me with financial aid.

I dedicate this thesis to my parents and to my family who have always been there for me. Their contribution to this work is greater than words can possibly express.

## **Author's declaration**

I declare that, except where explicit reference is made to the contribution of others, this dissertation is the result of my own work and has not been submitted for any other degree at the University of York or any other institution.

# 1. Historical background

## 1.1 Alessandro Scarlatti at the beginning of the eighteenth century

Alessandro Scarlatti (1660–1725)<sup>1</sup> divided the majority of his working life between two cities, Naples and Rome. He composed in all the large musical forms of his day, his major output being his vocal works, and especially operas<sup>2</sup> and cantatas. His early music education was in Rome, where he lived from 1672 to 1684 and twice returned between 1703–1708 and 1717–1722.

In 1703, Scarlatti took the decision to leave politically unstable Naples<sup>3</sup> and move to Rome aiming for a better life with the help of his strong connections. In Rome, he was initially appointed assistant to Giovanni Bicilli, the elderly *maestro di cappella* of the Congregazione dell'Oratorio di S. Filippo Neri at the Chiesa Nuova and in the next few years his role evolved; from assistant director of the Cappella Liberiana in Santa Maria Maggiore to Ottoboni's 'minister'.<sup>4</sup> At the same time he composed music by order for several occasions.

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<sup>1</sup> For biographical information see: Pagano, Roberto, et al.: 'Scarlatti, Alessandro', in *Grove Music Online*. <[www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)>; Pagano, Roberto: *Alessandro and Domenico Scarlatti: two lives in one*. Hillsdale: Pendragon Press, 2006; Dent, Edward J.: *Alessandro Scarlatti: his life and works*. London: Edward Arnold Publishers, 1960.

<sup>2</sup> Alessandro Scarlatti has been widely regarded as the founder of the so-called Neapolitan School of opera but this attribute is not supported by modern scholarship any more: he composed most of his operas in Rome and the majority of his surviving operas are more representative of a pan-Italian style with its roots in seventeenth-century Venetian opera. See Pagano et al: 'Scarlatti, Alessandro' in *Grove Music Online*; Wolff, Hellmuth Christian: 'The fairy-tale of the Neapolitan Opera', in Robins Landon (ed.): *Studies in Eighteenth Century music attribute to Karl Geiringer on his 70th birthday*. London: Allen and Unwin, 1970: 401-406; Grout, Donald J., and Hermine Weigel Williams (ed.): *A short history of opera*. New York: Columbia University Press, 2003: 165.

<sup>3</sup> At this time, Naples was in the midst of the War for the Spanish succession (1701–1714).

<sup>4</sup> Pagano et al.: 'Scarlatti, Alessandro', *Grove Music Online*.

Rome's musical life was restricted by the ban on public theatre and secular entertainment during carnival seasons, imposed by Pope Clement XI after an earthquake that hit Rome in 1703. This prevented Scarlatti from committing exclusively to opera composition for Rome<sup>5</sup> but did not stop him from writing operas to send elsewhere: Scarlatti is known to have composed one opera every year during his second stay in Rome. These were sent to Ferdinando de' Medici accompanied with letters containing information and advice on the performances.<sup>6</sup> Although operas were banned, musical life in Rome was not absent. Sacred music was presented in the churches and many concerts took place in private venues for the entertainment of the nobility. What is more, music was composed in a wide variety of genres. Serenatas, oratorios and cantatas were performed at celebrations, in large-scale open events organised by the patrons as well as in closed private circles.<sup>7</sup> Music intended for smaller audiences of aristocrats and people of high status was well patronised by those who had the power, will or motivation, and interest in entertaining their guests with this kind of music. Even with the absence of operatic productions in public theatres, musical life in Rome was vibrant at the end of the

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<sup>5</sup> Boyd, Malcolm: 'Rome: the power of patronage', in Buelow, George J.: *The late Baroque Era: from the 1680s to 1740*. Houndmills, Basingstoke: Macmillan, 1993: 39.

<sup>6</sup> Fabbri, Mario: *Alessandro Scarlatti e il principe Ferdinando de' Medici*. Firenze: L.S. Olschki, 1961.

<sup>7</sup> Records on newspapers, avvisi, household accounts, diaries and letters, give much information on these events. See for example Griffin, Thomas: *The late baroque serenata in Rome and Naples: a documentary study with emphasis on Alessandro Scarlatti*. Ph.D. Thesis. Los Angeles: University of California, 1983; Griffin, Thomas: *Musical references in the Gazzetta di Napoli, 1681-1725*. Berkeley: Fallen Leaf Press, 1993; Kirkendale, Ursula: 'The Ruspoli Documents on Handel', *Journal of the American Musicological Society*, 20/2, 1967: 222-73; and Marx, Hans J.: 'Die "Giustificazioni della Casa Pamphilj" als musikgeschichtliche Quelle', *Studi Musicali*, 12, 1983: 121-87.

seventeenth and the beginning of the eighteenth century.<sup>8</sup> Cantatas were performed as entertainment for the nobles and were a way that aristocrats could show their status at their social gatherings.<sup>9</sup>

During this second stay in Rome Scarlatti enjoyed the patronage of some of the most prominent patrons of arts including Cardinals Pietro Ottoboni and Benedetto Pamphili, and Prince Ruspoli. Cardinal Pietro Ottoboni<sup>10</sup> was a great patron of all the arts throughout his life and he very often used the facilities of Cancelleria<sup>11</sup> to host musical events. Alongside his support for Scarlatti he was also the patron of the composers Archangelo Corelli and Bernardo Pasquini and the singer Andrea Adami. Cardinal Benedetto Pamphili<sup>12</sup> was an avid patron of the musical and theatrical arts and the principal patron of Corelli before the latter moved to Ottoboni's court. Francesco Maria Capizucchi (Marchese and later Prince of Ruspoli) was also a great supporter of the arts and held events with musical

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<sup>8</sup> Boyd: 'Rome: the power of patronage', 39; Lindgren, Lowell: 'Il dramma musicale a Roma durante la carriera di Alessandro Scarlatti (1660-1725)', in Cagli, Bruno (ed.): *Le muse galanti – la musica a Roma nel Settecento*. Roma: Istituto della Enciclopedia Italiana, 1985: 35-57.

<sup>9</sup> Tcharos, Stefanie S.: *Opera's orbit: musical drama and the influence of opera in Arcadian Rome*. Cambridge: Cambridge University Press, 2011: 32.

<sup>10</sup> Son of Antonio and grand nephew of Pope Alessandro III, Pietro Ottoboni became a cardinal during the short papacy (1689-91) of his great uncle at the age of 22. See Talbot, Michael and Colin Timms: 'Music and the poetry of Antonio Ottoboni (1646-1720)', in Pirrotta, N and A. Ziino (ed.): *Händel e gli Scarlatti a Roma*. Florence: Olschki, 1987: 367-438; Holmes, William C.: *La Statira by Pietro Ottoboni and Alessandro Scarlatti: the textual sources, with a documentary postscript*. New York: Pendragon Press, 1983; Marx, Hans J.: 'La musica alla corte del cardinale Pietro Ottoboni all'epoca di Corelli', in Annibaldi, Claudio: *La musica e il mondo: mecenatismo e committenza musicale in Italia tra Quattro e Seicento*. Bologna: 1993: 85-107.

<sup>11</sup> The Palazzo della Cancelleria, or Palace of Chancellery, was the place where Cardinal Ottoboni was entitled to live after his appointment as a Cardinal. The inner piazza, which contained a church, was perimetrical and it has been used as a scene for performances. See: Olszewski, Edward: *Cardinal Pietro Ottoboni (1667-1740) and the Vatican Tomb of Pope Alexander VIII*. Philadelphia: American Philosophical Society, 2004.

<sup>12</sup> Great-nephew of Pope Innocent X, was named cardinal in 1681 and eventually was given the important office of archpriest of San Giovanni in Laterano. For his patronage in arts see Montalto, Lina: *Un mecenate in Roma barocca: il cardinale Benedetto Pamphili (1653-170)*. Florence: Sansoni, 1955.

entertaining for his guests.<sup>13</sup> These three predominant figures in Rome were also members of the Arcadian Academy which attracted the city's most eminent citizens at the beginning of the eighteenth century. Scarlatti's acquaintance with these important figures possibly resulted in his acceptance as a member of the Arcadian Academy in 26 April 1706 along with Corelli and Pasquini.<sup>14</sup>

As the Arcadian Academy at this time did not own a specific meeting place, the gatherings took place in the premises of several noble people including those of the three above-mentioned patrons of the arts. These gatherings provided opportunities for musical performances. It was in such an environment closely connected to the Arcadian Academy and under the patronage of influential people of Rome that Scarlatti composed a large number of cantatas and serenatas.<sup>15</sup>

## ***1.2 The Arcadian Academy***

The Arcadian Academy (Accademia dell' Arcadia) was one of the most important, and maybe the most popular Academy, which flourished in Italy during the seventeenth and eighteenth centuries.<sup>16</sup> The name 'Arcadian' was inspired by the ancient groves in Arcadia (a region in South mainland Greece), which was mystified as an idyllic place where shepherds and shepherdesses led peaceful and simple life

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<sup>13</sup> Kirkendale, Ursula: 'The Ruspoli documents on Handel', in *Journal of the American Musicological Society* 20/2, 1967: 222-73.

<sup>14</sup> Dent: *Alessandro Scarlatti*, 89.

<sup>15</sup> Tcharos: *Opera's orbit*, 154.

<sup>16</sup> Talbot suggests that the term 'Roman Arcadia' is the most appropriate term to describe it, nevertheless, the term Arcadian Academy has been established in the scholarship of the twentieth and twenty-first centuries. Talbot, Michael: *The chamber cantatas of Antonio Vivaldi*. Woodbridge: Boydell Press, 2006: 39.

close to nature. It was officially established in 1690, and it was supported by nobles and educated people of different cycles: ecclesiastic, politic, literal, scientific and artistic. The Academy's declared purpose was to bring the good taste back to literature. Educating the wider audience to understanding and appreciating clear allegory and proper verisimilitude<sup>17</sup> was the main objective of the Arcadian Academy in its beginning.<sup>18</sup> In particular, Freund explained that the Arcadian Academy made 'a deliberate break with "marinism" [the prevailing literal current during most of the Seventeenth Century], to revolt against the inflated literary style, and to correct other evils that were occurring in literature, particularly in poetry'.<sup>19</sup> As well as literary performances, Arcadians also met for purposes of business and social conversation.<sup>20</sup>

The word 'accademia' (academy) has been used in the music literature in several different ways. Berta Joncus offers four possible interpretations of the word: 'a fellowship under one patron or more; a gathering of fee-paying members promoting current ideas; a meeting featuring musical performances and discussion; and the building where such meetings might take place'.<sup>21</sup> The current study uses the term academy to describe meetings featuring music, more specifically, meetings of the Arcadian Academy.

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<sup>17</sup>The term 'verisimilitude' is described by Marita McClymonds as a situation where 'poets were expected to portray what, according to an orderly moral system, would have happened rather than what did actually happen', cited in Taruskin, Richard: *Music in the Seventeenth and Eighteenth centuries*. Oxford: Oxford University Press, 2010: 151.

<sup>18</sup>Dixon, Susan: *Between the real and the ideal: the Accademia degli Arcadi and its garden in eighteenth-century Rome*. Newark: University of Delaware Press, 2006: 31.

<sup>19</sup>Freund, Cecilia: *Alessandro Scarlatti's duet cantatas and solo cantatas with obbligato instruments*. Ph. D. Thesis. Illinois: Northwestern University, 1979: 48.

<sup>20</sup>Dixon: *Between the real and the ideal*, 22.

<sup>21</sup>Joncus, Berta: 'Private music in public spheres: chamber cantata and song', in *The Cambridge History of Eighteenth-Century Music*. Keefe, Simon P. (ed.): Cambridge: Cambridge University Press, 2009: 513-4.

Music has been performed during formal meetings of the Arcadians as part of the entertainment and as inspiration for philosophical discussions on philosophy, literature, poetry and art.<sup>22</sup> As well as formal meetings, Scarlatti's cantatas were also performed during informal gatherings called *Conversazioni*.<sup>23</sup> Like the academies, *Conversazioni* took place in the private premises of rich and influential people who were great patrons of the arts. It is believed that the three most important patrons mentioned above, Ottoboni, Pamphili and Ruspoli held academies and *Conversazioni* on specific days each week: Wednesdays, Fridays and Sundays respectively.<sup>24</sup>

By 1704 the Arcadian Academy had been expanded from fourteen members in its foundation to more than five hundred members including cavaliers, cardinals and other ecclesiastics, poets, writers, scientists and noble personalities from all over Rome.<sup>25</sup>

Between 1704 and 1705 Alessandro Scarlatti composed a collection of cantatas, which are the subject of this study. This collection is worthy of considerable attention because it contains the largest group of autographs assembled in one volume, in exact chronological order, covering the time from October 5, 1704 to September 24, 1705. Apart from some exceptions<sup>26</sup> these cantatas constitute the summary of Scarlatti's cantata output for this particular period, characterized by

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<sup>22</sup> There were 9 formal gatherings between 1 May and 7 October with fewer during the winter in important holidays. Dixon: *Between the real and the ideal*, 22.

<sup>23</sup> Hale Harris discusses on 'Accademie' and 'Conversazioni' as formal and informal gatherings featuring music. Hale Harris, Kimberly Coulter: *Poetry and patronage: Alessandro Scarlatti, the Accademia Degli Arcadia, and the development of the conversazione cantata in Rome, 1700-1710*. Ph. D. Thesis. University of North Texas: 2005.

<sup>24</sup> Kirkendale: 'Ruspoli documents', 250 n.

<sup>25</sup> Dixon: *Between the real and the ideal*, 21.

<sup>26</sup> Strohm, Reinhard: 'Scarlattiana at Yale', in *Händel e gli Scarlatti a Roma*. Firenze: Leo S. Olschki, 1987: 135.



Reinhard Strohm as a 'cantata diary'.<sup>27</sup> The Cantata Diary (a term which will be adopted in the current study to describe the manuscript) is Scarlatti's largest autograph collection of cantatas in existence, containing twenty-eight complete and fully autograph cantatas. The second largest collection of autograph cantatas is held in Diözesanbibliothek (Münster, Germany), it is part of the Santini Collection<sup>28</sup> and contains nine autograph cantatas. Of the 553 cantatas attributed to Scarlatti in Hanley's bibliographical study,<sup>29</sup> sixty-one are preserved in autograph manuscripts, more than half are in the two above mentioned collections, and almost half in the Osborn Collection. All the cantatas in the Cantata Diary are thoroughly dated. This is a significant characteristic of autograph cantatas as opposed to copies.

After Scarlatti's death, the Cantata Diary was owned by Andrea Adami and then by Burney, who mentioned it in his *General History of Music*.<sup>30</sup> The ownership of the manuscript during subsequent years is unknown, until 1953 when 'it was bought for the Osborn Collection in a Sotheby's sale from the property of a John Seymour, Esq'.<sup>31</sup> The collection is now at the Beinecke Rare Book and Manuscript Library, at Yale University, with the call number Osborn Music MS 2.

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<sup>27</sup> Strohm: 'Scarlattiana at Yale', 132.

<sup>28</sup> Fortunato Santini (1778-1861) was a bibliophile and composer. His collection contains about 4500 manuscripts and 1100 prints of mostly Roman origin. In this collection an important number of Scarlatti's music is held. Lattes, Sergio. 'Santini, Fortunato', in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.york.ac.uk/subscriber/article/grove/music/24543> (accessed September 22, 2012).

<sup>29</sup> Hanley, Edwin: *Alessandro Scarlatti's cantate da camera, a bibliographical study*. Ph. D. Thesis. Yale University: 1963.

<sup>30</sup> Burney: *A general history of music*, 169.

<sup>31</sup> Strohm: 'Scarlattiana': 132.

### *1.3 Reception – posthumous fame*

Scarlatti was highly esteemed and appreciated not only by the members of the higher ranks of the society, but also by his contemporary composers in Naples and Rome.<sup>32</sup> This has been documented in many contemporary and later sources, by musicians and music connoisseurs.

As early as 1709, in the comments of the English translation of François Ragueneau's *Parallèle des italiens et des françois, en ce qui regarde la musique et les opéra* (1702) Scarlatti was described as a 'prodigy of Music' whose head was 'a perfect Magazine'.<sup>33</sup> Quantz, who had the chance to meet Scarlatti in person in 1725 (a few months before Scarlatti died) characterised him as one of the greatest contrapuntists of his time and one of the most fertile composers that has ever lived.<sup>34</sup> Francesco Algarotti in his *Essay on the opera*, 1755 wrote that 'old Scarlatti was the first who infused life, movement and spirit' in the several constituent parts of the opera.<sup>35</sup> It is not coincidental that Heinichen in 1728 used one of Scarlatti's cantatas to demonstrate the realization of a figured bass.<sup>36</sup> Avison, an English musician and

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<sup>32</sup> Pagano: *Two lives in one*, 36.

<sup>33</sup> Ragueneau, François: translated in English in 1709 with the title: *A comparison between the French and Italian musick and opera's* with comments from the translator. The translation with the comments can be found in *The Musical Quarterly*, 32/3 (Jul., 1946): 411-436.

<sup>34</sup> Quantz, Johann J.: 'The life of Herr Johann Joachim Quantz, as sketched by himself' (1754), in Nettl, Paul: *Forgotten musicians*. New York: Philosophical Library, 1951: 304.

<sup>35</sup> Algarotti, Francesco: 'An essay on the opera', in Strunk, Oliver: *Source readings in Music History*. New York: Norton, 918.

<sup>36</sup> Buelow, George: *Thorough-bass accompaniment according to Johann David Heinichen*. Lincoln: University of Nebraska Press, 1986.

composer ranked Lully and old Scarlatti in the same 'light' with Handel and called them 'voluminous' and 'models of Perfection to many succeeding Composers'.<sup>37</sup>

### ***1.4 Scarlatti and Handel***

To date, there is no evidence of a meeting between the two important composers. Nevertheless, if such a meeting had ever happened, it would most likely have taken place when Handel was in Italy (1706-1709). Young Handel must have been aware of Scarlatti and his music in his search of the Italian musical style, since Alessandro Scarlatti was one of the most celebrated composers of his time; he lived in the same city and he was under the patronage of the same people as Handel. However, scholars tend to disagree on whether there had been a meeting between these two important composers.

In 1760 Mainwaring<sup>38</sup> wrote that when Handel went to Italy, Alessandro Scarlatti, Gasparini, and Lotti were in great esteem. He added that Handel became acquainted with Scarlatti at Cardinal Ottoboni's palace. Although there is no evidence for that it is quite certain that the two composers were active in the same circles.

Kirkendale in 1967 suggested that they not only appeared in the same city, but also in the same court and claimed that Scarlatti's *Oratorio per la Passione di nostro Signore Gesù Cristo*, organised by Ottoboni and performed in the Cancelleria on 4 April 1708, Wednesday of Holy Week and Handel's *Oratorio per la Resurrezione di*

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<sup>37</sup> Avison, Charles: *Charles Avison's Essay on musical expression: with related writings by William Hayes and Charles Avison*. Pierre Dubois (ed.) Aldershot: Ashgate, 2004.

<sup>38</sup> Mainwaring, John: *Memoirs of the life of G. F. Handel*. London: 1760: 59.

*nostro Signore Gesù Cristo*, organised by Marquis Ruspoli and performed in his premises on 8 April 1708, Easter Sunday, must have been part of a sequence.<sup>39</sup>

Mayo<sup>40</sup> in 1979 made a direct comparison between the music of six cantatas with the same text set to music by the two composers, one of which is 'Filli adorata e cara', from the Cantata Diary. Harris<sup>41</sup> in 1980 compared the same cantatas and concluded that there were no obvious musical connections between Scarlatti's and Handel's compositions of the cantatas.

Dean in 1987 disagreed with Harris. He argued that because both composers had been in Rome between 1706 and 1708 there must have been musical influences shared between Scarlatti and Handel. Dean concluded by saying that 'It is possible, too, that the extreme, often contorted chromaticism of some of Handel's earlier cantatas owes something to Scarlatti'.<sup>42</sup>

John Byrt in 2007 emphasised that there are musical influences from Scarlatti in Handel's music. In particular, he referred to the use of inequality ('the uneven performance of evenly written values') and suggested that Handel had borrowed a number of his composing strategies from his elder contemporary.<sup>43</sup> In addition, and with reference to Donald Burrows, he firmly believed that Alessandro Scarlatti had

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<sup>39</sup> Kirkendale: 'Ruspoli documents', 238. See also Rosen, Ellen: 'Handel paints the resurrection', in *Festa musicologica: essays in honor of George J. Buelow*. Stuyvesant: Pendragon Press, 1995: 8-9.

<sup>40</sup> Mayo, John: 'Zum Vergleich des Wort-Ton-Verhältnisses in den Kantaten von George Friedrich Händel und Alessandro Scarlatti', in Siegmund-Schultze (ed.): *G. F. Händel und seine italienischen Zeitgenossen*. Halle: 1979: 31-44.

<sup>41</sup> Harris, Ellen T. 'The Italian in Handel', *Journal of the American Musicological Society* 33/ 3, 1980: 468-500.

<sup>42</sup> Dean, Winton: 'Handel and Alessandro Scarlatti' in *Handel e gli Scarlatti a Roma*. Firenze: Olschki 1987: 3.

<sup>43</sup> Byrt, John: 'Elements of rhythmic inequality in the arias of Alessandro Scarlatti and Handel', *Early Music*, 35/4, 2007: 625.

met Handel in Venice.<sup>44</sup> He also cited Dean and Knapp<sup>45</sup> to support his argument saying that Scarlatti influenced Handel more than any other composer Handel met in Italy. 'Handel paid the older man the ultimate compliment of borrowing ideas from [the opera] *Marco Attilio Regolo* for his own purposes'.<sup>46</sup>



In summary, this section talked about Alessandro Scarlatti after his move to Rome from Naples at the beginning of the eighteenth century. The situation of music in Rome at this period and his involvement with the Arcadian Academy were two of the main reasons why Scarlatti concentrated on cantata writing and the composition of the Cantata Diary. This collection, which is the focus of this study, is the most important collection of Scarlatti's autograph cantatas. The following section describes the Cantata Diary (scores, poetic and musical structure) in greater detail.

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<sup>44</sup> Ibid.: p. 609.

<sup>45</sup> Dean, W. and J. M. Knapp: *Handel's Operas*. Oxford: 1987, p.93: 'While many composers he encountered in Italy could - and doubtless did - instruct Handel in the tricks and techniques of *opera seria* trade, only [Alessandro] Scarlatti commanded the extra ration of genius capable of stretching his imagination and inspiring him to explore uncharted territory'.

<sup>46</sup> Byrt: 'Elements of Rhythmic Inequality', 610.

## 2. Osborn Music MS 2: the Cantata Diary

### 2.1 Literature

The focus of this study is Scarlatti's Cantata collection with call number Osborn Music MS 2 held in Beinecke Rare Book and Manuscript Library, Yale.

The most detailed and focused description of Osborn MS 2 can be found in 'Scarlattiana at Yale', a chapter written by Reinhard Strohm as a contribution to the book *Händel e gli Scarlatti a Roma* including information about all the music by Alessandro and Domenico Scarlatti existing in Yale University.<sup>1</sup> Strohm, after thorough observations on the manuscript, came to several conclusions. He believed, for example, that Andrea Adami not only was the singer of most of these cantatas but also it was he who arranged with Scarlatti the practical details concerning the compositions. Also he claimed that Cantata 13 is an autograph, an opinion which seems questionable in comparison with accepted autographs of Scarlatti's cantatas, as will be discussed in section 2.3. What is more, Strohm established the characterization 'Cantata Diary' for Osborn MS 2.

Since 1970s there has been a growing interest in Scarlatti's vocal works that has been expressed through theses and dissertations,<sup>2</sup> book chapters and articles,<sup>3</sup>

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<sup>1</sup> Strohm, Reinhard: 'Scarlattiana at Yale', in *Händel e gli Scarlatti a Roma*. Firenze: Leo S. Olschki, 1987.

<sup>2</sup> Freund, Cecilia: *Alessandro Scarlatti's duet cantatas and solo cantatas with obbligato instruments*. Ph. D. Thesis. Illinois: Northwestern University, 1979; Griffin, Thomas: *The late baroque serenata in Rome and Naples: a documentary study with emphasis on Alessandro Scarlatti*. PhD diss. Los Angeles: University of California, 1983; Inkeles, MaryAnn T.: *A study, realization, and performance of unpublished cantatas for soprano and basso continuo ca. 1690-1706 of Alessandro Scarlatti*. Ph. D. Thesis. Columbia University Teachers College, 1977; and Kimberly Coulter

and music editions with extensive accompanying introductions and commentaries. D. J. Grout published nine operas by Scarlatti, with Harvard University Press, between 1974 and 1985 and AR-Editions, since 2000 have published three volumes of Scarlatti's secular vocal music: two larger scale serenatas, *Venere, Amore e Ragione* and *Venere, Adone ed Amore*, and *Solo Serenatas*.<sup>4</sup> These editions contain informative introductions, performance practice discussions and editorial commentaries, which have also informed this study.<sup>5</sup>

The cantatas in the Cantata Diary were possibly performed by the composer, Scarlatti, on the harpsichord and most of them must have been sung by Andrea Adami, a castrato singer. Adami was a singer of 'obviously unusual talent', and he was also a nobleman, although castrati usually came from middle and lower ranks. In Adami's case, Cardinal Ottoboni, who was a great protector of him, arranged for Adami to be given noble citizenship in Venice. Adami served from 1686 to 1740 as a

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Hale Harris: *Poetry and patronage: Alessandro Scarlatti, the Accademia degli Arcadia, and the development of the conversazione cantata in Rome 1700-1710*. Ph. D. Thesis. University of Texas, 2005, to mention but a few.

<sup>3</sup> For example Byrt, John: 'Elements of rhythmic inequality in the Arias of Alessandro Scarlatti and Handel', *Early Music*, 35/4, 2007: 609-27; Dubowy, Norbert: "'Al tavolino medesimo del compositore della musica": notes on text and context in Alessandro Scarlatti's cantate da camera' in Talbot, Michael (ed.): *Aspects of the secular cantata in late Baroque Italy*. Farnham: Ashgate, 2009.

<sup>4</sup> Scarlatti, Alessandro, et al. *Venere, Amore e Ragione: Serenata a 3*. Madison: A-R Editions, 2000; Scarlatti, Alessandro: *Venere, Adone, et Amore: original version, Naples 1696 and revised version, Rome 1706*. Rosalind Halton (ed.). Middleton: A-R Editions, 2009; Scarlatti, Alessandro. *Solo Serenatas*. Marie-Louise Catsalis and Rosalind Halton (ed.). Middleton: A-R Editions, 2011.

<sup>5</sup> A very comprehensive bibliography with publications on both Alessandro and Domenico Scarlatti up to 1993 can be found in C. Vidali's bibliographical guide: Vidali, Carole: *Alessandro and Domenico Scarlatti: a guide to research*. New York: Garland Publishing, 1993.

musician-in-residence in the Cardinal's palace and he must have been an important link between Ottoboni and his musicians.<sup>6</sup>

The first cantata of the collection was written on 5 October 1704, which was the date of the foundation of Arcadian Academy.<sup>7</sup> The last is dated 24 September 1705. It is thus suggested that the Cantata Diary included music that was played during an 'Arcadian' year.

## 2.2 Scores

Scarlatti's cantatas were not printed or published in his lifetime, as their main use was limited to the relatively small circles of the nobles who ordered them. However, in some cases there is a considerable number of manuscript copies of cantatas produced by other copyists, which indicates that these cantatas have been performed more than once. The largest number of copies of the autograph cantatas contained in the Cantata Diary is for Cantatas 18 'Dormono l'aure estive' and 29 'Filli adorata e cara', which both have ten copies each in several libraries around Europe and the US.

The most famous and lengthy collection of *Arie Antiche* edited and first published by Parisotti between 1885 and c.1898 contains arias from operas and

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<sup>6</sup> For more details on Andrea Adami look at: Jander, Owen and Giancarlo Rostirolla: 'Adami da Bolsena, Andrea', in *Grove Music Online*, <[www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)>; Rosselli, John: 'The castrati as a professional group and a social phenomenon, 1550–1850', *Acta Musicologica*, 60/2, 1988: 155-6; Harris, Ellen T.: *Handel as Orpheus*. Cambridge: Harvard University Press: 2001: 390, n8; and Olszewski, Edward: *Cardinal Pietro Ottoboni (1667-1740) and the Vatican tomb of Pope Alexander VIII*. Philadelphia: American Philosophical Society, 2004: 84, n.74.

<sup>7</sup> Dixon, Susan: *Between the real and the ideal: the Accademia degli Arcadi and its garden in eighteenth-century Rome*. Newark: University of Delaware Press, 2006: 23.



cantatas written between 1600 and 1800. Almost all classically trained singers are familiar with music by Scarlatti found in these collections. These pieces, edited for piano accompaniment and transposed to several keys to accommodate singing practice, reflect the performance practice of the late nineteenth century, long before the idea of historical performance comes into the foreground. Scarlatti's cantata *Su le sponde del Tebro* for soprano, trumpet, 2 violins and basso continuo is one of the most performed and recorded pieces of the baroque cantata repertoire, conducted by Bernhard Paumgartner on a disc released in 1952 and later edited and published by him, in 1956.<sup>8</sup>

With regards to editions of the cantatas contained in the Cantata Diary, as early as 1789 Burney published eight fragments from five Cantatas of the Cantata Diary which he had in his ownership.<sup>9</sup> A part of Cantata 16 'Dal bel volto d'Irene' is in the 1920 collection of Società Anonima Notari in Milan. It was transcribed for piano and voice, which reflected the performance practice of the early twentieth century.<sup>10</sup>

During the last few years scholars and performers in the 'Scarlatti Project'<sup>11</sup> have edited several cantatas by Alessandro Scarlatti. To date, 48 cantatas by Scarlatti for soprano and basso continuo have been edited and published on this site. Two

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<sup>8</sup> The example of this cantata displays clearly the important role musical editions play in the performance of a piece. See Travers, Roger-Claude: 'The revival of the Italian chamber cantata on discs: models and trends', in Talbot, Michael (ed.): *Aspects of the secular cantata in late Baroque Italy*. Farnham: Ashgate, 2009.

<sup>9</sup> Cantatas 2, 4, 17, 25, 32. Burney, Charles: *A general history of music: from the earliest ages to the present period*. London: 1789, Vol. 4: 171-174.

<sup>10</sup> Scarlatti, Alessandro: *Cantate ad una voce con accompagnamento di basso*. Toni, Alceo (ed.) Milano: Società Anonima Notari, c1920.

<sup>11</sup> Online site, which was created 'to share the Music of Alessandro Scarlatti and his contemporaries through editions, recordings and discussions'. See <[www.scarlattiproject.com](http://www.scarlattiproject.com)>.

cantatas copied by Scarlatti in the Cantata Diary have been edited by the Scarlatti Project; the edition of Cantata 26 'Filli adorata e cara' (Filli, adored and beloved) considered the copy in the Santini Collection and not the autograph.<sup>12</sup> For the edition of Cantata 33 'Peno; e del mio penar' (I am in pain; and I never show my grief) the Cantata Diary has been used as a source.<sup>13</sup> The Scarlatti project if compared to other editions,<sup>14</sup> offers some more comprehensive editions in the cantata score literature but nevertheless it still has editorial discrepancies, especially on how the repetitions of the first parts of the Da Capo arias are displayed.<sup>15</sup>

Unfortunately there are not many continuo cantatas by Scarlatti that have enjoyed popularity amongst contemporary performers and audiences. On the one hand, there has been a rarity of modern fully comprehensive editions, which discourages any performers who do not have an established knowledge of this repertory and are not confident enough to overlook the discrepancies of the scores. On the other hand, modern audience's understanding and appreciation of this, poetry centred, style of composition, needs to be raised.

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<sup>12</sup> Scarlatti, Alessandro. *Filli adorata e cara*. Sanderson, James (ed.). Cantata Editions: 2006.

<sup>13</sup> Scarlatti, Alessandro. *Peno; e del mio penar*. Halton, Rosalind (ed.). Cantata Editions: 2000.

<sup>14</sup> As opposed to other modern editions. For example, the edition of the cantata *Al fin m'ucciderete* (Garri: 2006), first Aria, has a double barline in the end of the repetition of the A section, which in the edition is placed in the end of the bar and not in the middle, where it originally is. A similar example occurs at the edition of *Bella dama di Nome Santa* (Green Man Press: 2004): where the repetition of the first section of the aria ends, the final double barline is placed closer to the place where the melody ends, in the middle of the bar, but, the way it's noted implies that the second violin should play an extra -incorrect- note in the end of the repetition.

<sup>15</sup> For example, in the edition of the last aria of Cantata 'Peno e del mio penar', at the end of the A section there is an editorial extra dotted crotchet rest, followed by a bar with the indication 1. [prima volta] which does not give clear directions to the performer.

This study, through the editions and performance of the Cantatas, has brought Alessandro Scarlatti's work into the limelight and has contributed to raising his profile as a significant and influential composer of the Baroque era.

### 2.3 Copies

According to Hanley's records, five of the autograph cantatas in the Osborn collection, are *unica* (unique sources) and the remaining autographs exist in as many as ten copies in 18 libraries, in 6 European countries and in the United States. Most copies of the cantatas of the Osborn collection can be found in the British Library, the Library of the Royal College of Music, Dioezesanbibliothek in Münster (Santini Collection), Biblioteca del Conservatorio at Naples and Bibliothèque Nationale in Paris.

According to Hanley's bibliographical study there are 18 libraries (13 in Europe and 5 in the US) holding copies of the autograph cantatas of the Cantata Diary (see Table 1).

**Table 1: Libraries holding copies of music in autograph in the Cantata Diary**

Libraries	No of Copies	Cantata copies <sup>16</sup>
A Wgm Vienna, Gesellschaft der Musikfreunde	1	18
D Bds Berlin, Deutsche Staatsbibliothek	2	3, 26
D Müs Münster, Santini-Bibliothek	13	3, 3, 4, 8, 10, 13, 14, 18, 20, 23, 26, 33, 35
F Pc Paris, Bibliothèque du Conservatoire	5	7, 18, 18, 25, 26

<sup>16</sup> The numbers represent the cantata order noted in the Collection. The repetition of a number means that the specific cantata exists in analogous copies.

GB Lbl London, British Library	22	2, 3, 3, 7, 7, 13, 14, 14, 15, 16, 18, 18, 20, 23, 26, 26, 27, 27, 32, 32, 33, 33
GB Lcm London, Royal College of Music	13	3, 5, 15, 15, 18, 18, 19, 25, 25, 26, 26, 32, 32 (autograph)
I Baf Bologna, Accademia Filarmonica	1	7
I Fc Florence, Conservatorio Statale di Musica Luigi Cherubini	2	14, 18
I Fk Florence, Collezione Alessandro Kraus	1	7
I Mc Monumento Nazionale di Montecassino	1	16
I Nc Naples, Conservatorio di Musica S Pietro a Majella	7	7, 13, 15, 16, 18, 20, 26
I Pac Parma, Biblioteca Palatina	1	14
US AAu Ann Arbor, University of Michigan	1	25
US Bp Boston, Public Library	4	15, 21, 22, 24
US NYp New York, Public Library	1	26
US R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music	2	15, 22
US Wc Washington, DC, Library of Congress	3	16, 26, 35
RUS K Kaliningrad	1	2

Cantata H. 708, which is Cantata 13 in the Cantata Diary, has been regarded by Cox<sup>17</sup> but not by Hanley as an autograph cantata. Strohm supports that this cantata is an autograph.<sup>18</sup> Hence, there is one characteristic of Scarlatti's writing that, in my opinion, proves that Cantata 13 (H. 708) is not Scarlatti's autograph cantata.

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<sup>17</sup> Cited in Strohm: 'Scarlattiana', 132.

<sup>18</sup> Ibid.: 134.

The clue is that there is no variation between the clefs of Bass F and Tenor C, which is a typical of Scarlatti's handwriting of his cantatas. Throughout the Cantata Diary Scarlatti is very consistent in notating his music into the five lines of the staff and in alternating the two clefs even for very short phrases in order to avoid the use of additional staff lines. In Cantata 13 there are many places where Scarlatti would have changed the clef, if he had written the cantata himself.<sup>19</sup>

Most of the cantatas exist in copies, sometimes of a noticeable number. This probably indicates that these cantatas have been played more than once, probably in different places and by different performers. This observation disagrees with Grout who believed that Scarlatti's cantatas were practically never repeated.<sup>20</sup> Hanley notes that thirty-one copies of the cantata 'Al fin m' ucciderete', with dates spanning from 1705 to 1739 have survived. He also underlined that many manuscripts of his mature cantatas were copied between 1725 and 1739 and that one particular group was copied as late as 1758.<sup>21</sup> The quantity and the time span of the copies suggest that Scarlatti's cantatas have been in great demand even after his death.

## ***2.4 Autograph cantatas***

Hanley in his bibliographical study on Scarlatti's cantatas regarded 230 of the total 783 cantatas of questionable authenticity; nevertheless, he included these in his

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<sup>19</sup> This conclusion comes from the study of the change of clefs in the autograph cantatas of the Cantata Diary. A detailed description of the change of clefs at all the edited cantatas can be found in the critical commentary.

<sup>20</sup> Grout, Donald J.: *Alessandro Scarlatti: an introduction to his operas*. Berkeley: University of California Press, 1979: 4.

<sup>21</sup> Hanley, Edwin: *Alessandro Scarlatti's cantate da camera, a bibliographical study*. Ph. D. Thesis. Yale University, 1963: 14.

catalogue providing the same description. Since 1963 more cantatas have been added to the catalogue.<sup>22</sup> Hanley's catalogue, supplemented by Rostirolla's catalogue<sup>23</sup> is still regarded as the most informed and is the principal reference for researchers of Scarlatti's cantatas. According to Hanley's catalogue, 57 autographs are situated in eight libraries and one private collection, whilst four autographs Hanley wasn't able to check personally but relied on references by Georg Kinsky.<sup>24</sup> In total, 61 autograph cantatas by Scarlatti have survived and almost half of them are in the Cantata Diary (see Table 2).

**Table 2: Autograph cantatas**

Library	No of autographs	Hanley Catalogue No (H.)
US NHo	29 (included the one missing the beginning, in bold)	H. 175, H. 755, H. 265, H. 227, H. 607, H. 554, H. 315, H. 682, H. 73, H. 407, H. 498, H. 165, H. 593, H. 206, H. 619, H. 582, H. 613, H. 609, H. 31, H. 313, H. 664, H. 272, H. 765, H. 125, H. 555, H. 531, <b>H. 766</b> , H. 30, H. 605
D Mus	14	H. 43, H. 123, H. 139, H. 157, H. 164, H. 292, H. 353, H. 394, H. 469, H. 553, H. 590, H. 610, H. 631, H. 660
F Pc	4	H. 133, H. 222, H. 246, H. 320
D Bds	4	H. 143, H. 281, H. 476, H. 783
GB Lcm	2	H. 555, H. 602
D MGw	1	H. 67
B Bc	1	H. 464
A Wn	1	H. 698
Private collection	1	H. 598
Autographs Hanley wasn't able to track	4	H. 346, H. 492, H. 506, H. 761
Total	61	

<sup>22</sup> Strohm: 'Scarlattiana at Yale', 135.

<sup>23</sup> Rostirolla, Giancarlo: 'Catalogo generale delle opere di Alessandro Scarlatti', in Pagano, Roberto and Lino Bianchi. *Alessandro Scarlatti*. Turin: Editioni RAI Radiotelevisione Italiana, 1972: 317-593.

<sup>24</sup> Hanley: *Alessandro Scarlatti*, 20.

## *2.5 Description of the Manuscript*

The Cantata Diary is now held in a box, in Beinecke Rare Book and Manuscript Library, Yale University. The original gatherings of the manuscript has been preserved, therefore the collation is possible. It seems though that the manuscript has not escaped exposure to liquid (water?) as one can see clearly the marks of liquid which has affected mostly the outer and less the inner folios.

The Osborn Collection manuscripts have, in total, 120 oblong folios and there is no cover.<sup>25</sup> There is a pencil pagination numbering the 120 folios as 1-63 and 63bis-119. Folios no 9 and 19 are missing. Between folios 63 and 64 there is an extra folio numbered, '63 bis', in a later hand. There is a discontinuation in music between folios 109 and 110, and a note at the left top side of folio 110 that says 'si manca una carta' (one card missing). It is suggested that on the missing folio is the beginning of a new cantata. The fact that there is no discontinuation on the numbering of the cantatas suggests that page numbers were put after the missing folio in question was abstracted.

At the top left of the first page there is the Latin number II, implying a second volume of a collection of cantatas.<sup>26</sup> The cantatas are numbered with a mixture of Arabic and Latin numbers (see table 2, column 1) from 1 to 36. In the current thesis,

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<sup>25</sup> As a result one note and two words on the first page of the collection are illegible.

<sup>26</sup> In the same library there is the first volume of the series, which contains 14 cantata copies by Scarlatti. Alessandro Scarlatti: *Cant. e Duet Scar. Tomo VIII*. James Marshall and Marie-Louise Osborn Collection, Beinecke Rare Book and Manuscript Library, Yale University [ca. 1710].

the latter numbering with the Latin numbers -and not Hanley's catalogue numbering- is used for the description of the cantatas.

Each cantata starts at the beginning of a new folio. On the top left Scarlatti wrote the cantata number, the date and occasionally the place or the conjuncture or the attribution. Occasionally he wrote his name on the top right. At the beginning of every cantata Scarlatti wrote on the left side of the staff, before the clef and time signature the first letter of the cantata text with bigger but not very elaborated handwriting. This is a very common reason why occasionally the first word of a cantata could be misunderstood, as it happens with the cantata 'È la speme un desio tormentoso' which has been misinterpreted as 'La speme un desio tormentoso' at the introductory notes of the microfilm.<sup>27</sup> Table 3 shows the cantatas contained in the Osborne 2 collection. The cantatas that are not complete autographs are noted in italics.

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<sup>27</sup> In the introductory comments in the microfilm of this collection the incipits of the cantatas are written and also that 28 of these cantatas 'are in the composer's hand and are signed and dated by him'. See also Boito, Diane. 'Manuscript music in the James Marshall and Marie-Louise Osborn Collection'. *Notes*, 27/2, 1970: 242.



Table 3: Cantatas in Osborn Music MS 2

Cantata No	Incipit (Title)	Date / notes	Hanley Catalogue No
1	Dalla nativa sfera	5 Ottobre 1704 <sup>28</sup>	H. 175
2	Và pur lungi da me	8 Ottobre 1704	H. 755
3	Fileno, ove t'en vai?	11 Ottobre 1704	H. 265
4	È la speme un desio tromentoso	16 Ottobre 1704	H. 227
5	Quel piacer che nell' amarti	26 Ottobre 1704 In Albano	H. 607
6 <sup>29</sup>	<i>Al seren di sì bel</i>	<i>26 Ottobre 1704</i> <i>In Ardea</i>	<i>H. 27</i>
7	Perdono Amor, Perdono	29 Ottobre 1704 In Albano	H. 554
8	Il mio sol non è più meco	31 Ottobre 1704 In Albano	H. 315
9	Sovra questi fecondi ameni colli	3 Novembre 1704 In Albano	H. 682
10	Bei prati, Verdi colli	5 Novembre 1704 In A[l]bano	H. 73
11	<i>Quando l'umide ninfe</i>	<i>8 Novembre 1704</i> <i>In Albano</i>	<i>H. 591</i>
12	<i>Non è facile ad un core</i>	<i>4 Dicembre 1704</i>	<i>H. 470</i>
13	<i>Sul margine fiorito</i>	<i>4 Dicembre 1704</i>	<i>H. 708</i>
14	Lungi dalla cagion	20 Dicembre 1704 Buone feste al Sig.re Andrea Adami	H. 407
15	O sol degl' occhi miei	31 Dicembre 1704 Buon principio d'anno al S. Andrea Adami	H. 498
16	Da bel volto d'Irene	4 Gennaio la prima del [1705] Per Pasqua epifanie al S. Andrea Adami	H. 165
17	Quando mai troverò	7 Gennaio 1705	H. 593
18	Dormono l'aure estive	10 Gennaio 1705	H. 206
19	Qui dove aure ed augelli	15 Gennaio 1705	H. 619
20	Quale al gelo s'adugge	25 Gennaio 1705	H. 582
21	Questa vermiglia rosa	30 Gennaio 1705	H. 613
22	Quella, che chiudo in sen fiamma amorosa	25 Febbraio 1705	H. 609

<sup>28</sup> The dates of the months September, October, November and December are written in the original as *7bre*, *8bre*, *9bre* and *Xbre*.

<sup>29</sup> The cantatas that are not complete autographs are noted in italics.

23	Allor ch'il dio delo	26 Febbraio 1705 Buona Quaresima al S. Andrea Adami	H. 31
24	Il fulgido splendor d'un ciglio	14 Marzo 1705	H. 313
25	Solitudini amene	15 Aprile 1705	H. 664
26	Filli adorata e cara	23 Aprile 1705	H. 272
27	Venne ad Amor desio	29 Aprile 1705	H. 765
28	<i>Su bel seggio di fiori</i>	21 Maggio 1705 <i>Presto Ritorno con felice viaggio del ge Andrea Adami</i>	H. 695
29	Clori, bell' idol mio	Primo Luglio 1705 Benvenuto il Sig.r Andrea Adami	H. 125
30	<i>Irene, idolo mio</i>	12 Luglio 1705	H. 348
31	<i>Al fin m'ucciderete</i>	20 Luglio 1705	H. 21
32	Perfida Filli ingrata	27 Luglio 1705	H. 555
33	Peno; e del mio penar	28 Agosto 1705	H. 531
[33a]	... ver per un diletto	-	H. 766
34	Alle Troiane antenne (Didone Abbandonata)	18 Settembre 1705	H. 30
35	Quel Fileno infelice	24 Settembre 1705 Il Baroccio al S. D. Andrea Adami	H. 605

Six cantatas (numbers 5, 7, 8, 9, 10 and 11) written between 26 October and 8 November have the superscript 'In Albano' (copy) and one the superscript 'In Ardea'. Albano is the name of a lake and of a town 25 km southeast of Rome. It was Ottoboni's place for escape during the summer and vacation every October. It seems that in 1704 Adami and Scarlatti were included in Ottoboni's company, and that they extended their stay until at least for the first 8 days of November. The name Ardea<sup>30</sup> is written on a copied cantata and Strohm suggests that this cantata was written to welcome an important lady of the company.<sup>31</sup> Seven cantatas address the name Andrea Adami with a small message to him: Cantata 14: Buone feste al Sig.re

<sup>30</sup> A town about 40 km southwest from Rome and 20 km west of Albano, at the west coast.

<sup>31</sup> Strohm: 'Scarlattiana at Yale', 136-7.

Andrea Adami (happy holidays to Mr A. A.); Cantata 15: Buon principio d'anno (happy new year) al S. Andrea Adami; Cantata 16: Per Pasqua epifanie (for Easter Epiphany)<sup>32</sup> al S. Andrea Adami; Cantata 23: Buona Quaresima (happy Lent) al S. Andrea Adami; Cantata 28: Presto Ritorno con felice viaggio (back soon with a happy journey to gentleman) del ge Andrea Adami; Cantata 29: Benvenuto il ge (welcome to gentleman) Andrea Adami and finally Cantata 35: Il Baroccio al S. D. Andrea Adami.

Cantata 30 (copy) is the only one in this collection with an engraving of the first letter at the beginning. Cantata 33a (autograph) misses the beginning.

Compared to the collation of the other autographs, Cantata 33a probably misses one folio, apparently before the pencil pagination and probably before the numerical order of the cantatas was added. At folio 11v a whole piece of paper has been attached to substitute or correct the whole last system. Nowadays the paper is detached and now both versions of the end of the cantata are visible (see Critical Commentary). At folio 57v the first system is occupied by a four-part harmonic sequence, which probably was an exercise, a demonstration or a musical sketch.

Table 4 below provides a detailed physical description of the Cantata Diary. The collation has used the letters A-Z continuing to Aa-Zz without I, U or W.<sup>33</sup>

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<sup>32</sup> Epiphany was the day when the priest announced the date of the coming Easter, a tradition dating from a time when calendars were not readily available.

<sup>33</sup> For the description of the collation and the rastra of the Cantata Diary the following book has been used as a guideline: Ashbee, Andrew, Thompson, Robert and Jonathan Wainwright (ed.): *The Viola da Gamba Society index of manuscripts containing consort music*. Aldershot: Ashgate, 2008.

Table 4: Collation, watermarks and rastrology of the manuscript

Cantata No	Folios <sup>34</sup>	Collation	Folios – Watermarks	Comments	Rastrology
1	1r-4v	A4	f.3 BF1	Two bifolios	RS1
II [2]	5r-8r	B6	f.6 BF1 f.8 TF1 f.9 TF1	Three bifolios, B5 missing, B6 empty staves	RS1
III [3]	10r-11v	C2	f.10 BF1	One bifolio	RS1
4	12r-15v	D2	f.14 BF1 f.15 TF1	Two bifolios	RS1
5	16r-18r	E4	f.18 TF1 f.19 BF1	Two bifolios, f. 19 empty staves	RS2
6	20r-23r	F4	f.22 TF1 f.23 BF1	<i>Two bifolios</i>	-
7	24r-26v	G4	f.26 BF1(?)	Two bifolios, G4 missing	RS2
8	27r-28v	H1-2	Watermark at both folios: Animal	Two folios stitched carefully together, smaller dimensions, visible stains from liquid existing on all the manuscript, shows it was already bound before the stains	RS3
9	29r-30v	J2	f.30 BF1	One bifolio	RS2
10	31r-32v	K2	f.32 TF1	One bifolio	RS2
11	33r-39r	L6+1	f.33 TF1 f.34 TF1 f.35 BF1 f.39 BF1	<i>Three bifolios and one detached folio in the end</i>	-
12	40r-43v	M4	f.40 BF1 f.42 BF1	<i>Two bifolios</i>	-
13	44r-49v	N6	f.47 BF1 f.48 BF1 f.49 TF1	<i>Three bifolios</i>	-
14	50r-51v	--	f.51 TF1	Two detached folios	RS2
15	52r-54v	O4	f.52 TF1 f.53 BF1	Two bifolios, O4 missing	RS2
16	55r-57r	P4	f.57 TF1 f.58 BF1	Two bifolios	RS1
17	59r-62r	Q4	f.61 BF1 f.62 TF1	Two bifolios	RS1

<sup>34</sup> Empty folios are not included in this table.

18	63r–63bis– 64r	R4	f.64 TF1	Two bifolios, last folio cut	RS2
19	65r–66v	S2	f.65 TF1	One bifolio	RS2
20	67r–68v	T2	f.67 TF1	One bifolio	RS2
21	69r–70v	V2	f.69 TF1	One bifolio	RS2
22	71r–73v	X4	f.73 BF1	Two bifolios, last folio cut	RS1
23	74r–77r	Y4	f.76 TF1 f.77 TF1	Two bifolios, last folio has only empty staves	RS4
24	78r–80v	Z4	f.78 BF1 f.79 TF1	Two bifolios, last folio cut	RS2
25	81r–82v	Aa2	f.82 BF1	One bifolio	RS2
26	83r–84v	Bb2	f.83 BF1	One bifolio	RS2
27	85r–86v	Cc2	f.86 TF1	One bifolio	RS2
28	87r–92r	Dd6	f.89 BF1 f.90 TF1 f.92 TF1	Three bifolios	-
29	93r–94v	Ee2	f.94 TF2	One bifolio	RS2
30	95r–99v	Ff6	f.95 BF1 f.96 TF1 f.97 BF1	three bifolios, last folio cut	-
XXXI [31]	100r–105v	Gg6	f.100 BF1 f.101 TF1 f.102 BF1	Three bifolios	-
XXXII [32]	106r–107v	--	f.106 TF2	Two detached folios	RS1
XXXIII [33]	108r–109	Hh2	f.109 BF(?)	One bifolio	RS2
[33a]	110–111v	Jj2	f.110 TF2	Possibly Jj4 with Jj1 and Jj4 missing. Watermark same as in f. 94 but without the arrow	RS2
34	112r–115v	Kk4	f.113 TF1 f.114 BF1 f.115 (?)	Two bifolios very carefully attached. Collation still has strings connected to the previous collation	RS1
35	116r–119r	--	f.116 TF1 f.117 BF1	Four detached folios	RS1

Table 5 shows the abbreviations for watermarks<sup>35</sup> and rastrolgy<sup>36</sup> that appear in the manuscripts.<sup>37</sup>

<sup>35</sup> Watermarks are ‘the traces left in papers by the use of designs in the moulds or belts (‘wires’) used for its manufacture’. Boorman, Stanley: ‘Watermarks’, in *Grove Music Online*. <www.oxfordmusiconline.com>.

**Table 5: Abbreviation of watermarks and rastrology**

<b>Watermarks</b>	
TF1	Top half side of Fleur-de-lis 1
BF1	Bottom half side of Fleur-de-lis 1
TF2	Top half side of Fleur-de-lis 2
<b>Rastrology</b>	
RS1	10 staves pp in 2 blocks of 5, span: 81, in 10 autograph cantatas
RS2	12 staves pp in 2 blocks of 6, span: 86, in 18 autograph cantatas
RS3	10 staves pp in 2 blocks of 5, span: 88, in 1 autograph cantata
RS4	8 staves pp in 2 blocks of 4, span: 73, in 1 autograph cantatas

In their overwhelming majority (in 31 cantatas out of 36) the folios have the same watermark, a Fleur-de-lis in two concentric circles (F1), which suggests that the paper of the collection comes from the same source. Three cantatas, Cantatas 29, 32 and 33a have a Fleur-de-lis in two concentric circles (F2), clearly different to F1. In both cases, the Fleur-de-lis in two concentric circles suggests paper of Roman origin. One cantata, Cantata 8, has a watermark of an animal in a single circle.<sup>38</sup> The animal in a single circle could indicate neapolitan paper.<sup>39</sup> This cantata was not on a bifolio, but in two different folios very carefully stitched together. It is the only cantata that has paper in smaller dimensions to the rest manuscript. For Cantata 8, Strohm suggests that it was probably sent with a letter, as the paper has signs of folding.<sup>40</sup> In the remaining cantata, Cantata 33 the watermark seems to be the bottom side of a Fleur-de-lis in two concentric circles but it is not clear whether it is F1 or F2 or a

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<sup>36</sup> Rastrology is 'the study of the patterns of use of rastra, [which are] multi-nibbed pens especially designed to rule staves in manuscript music'. Boorman, Stanley: 'Rastrology', in *Grove Music Online*, <[www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)>.

<sup>37</sup> More details on rastra can be found in the appendix.

<sup>38</sup> This has not been identified by Strohm, although he aptly spots the different quality of the paper. Strohm: 'Scarlattiana at Yale', 134.

<sup>39</sup> Halton, Rosalind: 'Alessandro Scarlatti and the Roman copies of his Neapolitan compositions: a source study of *Venere, Adone et Amore* (1696)', in Stoessel, Jacob (ed.): *Identity and locality in early European music, 1028-1740*. Surrey: Ashgate, 2009: 176.

<sup>40</sup> Strohm: 'Scarlattiana at Yale', 134.

completely different watermark. In Table 4 one can also see that the rastra are not connected to certain watermarks: at both Fleur-de-lis watermarks in this collection we see both prevailing rastra i.e. Fleur-de-lis 1 has both RS1 and RS2 and Fleur-de-lis 2 the same.

It is noticeable that the copies take much more space compared to Scarlatti's autographs. It seems that Scarlatti was conscientious on the paper he spent for his musical writings. However, the notes are very clear and comprehensive.

## ***2.6 Poetic and musical structure***

The authors of the texts in this collection are not known, with the exception of Cantata 15, 'O sol degli occhi miei', which is written by Antonio Ottoboni,<sup>41</sup> father of Cardinal Pietro Ottoboni. This concurs with the assumption that the texts of the cantatas performed in gatherings of the Academies were often written by members of the Academies, both amateur and professional poets, such as Zappi.<sup>42</sup> There are suggestions that Scarlatti set his own texts to music, but no clear evidence exists today to confirm this. Although writing poems was not a common practice for the composers of the time, who were normally considered part of the household,<sup>43</sup>

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<sup>41</sup> Copy of this cantata is included in British Library, London, Add. 34056, a manuscript collection of cantatas containing A. Ottoboni's texts set to music by several composers.

<sup>42</sup> The occasion where Scarlatti and Zappi composed a cantata 'live' during one of the academies is described in Crescimbeni, Giovanni M.: *L' Arcadia*. 1711: Libro 7, Prosa 5: and has been discussed very often in modern bibliography.

<sup>43</sup> In general, composers are 'unlikely to have had any say in the matter' meaning the choice of the poetry they were setting. Talbot, Michael and Colin Timms: 'Music and the poetry of Antonio Ottoboni (1646-1720)', in Pirrotta, N. and A. Zino (ed.): *Händel e gli Scarlatti a Roma*. Florence: Olschki, 1987: 393.

Scarlatti was not a simple musician; he was also considered to be a poet and was admitted in the Arcadia with this quality as well.<sup>44</sup>

Arcadians opposed Marinism, the dominating poetic style of the seventeenth century and introduced new ideas and views, all structured on the grounds of the concept of Arcadia. Giovanni Mario Crescimbeni, the first secretary of the Arcadian Academy, made a very important step towards the establishment of the new literal ideas by publishing collections of poems reflecting this new trend.<sup>45</sup>

In the Cantatas of the Cantata Diary the poetic structure played a very important role in the establishment of the musical structure. Here, music goes hand in hand with poetry and the composer works closely with the poet, as Dubowy suggests in his article, translating the phrase 'al tavolino medesimo' as 'at the same desk'.<sup>46</sup> I would suggest a slightly different and even more fascinating image, the poet and the composer making music on the same table-shaped spinet.<sup>47</sup>

### **2.6.1 Poetic structure – use of text**

The cantata texts of this collection are divided into two main categories: in open and in closed forms. Open forms are usually set as recitatives; they correspond

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<sup>44</sup> Dubowy: 'Al tavolino medesimo', 128.

<sup>45</sup> Giovanni Mario Crescimbeni (1663-1728) was one of the founders of the Arcadian Academy, its secretary for thirty-eight years and an avid supporter of its subjectives on the restoration of contemporary poetry.

<sup>46</sup> Dubowy: 'Al tavolino medesimo', 130.

<sup>47</sup> Barbieri, describing spinets of the beginning of the eighteenth century in Roman households, such as Ruspoli's, quotes: 'All these spinets could be made in "inner-outer" or "false inner-outer" fashion, with or without legs—in which case they were also called "da tavolino"'. Barbieri, Patrizio: 'Harpsichords and spinets in late Baroque Rome', *Early Music*, 37/4, 2012: 61.



to *versi sciolti*, and consist mainly of *settenari* and *endecasillabi* (seven- and eleven-syllabus phrases). Closed forms are usually set as arias, they correspond to *versi lirici* and they are generally written in a single poetic metre, with several lines of poetry and a regular rhyme scheme.<sup>48</sup> In the autograph cantatas of the Cantata Diary *versi lirici* with six, eight or ten syllables are the most common.

Another classification of verses in the Italian poetry takes place between *versi piani*, *versi tronchi* and *versi sdrucchioli*. *Versi piani* refers to verses where the accent is on the penultimate syllable (feminine ending). This is most the commonly met verse in Italian language and the verse on which the counting of syllables is based. *Versi tronchi* refers to verses where the accent is on the ultimate syllable. In *versi sdrucchioli*, the accent is on the antepenultimate syllable.<sup>49</sup> Thus, a *settenario piano* has seven syllables, a *settenario tronco* has six syllables and a *settenario sdrucchiolo* eight. In all three cases the sixth syllable of the verse is the accented syllable.<sup>50</sup> In order to understand Italian cantatas, two more - Greek - terms are essential: the terms *synaeresis* (sineresi), which is the coalescence of two or more adjacent vowels within the same word and *synaloepha* (sinalefe), which is the coalescence of two or more adjacent vowels belonging to different words.<sup>51</sup> From the poet's point of view, the recitative was the most important component of the cantata because it was the

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<sup>48</sup> Gossett, Phillip: *Divas and scholars: performing Italian opera*. Chicago: The University of Chicago Press, 2006: 618.

<sup>49</sup> In the autograph arias of the Cantata Diary there are no *versi sdrucchioli*.

<sup>50</sup> Gossett: *Divas and scholars*, 43; Talbot, *The chamber cantatas of Antonio Vivaldi*, 35.

<sup>51</sup> Talbot: *The chamber cantatas of Antonio Vivaldi*, 205.

vehicle for description and narration, in different metres – seven-syllable (*settenario*) and eleven-syllable (*endecasillabo*) lines'.<sup>52</sup>

In the second recitative from Cantata 18 different kinds of verses are distributed (see Table 6 – bold italics indicate the accented ending syllables, underlined syllables indicate sineresi or sinalefe):

**Table 6: Syllable distribution in Cantata 18**

Filli del mio penar cagion fatale, ascoltami crudel, dimmi perche del mio Amor, di mia fè, pietà non senti, e disprezzarmi hai vanto? Dì tiranna spietata	
<b>Oral delivery:</b>	
Fil-li del <u>mio</u> pe-nar ca-gion fa- <b>ta</b> -le,	<i>endecasillabo piano</i>
a-scol-ta-mi cru- <b>del</b> ,	<i>settenario troncho</i>
dim-mi per-chè del <u>mio</u> <u>A</u> -mor, di mia <b>fè</b> ,	<i>endecasillabo troncho</i>
pie-tà non sen- <u>ti</u> , <u>e</u> di-sprez-zar- <u>mi</u> <u>hai</u> van-to?	<i>endecasillabo piano</i>
Dì ti-ran-na spie- <b>ta</b> -ta	<i>settenario piano</i>

In the first aria from Cantata 5 there is a combination of eight-syllable and seven-syllable verses, both *ottonarii* in Italian verse (see Table 7 – again, bold italics indicate the accented ending syllables, underlined syllables indicate sineresi or sinalefe).

<sup>52</sup> Talbot: *The chamber cantatas of Antonio Vivaldi*, 30 (a more detailed and comprehensive description of the poetry takes place later in this book, in pages 33-37).

**Table 7: Syllable distribution in Cantata 5**

Quel piacer che nell' amarti Clori bella Amor mi dà Lo contrasta gelosia alla fida anima mia che per lei goder non sà.	
Oral delivery:	
Quel pia-cer che nell' a- <i>mar</i> -ti	<i>ottonario piano</i>
Clo-ri bel- <u>la</u> <u>A</u> -mor mi <i>dà</i>	<i>ottonario tronco</i>
Lo con-tra-sta ge-lo- <i>si</i> -a	<i>ottonario piano</i>
al-la fi- <u>da</u> a-ni-ma <i>mi</i> -a	<i>ottonario piano</i>
che per <u>lei</u> go-der non <i>sà</i> .	<i>ottonario tronco</i>

The thematology of the cantatas is quite consistent: of the 28 cantatas, all but two, talk about love: unrequited love; distant love; love and jealousy; declarations of faith in love. From the two cantatas not dealing directly with love, Cantata 21, 'Questa vermiglia rosa' (This vermilion rose) is an advice given by a rose to Lydia to enjoy her youth before time puts his marks on her and Cantata 19, 'Qui, dove aure, ed augelli' (here, where airs and birds) the protagonist implores Sleep to take him to his kingdom. Cantata 34, 'Alle Troiane antenne' (All the Trojan ships - title: 'Didonne abbandonata' - Abandoned Dido) is inspired by the popular subject of the story of Dido and Aeneas, and is the only historical cantata amongst the 28 autographs. Cantata 27 is a comment on the comparison between personified love as desire and true love and finally there is a letter cantata, Cantata 35, 'Quel Fileno infelice' (That unhappy Fileno). This cantata has the form of a letter that Fileno wrote to his beloved. The majority of the cantatas have either a pessimistic or a neutral ending, the protagonist having declared their pain. Only a small number of cantatas end with a sense of optimism, such as Cantatas 10, 16 and 29.

## 2.6.2 Rhetorical characteristics

A highly typical structure of baroque literature as described in Hill's *Baroque Poetry* combined rhetorical characteristics such as metaphor, various forms of repetition, particularly anaphora, enumeration and syntactic parallelism and also imagistic wealth.<sup>53</sup> All these attributes of baroque poetry are met in the autograph cantatas of the Cantata Diary.

Metaphor: Metaphor is the rhetorical figure of speech that achieves its effects via association, comparison or resemblance. It is the most commonly met rhetorical figure in the cantata texts. Through metaphors love is compared to a burning fire that is in the heart such as in the third Recitative of Cantata 2 (hence cited as Cantata 2/R3, the letter A used for 'Aria' respectively) 'per Clori arde il mio core' (for Clori my heart burns); Cantata 7/R2 's'accese di bella fiamma in petto' (a beautiful fire ignited my chest); Cantata 16/R1 's'accese in me fiamma si bella' (lights in me a beautiful fire) and Cantata 22/A2 'il foco del mio cor' (the fire of my heart). This fire occasionally freezes, either because of distance, as in Cantata 4/R2 where the protagonist's fire slowly turns into ashes 'farsi di gelo il sen, tenere il foco' (my bosom is freezing, the fire is turning into ashes) or because of jealousy, as in Cantata 23/R2 where the protagonist's heart is poisoned and frozen by jealousy 'sento gelarmi in sen ogni favilla' (I feel every flame freezing over in my heart). Eyes are almost always compared to rays of sun and light, like in Cantata 4/R1 'se il sol degl'occhi tuoi splende lontano' (if the sun of your eyes shines far away); Cantata 15/A1 where the word 'rai' (rays) is used instead of the word 'eyes' 'non tributa ad altri rai

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<sup>53</sup> Hill, John P. *Baroque poetry*. London: Dent, 1975: 112-115.

la costanza ed il candor' (has not paid constancy and honesty to other eyes); Cantata 16/R1 where these rays go through the eyes straight to the heart and burn it ('per gl' occhi al core vi scese un raggio e vi divenne ardore') and Cantata 24/R2 'troppo sono possenti i rai di Fille' (Filli's eyes are too strong). Eyes are also compared to stars, as in Cantata 5/A2 'Vi chiamo mie stelle, pupille belle' (I call you my stars, beautiful eyes) and Cantata 18/A1 'Luci belle, del mio cor tiranne stelle' (beautiful eyes, tyrannical stars of my heart) or thunders as in Cantata 5/R1 'Se miro gli occhi tuoi vibrare a me le amabile saette' (if I see your eyes vibrate to me their sweet arrows). The beloved is compared to the sun that gives light and life Cantata 10/R2 'il nostro sol torno' (our sun return) and Cantata 22/R2 'al mio bel sol vicino' (close to my beautiful sun) and when he is away everything is dark and lifeless as in Cantata 8 'Il mio sol non è più meco' (my sun is no longer with me) which is entirely based on this metaphor. Comparison of the temporary beauty of a rose to youth that vanishes rapidly is the prevailing idea in Cantata 21. The river is used metaphorically to imply the extent of feelings or situation in terms of quantity, as in Cantata 5/R1 'rio martoro' (river of martyrs); Cantata 9/R2 'rio destino' (river of destiny) and Cantata 24/R1 'rio dolore' (river of pain).

Repetition: The rhetorical device of repetition is also used very often by the poet, such as in Cantata 9/R1 'ogn' aura, ogn' augello e ogni fronda' (every breeze, every bird and every branch) and Cantata 16/R1 'ben cento volte e cento' (for hundreds and hundreds of times). In Cantata 7/R1 the poet builds gradual tension by repetition of the word *si* 'si diè nome d'infido, si tratti di mendace, si disse ingrato, e si chiamò tiranno' ([the heart] took treacherous name, dressed in falseness, described itself as ungrateful and called itself a tyrant). Repetition normally used by

the composer, as an essential characteristic of the arias, but also in recitatives, when he wants to underline the importance of a word or a meaning.

Enumeration: Enumeration, a rhetorical device where detailing parts, effects or images are often used to achieve tension. Cantata 10/R1 uses enumeration where the poet asks the beautiful meadows, green hills, clear waters, happy shadows ('bei prati, verdi colli, chiare linfe, ombre liete') to tell him when the day will come to see his beloved. Also, in Cantata 19/R1 the protagonist takes an invitation to sleep by breezes and birds, flowers, herbs and streams ('aure ed augelli, fiori, erbette e ruscelli'), an enumeration of elements which at the same time creates an imagery of nature. In Cantata 20/R2 there is one more tense enumeration of adjectives describing Filli as unfaithful, tyrant and inconsistent ('infedele, tiranna ed incostante') convincingly set to music by Scarlatti.

Syntactic parallelism: Syntactic parallelism or/as antithesis: examples of antithesis can be found in Cantata 5/R1, where the protagonist dies and is reborn ('moro e rinasco') in his gentle passion, in a poetic description of the dawn in Cantata 9/R1 'al tramontar delle notturne faci' (at the 'sunset' of the night) and a depictive description of the protagonist's difficulty to express verbally his feelings in cantata 22/R1 'nel petto il foco e nella lingua il ghiaccio' (this flame in my chest and ice in my tongue), where we see antithesis of hot and cold.

Oxymoron: The rhetoric scheme of oxymoron, a paradox normally reduced to two words, used in many of the cantatas, as for example in the beginning of the first aria of Cantata 2/A1 where the protagonist sings 'fortunati, miei martiri' (lucky, my pains) or in cantata 5/R1 'soave amore' (gentle passion) and in Cantata 15/R1 'gloria del mio penar' (glory of my pain).

Imagery: The use of imagery in the cantatas mirrors Hill's<sup>54</sup> classification in most aspects. In the overwhelming majority of the cantatas, nature and elements of nature are depicted with poetic descriptions, loyal to the aesthetics of the Arcadian ideal; most of the time these are used in the introduction of the cantatas to set the scenery. There is a tendency to use detailed descriptions over the general, as it happens at the detailed poetic descriptions of dawn and dusk in the first recitatives of Cantatas 9/R1 and 23/R1 respectively, description of images of nature in the second recitative of Cantata 10/R1 and night scenery at the beginning of Cantata 18/R1.<sup>55</sup>

Military images occur very often with the reference to Arciero (archer) Love, such as the 'cieco Arciero' (blind archer, Cupid) in Cantata 19/R2, 'il faretrato Arciero' (the quiver-carrying archer) in Cantata 29/R2 and 'l'arciero Amore' (the archer Love) in Cantata 33/A2. Another military image occurs with the character who wants to be in chains ('catene') and in bitter slavery ('servitude amara') because of love in Cantata 2/R1. A military image is met in the second aria of Cantata 7 where the protagonist states that the thought of betrayal by his beloved wakes a harsh fight ('cruda guerra') into his heart. The demanding vocal line illustrates this harshness.

The concept of multiple sense imagery is met often in this collection. All senses are employed in order to enliven images. In Cantata 9/R1 we can conceive the images and the sounds of waking nature at dawn. Throughout Cantata 10 the author illustrates green hills, clear waters, quiet shadows, singing birds clapping their wings, perfumed flowers, engaging almost all senses in a single cantata. Analogous

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<sup>54</sup> Hill: *Baroque poetry*, 115.

<sup>55</sup> A full, literal translation of the cantata texts can be found in the second volume of the current thesis.

images can be found at the beginning of Cantata 18, where night scenery is described: 'Dormono l'aure estive frai silentii notturni; agl'arboscelli zeffiro lusinghier non scuote i rami e in calma negghitosa fatto immobil cristallo il mar riposa' (The summer breezes are sleeping in the silences of the night; alluring zephyr does not shake the saplings' branches and in calm laziness, like a still crystal, the sea rests).

A rich palette of colours is encountered in the cantatas, like for example the green hills and the fields dressed in flowers in Cantatas 8/A2 and 10/R2 and the vermilion rose of Cantata 21/R1.

Personification: The mythological personified character appearing more often is the god of Love, who takes different disguises and qualities, and is described mostly as an archer, sometimes blind 'cieco Arciero' in Cantata 19/R2. The god of Delos 'il dio di Delo' Apollo, the god of sun and light, appears in Cantata 23/R1 driving his flaming chariot. Other deities also appear in the cantata texts, including Genio in Cantata 1/R2, Alba (dawn), carrier of the burning star, Amore in Cantata 9/R1-A2; Nume in Cantata 15/R3; Aletto and furia d'Amore in Cantata 17/A3. Personified Amore gives his advice in Cantata 27; Nume is 'infido' in Cantata 34.

Protagonists' names in these cantatas are mostly female, such as Filli, Clori, Irene, Lydia, Climene, and Dido. There is no wide range of male names; we encounter only Fileno and Aeneas.



### 2.6.3 Musical structure

Classification of structure as 'open' and 'closed' (see section 2.6.1) characterises the tonal structure in the recitatives and the arias met in the Cantata Diary. Open is the structure where the introductory key is not the same to the one that the piece finishes; this happens normally in recitatives (R); closed is the structure where the same key occurs at the beginning and in the conclusion of the piece; this happens in the arias (A).<sup>56</sup>

Sixteen cantatas have the basic structure RARA; five of these incorporate ariosos. Eight cantatas have an added RA pair and they are thus RARARA. Three cantatas begin with an Aria and all three have different combinations of Arias and Recitatives (ARA, ARARA, AARARA). Finally, in the middle of Cantata 27 Scarlatti has put, what he terms an 'Aria-Minuet' (see Table 8). This is a short *Allegro 2/2* aria, in two sections which repeat.

Ariosos appear as part of the recitatives. Usually they are placed in the end of the recitatives, functioning as a connection between recitatives and arias. Arioso is treated differently only in Cantata 2, which is a refrain cantata. There the arioso appears at the beginning of the cantata and is repeated in the end. Ariosos are indicated with a tempo marking, most often *a tempo* (Cantatas 18, 19, 22, 23 and 27) or *adagio* (Cantatas 5, 19, 20 and 34). Scarlatti never used the word arioso in his autographs of this collection. Cantata 22/R2 is the only case where the arioso in

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<sup>56</sup> Talbot, Michael: 'Patterns and strategies of modulation in cantata recitatives', in Talbot, Michael (ed.): *Aspects of the secular cantata in late baroque Italy*. Ashgate, Farnham: 2009: 256-257.

indicated not only by the *a tempo* indication but also with a change of key signature to 3/4.

Cavatas often occurred at the end of recitatives and they were very similar to the ariosos. Talbot describes cavata as ‘an extended section, usually in imitative style, based on a line or hemistich of recitative verse’.<sup>57</sup> In the cantatas of Scarlatti’s Cantata Diary, I have regarded the passages that have similar characteristics to the ariosos, but do not have any tempo marking as happens with ariosos as cavatas.

Sometimes the same arioso characteristics appear for a while in the middle of the recitative, when Scarlatti wanted to stress an important phrase, without putting a word indication for the tempo. These arioso-like breaks do not last long and soon return to recitative form.

**Table 8: Structure of the Cantatas**

(where R=Recitative, A=Aria, a=arioso, ar=arioso refrain, M=Menuet)

Can.	Structure	Cant.	Structure	Cant.	structure	Cant.	structure
1	RARARA	2	arRARARar	3	RARA	4	AARARA
5	ARaARA	7	RARARA	8	ARA	9	RARA
10	RARA	14	RARA	15	RARARA	16	RARA
17	RARARA	18	RaARaA	19	RaARaA	20	RARA
21	RARA	22	RaARaA	23	RARaA	24	RARA
25	aRARA	26	RARA	27	RARMRaA	29	RARARA
32	RARA	33	RARA	34	RARaARA	35	RARARA

*Da capo* form is the established form for all the arias of the 28 autograph cantatas. Almost half of the RARA cantatas have a common-time (4/4) first aria and a

<sup>57</sup> Timms, Colin: ‘Cavata’, in *Grove Music Online*, <www.oxfordmusiconline.com>. See also: Talbot, Michael: *The Vivaldi Compendium*. Woodbridge: Boydell, 2011: 39.

divided common time (2/2) second aria. *Siciliana* arias, a Neapolitan form that characterises Scarlatti's compositions, are met in this collection very often (there are sixteen *siciliana* arias in 12/8). Half of them have the time indication 'Allegro' and the rest have slower tempos such as 'Andante giusto' and 'Andante lento'.

Scarlatti's recitatives are almost always set with no sharps or flats in the key signature, due to the extended modalities. However, there are two cases where he uses key signatures other than the normal: in Cantata 7/R1 there is a key signature with two sharps and throughout Cantata 8 there is a key signature with one flat.

One can notice that in this collection Scarlatti has, to a great degree, finalised the structure of the cantatas. This happened after 1704,<sup>58</sup> so we could assume that the cantatas that he wrote during this year, the ones in the Cantata Diary included, have had a salient contribution in helping Scarlatti refine his cantata-writing style. In addition, one needs to take into consideration that these cantatas served a specific purpose. They were written especially to be performed in gatherings of members of the Academies and the composer had to set a given poetic structure, often provided by a poet-member of the Academy, to music. The creative interaction between the poet and the composer is also believed to have endorsed the parallel advancement of poetry and music. Scarlatti himself in a letter to Ferdinando dei Medici describes music as 'Sorella di si bella Poesia' (sister of the beautiful Poetry), which he tried to dress in the best possible way.<sup>59</sup>

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<sup>58</sup> Pagano, Roberto, et al.: 'Scarlatti, Alessandro', in *Grove Music Online*, <[www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)>.

<sup>59</sup> Fabbri, Mario: *Alessandro Scarlatti e il Principe Ferdinando de' Medici*. Firenze: L.S. Olschki, 1961: 54.



This section began with information on the editions of Scarlatti's cantatas, which were later discussed extensively. A detailed description of the physical characteristics of the autograph was offered, which notes the fact Cantata 13 is not a full autograph, since it does not follow the writing style of the composer. This section also explored the importance of the text, which, at the time, evolved in parallel with the music. Moreover, it drew attention to the establishment of a particular musical structure in the form of the cantata by Scarlatti, which is believed to have developed over the period of the composition of the Cantata diary.

The last decade saw a renewed interest by modern editors in Scarlatti's cantatas, but the modern editions of cantatas do not yet offer the clarity that a performer, who is not specialized in the specific repertory, needs. Section three, therefore, explores the performance aspects of the collection with illustrations from recitatives, ariosos, arias, instrumentation, word painting and Scarlatti's use of dotting, with an intention to shed light on aspects of performance that will enable the singer and accompanist to get closer to what Scarlatti might have been intending to convey through the composition of the Cantata Diary.

### 3. Performance aspects

Section 2 provided an in-depth description of the poetic and musical structure and the use of words in the texts of the autograph cantatas. Section 3 discusses decisions related to the performance of the autograph cantatas. These decisions have been taken by the author of this study and were informed by meticulous study of the cantatas. The autograph cantatas of the Cantata Diary have also been edited by the author and this constitutes one of the contributions of the study in the field of musicology and performance practice.

#### 3.1 *Recitatives*

The Cantata is a musical form closely connected to the opera. However, Scarlatti's cantatas written for the Academies were more complex than his opera arias; he addressed them to a musically educated audience, who was able to appreciate more complicated music. Scarlatti's music from his oratorios and operas was easier to understand, having less complex harmonic and melodic elements and were therefore more appropriate for the wider public. This is more apparent in the recitatives. Whenever Scarlatti wrote demanding recitatives, they were not much appreciated, as Count Francesco Maria Zambecari mentioned in a letter.<sup>1</sup> Therefore composing music for cantatas may have well served his concerns to experiment with more demanding music. Buelow in his revised edition of Heinichen's thorough-bass

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<sup>1</sup> Dent, Edward: *Selected essays*. Cambridge, Cambridge University Press: 78.

treatise noted that 'Scarlatti's cantatas contained "more extravagant harmonies" than those by any other composer'.<sup>2</sup> The exchange of different musical settings for the cantata 'Andate o miei sospiri' (go, oh my sighs) with Gasparini in 1712 is famous. Describing his second setting of this cantata Scarlatti wrote that the cantata was in an inhuman style, but within the rules of chromatic writing; not for every professional ('in idea inumana, ma in regolato cromatico; non è per ogni professore').<sup>3</sup>

Scarlatti followed the convention common to many composers of his age, to use extended tonality in his recitatives. This extended tonality was especially used towards the end of the recitatives, with the purpose to make a strong statement already at the beginning of the arias.<sup>4</sup> In this way he set the scene and revealed the emotions of the protagonists.

Scarlatti chose two different types of cadences to end the recitatives in the cantata diary. He either used an authentic cadence where the voice and the basso continuo (BC) finish at the same time (Example 1: Cantata 10/78), or a truncated cadence where the BC finishes just one pulse after the voice and the dominant of the BC overlaps with the tonic of the voice (Example 2: Cantata 10/17). There are three exceptions; in the first recitative of Cantata 18 (Example 3: Cantata 18/31-33) and in all the recitatives of Cantatas 19 and 22, the recitative ends with short solo harpsichord endings.

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<sup>2</sup> Buelow, George: *Thorough-bass accompaniment according to Johann David Heinichen*. Lincoln: University of Nebraska Press: 288.

<sup>3</sup> Dent, Edward: *Alessandro Scarlatti: his life and works*. London: Edward Arnold Publishers, 1960: 140.

<sup>4</sup> Talbot, Michael: 'How recitatives end and arias begin in the solo cantatas of Antonio Vivaldi', *Journal of the Royal Musical Association*, 126, 2001: 169-92.

**Example 1: Cantata 10/78**

78

[il] mio bel sol tor-nò?

6

**Example 2: Cantata 10/17**

17

[co -] si, co - si ri-spon-de.

6 5 4 3

**Example 3: Cantata 18/31-33**

31

- to.

#2 #6 #7 # 4 #2 #6 # #7 # 6 #6 # #5 #

As the prevailing core of the cantatas is the Recitative-Aria pair, the Aria is normally expected to be performed straight after the recitative with a minimum gap in between, especially when the final cadence of the recitative is authentic. In order to differentiate the authentic from the truncated cadence the performer is advised to allow more time between the Recitative and the Aria. However, this gap should not be too long. For example, a question at the end of the second recitative of Cantata 1 is

answered at the beginning of the following aria with the word 'si' (yes) set for voice with no accompaniment of the BC initially (see Example 4: Cantata 10/77-83).

Scarlatti chose to set the end of the recitative with an authentic cadence, and therefore, during the performance there should be a minimum pause between the Recitative and the Aria.

**Example 4: Cantata 10/77-83**

At the closing of the recitatives Scarlatti uses a truncated ending almost 2/3 of the time where the ultimate syllable of the voice is played with the dominant chord of the key and the tonic is played a crotchet later. Truncated endings are also used in almost all recitatives to give a musical indication of a semicolon. This is another indication that Scarlatti did not want a big gap between recitatives and arias in terms of performance. Truncated cadences are used exclusively in the end of recitatives of cantatas 3, 7, 8, 9, 15, 24, 27, 32 and 34. All the other cantatas have an authentic cadence, an instrumental cadence, or a combination of all three kinds of cadences.

In relation to the recitatives, appoggiaturas have been used extensively throughout the performances, especially where the stress of the word indicates that



emphasis must be given on the penultimate syllable and the respective note of *versi piani*.

The accompaniments of the recitatives in the Cantata Diary are essential, playing a crucial harmonic role; often having a more significant role than in other composers, such as JS Bach, who put emphasis on the vocal line. In Scarlatti, the melodies are better understood through the harmonies of the recitatives and not on their own. It seems that in Scarlatti's cantata diary, the harmonic rhythm, i.e. the rate of chord change, and the choice of chord progressions and/or modulation have been the principal vehicle for expression. This is also supported by Talbot who added that in the late Baroque, slow harmonic rhythm, total stability and predictability of chord progression were employed to suggest 'placidity or serenity, whilst fast harmonic rhythm, tonal instability and outré chord progressions convey[ed], in varying degrees, the opposite'.<sup>5</sup>

### **3.2 *Ariosos***

In the ariosos both the vocal line and the bass line become more melodic, and the basso continuo consequently has a quicker harmonic rhythm. A common characteristic of Scarlatti's setting in recitatives of this collection is that when words like 'peno' (pain) and 'piaghe' (cry) were used at the end of recitatives Scarlatti tended to set them in short arioso or cavata forms with the same repeated note,

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<sup>5</sup> Talbot, Michael: 'Patterns and strategies of modulation in cantata recitatives', in Talbot, Michael (ed.): *Aspects of the secular cantata in late baroque Italy*. Ashgate, Farnham: 2009: 259.

which must have been performed as a sigh and with an ‘airy’ voice. Some examples of final words from the Cantata Diary are the following: Cantata 1/R1 ‘piagato’ (plagued); Cantata 2/R2 ‘pianto’ (cry); Cantata 5/R1 ‘peno’ (pain) (see Example 5: Cantata 5/67-8); Cantata 18/R1 ‘pianto’ (cry); Cantata 20/R2 ‘morte’ (death); Cantata 23/R2 ‘velen del core’ (poison of the heart); Cantata 29/R1 ‘peno’ (pain) and Cantata 35/R1 last word ‘pene’ (pains).

**Example 5: Cantata 5/67-8**

Ariosos and cavatas included in the recitatives have similar performing characteristics: they are normally both performed in a more set tempo and they don’t have the rhythmical freedom of the recitative.

### 3.3 Arias

All the arias of the autograph cantatas in the Cantata Diary have the *Da capo* form. Arias have the same use as in the operas, delaying the plot as opposed to the role of the recitatives. The arias are based on repetition of the words, normally involve less text than the recitatives and this is where the composer has the opportunity to pay more attention to the music and the melodies. Nevertheless

syllabic setting prevails in most of the cantatas and longer melismatic phrases occur when Scarlatti wants to emphasise meanings of the words.

Scarlatti used different tempo indications in only two arias, in respective cantatas of the Cantata Diary. In Cantata 5 the third aria begins with the indication *A tempo giusto*, but when the voice enters the tempo indication changes to *Adagio*. For the middle section (B) of the aria, Scarlatti put an even faster tempo, *Allegro*. Cantata 5 concludes with the initial slower tempo at the repetition of the first section. In Cantata 35 the last aria begins with the indication *Adagio*, which is later changed to *Andante* when the voice started the middle section. Before the middle section finished, the tempo is restored to the initial tempo. This is linked to the action where the character changed their mood realising that they would never be able to take revenge after being deceived. The fact that Scarlatti indicated different tempos in only two cases might denote that all the other arias of the collection should not vary in tempo. But it may well indicate that he was expecting these specific cantatas to be performed by another singer, who would need more detailed performing instructions, and not Andrea Adami, who would be expected to know well what Scarlatti wanted from the singer in terms of interpretation.<sup>6</sup>

On all the arias that have a 3/4 time signature Scarlatti sets accented syllables in the second beat of the bar, creating an unstable rhythm. In this way he successfully depicts contrasting feelings of jealousy and faith in Cantata 5/A1, the feelings of the betrayed heart that has no hope in Cantata 20/A1, and Dido's decision to die in Cantata 34/A3. In terms of performance practice, the performer is expected

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<sup>6</sup> Strohm supports the suggestion that Adami did not perform all the cantatas of this collection, because he left for some period. Strohm, Reinhard: 'Scarlattiana at Yale', in Pirrotta, N. and A. Ziino (ed.): *Händel e gli Scarlatti a Roma*. Florence: Olschki, 1987: 139.

to follow the accents of the words and to stress all the accents occurring on the weak beats of the bar.

In some arias Scarlatti put dynamic instructions with the simple addition of the word *pia* [sic], which probably indicates that it should be performed *piano*. For example, in the first section (A) of the second aria of Cantata 5, where the initial phrase is repeated for the last time before the middle section (B). This and also an unusual *risoluto* indication in the first recitative, reinforces this study's observation that a different singer must have performed this cantata.<sup>7</sup> The word *pia* (*piano*) was used again towards the end of the first section (A) of the first aria in Cantata 10.

Scarlatti's use of harmonic tension and release is an important expressive device, used in arias as well as recitatives. In Cantata 35/107-108 Scarlatti used a gradually ascending melody to set the phrase 'velen sia questo pianto' (let this cry be the poison) and thus achieved musical tension. This tension was musically resolved in the following bars (109-110) where he used a descending melody to set the words 'che in sen mi geli tanto' (let my chest freeze as much). Scarlatti's mastery in creating musical tension was also demonstrated in Cantata 7/A2. In the first section of the aria the protagonist's tormented thoughts for his lover were portrayed with a demanding melodic line for the singer and complicated harmonies whilst in the contrasting second section the music became smoother, set to a more vocally comfortable melody. The vocal interpretation of the first section, assisted by the rough sound of the words 'cruda guerra' (fierce fight) is performed with a more 'harsh' voice, while in the second part, the vocal interpretation becomes more sweet and flowing.

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<sup>7</sup> It seems that these instructions are in Scarlatti's handwriting.

Scarlatti used cadences to produce effects in both his recitatives and his arias. In Cantata 15/A2, Scarlatti repeated the word 'non so' (I don't know), between bars 74-75. The first time this phrase was set on an interrupted cadence, whereas straight after, in the repetition of the same phrase, the composer used an authentic cadence.

A characteristic met often in the arias of the Cantata Diary is the introduction of the first verse of the text between two short harpsichord ritornellos, after which the first verse is repeated and continues to the aria. The two harpsichord ritornellos and the vocal line are usually set to the same or a similar melody. This device, known as motto beginning, makes a strong rhetorical statement and emphasises the meaning of the first verse. Occasionally, in order to attract more attention, Scarlatti set this first verse for solo voice, without the accompaniment of the harpsichord, as for example in cantata 15/A3 at the words 'per te vive e per te more' (for you lives and for you dies [my spirit]) (see Example 6: 15/100-103). This setting appears also in Cantatas 7/A3, 15/A2, 16/A2, 18/A2, 19/A2, 25/A1, 26/A2 and 27/A1. On the contrary, accompanied first verses can be found more often in the collection, such as Cantata 22/A1.

**Example 6: Cantata 15/100-103**

100  
 Per te vi - ve, e per te mo - re,

At the start of three arias Scarlatti used a different and more intensive beginning; in these, the voice starts immediately after the end of the preceding

recitative and is unaccompanied. Cantata 10/A2 starts with a single word 'si' (yes) (see Example 4 above). Cantata 14/A2 with the same word repeated twice 'si, si' and Cantata 17/A3 starts with the phrase 'ah, crudel' (ah, cruel) where the exclamatory word 'ah' is set unaccompanied, and the harpsichord enters on the following word.

A very important performing issue is the emphasis on the penultimate syllables and the release on the ultimate syllable of *versi piani*. This is most apparent in the recitatives but also encountered in the arias. To achieve this, the performer is advised to sing the ultimate notes of *versi piani* shorter and softer to their preceding notes. In Cantata 10/A2 a representative example of interpretation of *versi piani* (Example 7: 10/86-9) and contrasting *versi tronchi* (Example 8: 10/101-4) can be found.

Example 7: Cantata 10/86-89

86

si, si, si, si — ri - tor - nò: con

6 4 3

Example 8: Cantata 10/101-4

101

- gel - li, già l'o - de — lo mi - ra —

### 3.4 *Word-painting*

Scarlatti in one of his treatises that survives through Kirnberger wrote that 'the art of the composer consists mainly in arranging the harmony of the notes according to the content and imitation of the words'.<sup>8</sup> When it comes to the performance of the cantatas, the use of words is extremely important for both the singer and the continuo player and this is discussed extensively in the following paragraphs. With reference to performance, Scarlatti wrote that

Other accidentals dictated by the harmony of the style of the present writer, which he has found to be in the most beautiful manner of playing, cannot be given in writing, but only verbally.

Scarlatti, through the music of the cantata diary aimed at clear communication of the text. Rhythmic patterns in the melody echo the rhythm of the words; music accent follows word accent. Also, emphasis is put on the syllables of the recitative and arias.

Although a syllabic setting of the words predominates Scarlatti's setting of both recitatives and arias, melismas usually occur on single words that carry an important meaning, strong emotion, like 'peno' (pain), 'pianto' (crying), 'dolor' (sorrow) or a lively image. The motion of water in 'rio fugace' (fleeting river) of Cantata 23/8, is depicted with a descending melisma in the vocal part which is later imitated by the harpsichord (Example 9). Similarly, in Cantata 10/71-72, the voice

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<sup>8</sup> Freund, Cecilia: *Alessandro Scarlatti's duet cantatas and solo cantatas with obbligato instruments*. Ph. D. Thesis. Illinois: Northwestern University, 1979: 35, quoting Kirnberger, Johan P. *Die Kunst des reinen Satzes in der Musik*. Berlin and Königsberg: 1774-79, the only surviving source of Scarlatti's *Discorso sopra un caso particolare in arte*.

imitates the sound of flying birds, 'augelli batterleti le piume' (birds clapping their wings); of the air, 'aure' (airs) in Cantata 16/15; murmuring and song, like 'bel mormorio' (beautiful murmuring); and 'al canto' (to the song) in Cantata 10/16 and 75-76. The word 'legai miei sensi' (tie my senses) in cantata 19/47-48 and 19/52-53 is set in a twice as long melisma. Also, long melismas are used in Cantata 33, bars 26-7, 32-34, 37-39 the repeated word 'costante' (constant) of the first Aria, in the last Aria of Cantata 34, where the two final words of sections A and B 'penar' (suffer) and 'ingannar' (deceive) have extensive melismas. A setting of long sustained notes is used for words 'costanza' (consistency) in Cantata 20/A2 and 'amo fido' (I love, faithful) in Cantata 22/A1.

**Example 9: Cantata 23/7-8**

The musical score for Example 9 consists of two staves. The top staff is in treble clef and begins with a 7-measure rest, indicated by a '7' above the staff. The bottom staff is in bass clef. The lyrics are 'il Rio fu - ga - - - ce;'. The melody in the treble staff starts on a note that is a tritone above the bass staff's starting note, illustrating the interval of a tritone used for word-painting.

Word-painting and the use of music as a rhetorical device has been applied regularly in the settings of this collection. Almost always Scarlatti used an interval of 6th, 7th, octave and even 9th to musically depict the idea of distance when using the words 'lontan' (far), 'lungi' (away) 'lontananza' (distance) etc., for example throughout Cantatas 4, 8, 9 and 15. The beginning of Cantata 4 is quite special with unusual distant intervals in the theme of the first aria, corresponding to the word 'tormentoso' (tormenting) and long demanding melismas consuming the singer's breath in the phrase 'allettando consuma' (enticing consumes). In Cantata 20/65 and 67 (Example 10) Scarlatti twice uses the interval of a tritone (a diminished fifth and



an augmented fourth) to set the words ‘crudel’ and ‘pallor’ in the phrases ‘omicida crudel’ (cruel murderess) and ‘mortale pallor’ (mortal paleness).

**Example 10: Cantata 20/65-7**

At the first recitative of Cantata 8 the word ‘ciel’ (sky) is set on a higher note (g’’) opposed to the following word ‘fonte’ (cloudy) set to a note an octave and a third lower (e b’). Words like ‘morte’ (dead) in Cantata 17/43 and ‘è morta’ (is dead) in Cantata 20/32 were set to harsh harmonies or dissonant intervals. At the beginning of the first aria of Cantata 24 (Example 11) Scarlatti depicted with an ascending syllabic phrase *Filli*, raising her eyes and staring into *Fileno*’s eyes, (*‘ne miei lumi troppo arditi penetrò di Fille un guardo’* – *Filli*’s gaze broke into my too daring eyes).

**Example 11: Cantata 24/31-33**

Although repetition of words is a characteristic mostly met in the arias, Scarlatti chose to repeat particular words in the recitatives when he wanted to stress their meaning, such as in the first recitative of Cantata 3/1-6 where the despair of the protagonist for *Fileno*’s leaving is enhanced by repeating words like ‘ove’, ‘tu fuggi’, ‘ferma’, ‘che fai?’ (where, you are leaving, stop, what are you doing?). Often these

repetitions used the same melody transposed to another key, as in the first recitative of Cantata 25.

In Cantata 23/A2, at the last repetition of the word 'pace' in the phrase 'turba ... la pace' (upsets ... the peace), bars 137-139, Scarlatti used a single sustained note. At all its previous repetitions this word had been set in more elaborate music. This probably suggests that Scarlatti wanted to signify a change of emphasis from the word 'turba' (upsets) to the word 'pace' (peace) and has been interpreted in the recording accompanying this thesis as if the protagonist finally finds peace.

Rhythmic anticipation and syncopation are two more devices Scarlatti used in both recitatives and arias in order to achieve a sense of motion or the sense of excitement or interest. Characteristic examples of rhythmic anticipation (where the note anticipates the beat, starting on the preceding weak beat) can be found in Cantata 4/ 94–95 'splende lontano' (shines far away); Cantata 15/80 'mà cesserà l'esiglio' (but the exile will cease) and Cantata 22/110–111 at the repeated phrase 'ah che gelido troppo' (ah, it is too cold). This study has identified that rhythmic anticipation is mostly used in exclamatory words (ah, mà, deh, etc).

Syncopation (where there is rest on the downbeat, and the phrase starts at the weak beat that follows) was used by Scarlatti in Cantata 4/139 'mà non fiaver' (but don't); Cantata 15 'empio inumano' (impious, inhuman) (Example 12) and Cantata 18/68 'ahi quanto ingrata' (oh, how ungrateful).

Example 12: Cantata 15/80-81

Mà ces-se-rà l'e-si-glio em-pio-in-u-ma-no;

In addition, in Cantata 29/A1, to achieve a poetic depiction of the word 'scherzi' (trifles) Scarlatti uses a syncopated rhythmic pattern in the entire aria.

Scarlatti also used rests very skilfully and took advantages of the several sound effects that they could provide: in Cantata 3/A2, at the repetition of the word 'sole' (alone); at the word 'solo' (alone) in Cantata 5/A2 the figured bass remains silent, leaving the voice on its own (solo); in Cantata 25/28 Scarlatti chose once more to put no accompaniment for the words 'il mio ben dite dov' è' (tell me where my beloved is). Finally, in Cantata 29/29-30 and 43-44 the harpsichord has rests, giving the singer the rhythmical freedom to interpret the phrases 'o cara dillo, dillo a questo core' (oh beloved, say, say to this heart) and 'o cara, dillo, o cara, nol negarmi' (oh beloved, say, beloved, do not lie) (Example 13: Cantata 29/43-44).

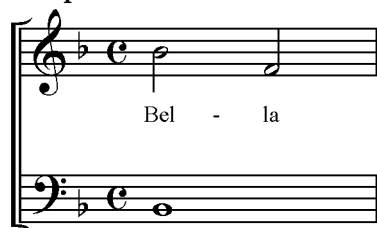
Example 13: Cantata 29/43-44

-tà, o ca-ra, dil-lo, o ca-ra, nol ne-gar-mi, nol ne-gar-mi

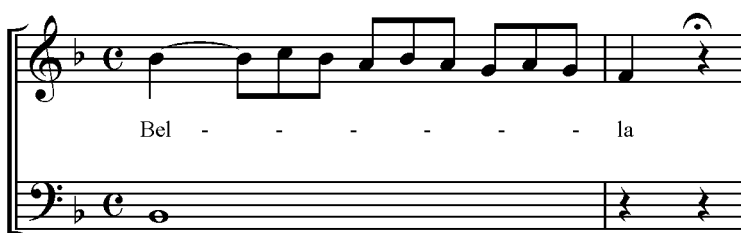
There is an interesting feature in terms of musical interpretation that occurs only once in the autograph cantatas of the Cantata Diary. In Cantata 1/A3 Scarlatti

set the first word 'bella' in a single bar of 4/4; this later changed to 12/8 for the rest of the piece; the same pattern was repeated throughout the A' section. This setting is unique in the whole collection and it has been interpreted in this study as the composer's expectation that the singer performs it in an ornamented way for the second time. In the recording of the cantata, I performed the phrase in 'mezza di voce'<sup>9</sup> and for the second time I added some ornamentation inspired by the figurations of the following aria but with a slight accelerando towards the end of the phrase. Example 14 gives the opening bar of the aria as notated by Scarlatti, and in Example 15 the ornamental notes of my performance are noted.

Example 14: Cantata 1/202



Example 15: Cantata 1/202



<sup>9</sup> A term met in Tosi's *Opinioni de' cantori antichi e moderni* (1723) which describes the very important practice of crescendo and diminuendo of the voice on a sustained note. Tosi's book was translated in German, by Agricola in 1757 with additional notes and comments: Agricola, Friedrich: *Introduction to the art of singing*. Baird, Julianne B. (ed. and transl.). Cambridge: Cambridge University Press, 1995: 84.

### 3.5 Scarlatti's use of dotting

Dotting was another device Scarlatti used to enhance the musical depiction of the meaning of the text. For example, the double meaning of the word 'aura' (breeze or spirit) which was often used by poets as a way of carrying the thoughts of the beloved, is depicted musically with the use of dotting, frequently assisted by swift melodic passages. Thus in Cantata 14/A2 'Si pietose aurette' (yes, merciful breezes), a dotted rhythm is used to describe the breezes carrying the cry of the tormented lover; in the aria 'Aure care' (airs beloved) from Cantata 25 the abandoned lover asks the spirits of the air to be merciful and tell him where his beloved is; finally in Cantata 16/A1 'Aure dolci' (airs sweet) dotted rhythm combined with a flowing melodic line describes the air the beloved breathes and the request to the zephyr to carry some of this air to the distant lover (Example 16).

Example 16: Cantata 16/15-16

15

Au - - - re dol - - - ci,

6  
b

Scarlatti used dotting regularly in his cantatas. Twenty out of total sixty-nine arias in fifteen autograph cantatas in the collection have dotted rhythmic figures. Scarlatti's use of dotting in these arias could be generally described by the phrase 'dotting for the bass and not for the singer' a paraphrase of Byrt's 'dots for the band

and not for the singer'.<sup>10</sup> In all twenty arias the Basso Continuo line is consistently dotted, whereas the vocal line is not, with the exception of three arias, in Cantatas 2/A1, 14/A2 and 18/A1 where the vocal line is dotted throughout. In eleven arias, in Cantatas 15/A1, 16/A1, 17/all three arias, 19/A1, 25/both arias, 26/A2, 32/A1, 33/A2, vocal line is occasionally dotted, and in six arias in Cantatas 4/A2, 7/A1, 15/A1, 26/A1, 27/A1 and 35/A1, the notes of the vocal line are not dotted.

In eleven arias Scarlatti occasionally dotted both lines but he particularly avoided overlapping of dotted and even note values. In Cantata 16/A1, the composer dots only the beginning of the vocal line. This practice, termed by Byrt 'dotting fatigue'<sup>11</sup> suggests that the singer should continue with dotted rhythms for the rest of the piece. In Cantata 32/A1 the Basso Continuo plays the melody using dotted rhythm and the soprano enters in the fourth bar with the same melody but with even notes. This is an example of 'inexact echo' term that Byrt describes as 'an echo [which] occurs with dotting for the instruments but not for the voice'.<sup>12</sup> Inexact echo is also found at the beginning of Cantata 19/12-15 (Example 17) and Cantata 25/A1. In terms of performance practice when an inexact echo happens the singer is expected to imitate the rhythm introduced in the bass line.

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<sup>10</sup> Byrt, John: 'Elements of rhythmic inequality in the arias of Alessandro Scarlatti and Handel', *Early Music*, 35/4, 2007: 618. Halton wrote a correspondence letter concerning this article: Halton, Rosalind: 'Rhythmic inequality', *Early Music*, 36/2, 2008: 350-51.

<sup>11</sup> Byrt: 'Elements of Rhythmic Inequality': 622 and Byrt, John: 'Inequality in Alessandro Scarlatti and Handel: a sequel', *Early Music*, 40/1, 2012: 109.

<sup>12</sup> Byrt: 'Inequality: a sequel', 109.

Example 17: Cantata 19/12-15

In Cantata 2/A1 Scarlatti writes the indication *Adagio, e staccato* and dots both the bass and the soprano lines throughout. Because this has not been common practice amongst the cantatas of the collection, it is clear that Scarlatti expected that the singer would sing the aria dotted and clearly articulated.<sup>13</sup> The accent of the Italian language and the important place that it held in Scarlatti's musical setting was the main indication for the choice of performance.



Summary on recommendations on interpreting and performing dotted patterns:

1. When the bass has a dotted pattern and the voice has the same melody in even notes, the singer should follow the dotted pattern of the bass. However, in the

<sup>13</sup> Scarlatti even places very carefully the Basso Continuo figures exactly under the demisemiquavers in the autograph.

performance even notes have been used occasionally as an ornamental differentiation (e.g. equal notes in Cantata 26, section B).

2. When the bass has a double dotted pattern, the voice is expected to echo the same pattern as well.

3. Whenever there was a series of semiquaver rest-semiquaver-dotted semiquaver-demisemiquaver i.e. , a dot was put at the rest and the second semiquaver changed to demisemiquaver i.e.  (Example 18: Cantata 17/53-54).

This was applied to both Basso Continuo and voice. Likewise, a change from crotchets to quavers was applied to the two 2/2 arias.

**Example 18: Cantata 17/53-54**



53

di, che chie - di, e che pre-ten - di?

♭ 6 #



### ***3.6 Instrumentation***

Cantata 22/A1 and Cantata 20/A2 have a basso continuo accompaniment that does not resemble typical harpsichord accompaniment. Although there is no evidence as to what specific instruments Scarlatti used for the continuo line; it is possible that the cantatas have been performed with a theorbo, or occasionally another string bass accompaniment—such as a cello or a viol.<sup>14</sup>



This section examined various stylistic and performance aspects of the cantatas in the Cantata Diary. First, modulation is the principle vehicle for expression in the recitatives, and the melodic lines are better understood through the harmonies and not on their own. Secondly, ariosos and cavatas serve to emphasize the last words of the recitatives and the transition to the following arias. Thirdly, in both arias and recitatives, word painting is a very important composition feature that plays a catalytic role to the performance of the music; syllabic settings have been used extensively, whereas melismatic settings have been used less often to attract attention to the lyrics. Scarlatti always combined the characteristics discussed in this section, to achieve better effects.

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<sup>14</sup> For the keyboard instruments used in Rome at this period see Barbieri. 'Harpsichords and spinets': 55-72. Also Hostrup-Hansell, Sven 'Orchestral Practice at the Court of Cardinal Pietro Ottoboni', *Journal of the American Musicological Society*, 19/3, 1966: 398-403. Finally a cello continuo player is praised in Burney, Charles: *A general history of music from the earliest ages to the present period: to which is prefixed, a dissertation on the music of the ancients*. London: 1789: Vol. 4: 169.

## 4. Conclusion

The ban on secular music in Rome at the beginning of the eighteenth century and Scarlatti's close connection to the circles of the Arcadian Academy were two of the main reasons that made Scarlatti focus on cantata composition. Through the composition of the *Cantata Diary*, the most important collection of Scarlatti's autograph cantatas existing today, Scarlatti advanced and finalised his compositional style in terms of the structure of the cantata form. The core of Scarlatti's cantatas is the Recitative (often concluding with an arioso or a cavata) – Aria pair, which is met in the overwhelming majority of the *Cantata Diary* cantatas. Most of the cantatas have two pairs of recitatives and arias, and sometimes three. Other forms of structure are occasionally met.

The understanding of the inflections of the Italian language and the types of verses used by the poet are key features in achieving a comprehensive interpretation of the cantatas, close to what Scarlatti might have expected. Another important feature for the performer is to understand the rhetorical characteristics of the poetry and how these are depicted in Scarlatti's ingenious music setting. As regards the way lyrics have been set to music, syllabic settings has been used more often than melismatic settings, which have been preserved to attract attention to important words.

With reference to the edition of the *Cantata Diary*, which is one of the main contributions of this doctoral study in the field of musicology and music performance, the autograph scores in the *Cantata Diary* manuscript have been clear

enough to allow a comprehensive edition. In the current edition the scores have been modernised (treble G and bass F clefs, time signatures, accidentals applying to the whole bar, modern beaming etc.) but Scarlatti's style for the ending of the Da Capo Arias (use of double barlines to indicate the end [Fine]; these barlines often are not on the same beat of the bar) has been adopted and followed. The editorial decisions and the critical commentary are placed in the Second volume of this study along with the edited score.