OPERA SERIA AS DRAMA

THE MUSICAL DRAMAS OF HASSE AND METASTASIO

RAYMOND MONELLE

Ph D
Dissertation
University of Edinburgh
1979
I declare the subjoined dissertation to be my own unaided work.

Raymond Monelle
BEST COPY

AVAILABLE

Variable print quality
ALL MISSING PAGES ARE BLANK

IN

ORIGINAL
PREFACE

This work was begun in 1967 as submission for the degree of M.A. in the University of Birmingham, under the supervision of Dr Nigel Fortune. In 1969 the work was transferred to Edinburgh as a submission for the degree of Ph.D.

Dr (now Professor) D.R.B. Kimbell was supervisor 1969–1977, followed by Dr Peter Williams, 1978–1979.

Certain passages from Part I, chapter 1 and Part II, chapter 2, and most of Part II, chapter 1 have already appeared in *Music and letters*.

I am grateful to Dr Karl-Heinz Viertel of Leipzig, who in 1970 sowed some of the critical seeds which have here borne fruit; and to Mary Gladstone, who helped with the typing of Part II.

R.M.
ABSTRACT

The operas of Johann Adolf Hasse, and the type of poetic drama created by Metastasio and copied by Hasse's other librettists, are argued to be dramatically viable because of their derivation from Italian popular comedy, because of their classicism which makes them formally and stylistically conservative and perpetuates the clear distinction of recitative and aria, and because of the meticulous respect for the text shown by the composer. Contemporary writers are the basis for criticism. Marpurg's essay on simple recitative forms the basis for a discussion of this medium, which is found to be subtly expressive in its harmony and vocal intervals: recitative can be "historic" or "pathetic", the latter type characterized especially by the interval and chord of the diminished seventh. Musical phrases may be echoed or heard in sequence, always to make some dramatic point; note values are chosen to hurry or slow the pace of delivery; aria themes often grow out of phrases in the recitative. The principal development in recitativo stromentato is in its dramatic purpose. At first mainly used in closing solo scenes or in scenes of invocation, it is increasingly used in scenes of dialogue and action. Certain musical figures conventionally express common textual references. Aria typologies, especially that of John Brown, are tested alongside the arias of Hasse and found to be broadly realistic but needing amplification. Aria form is extremely stable, variations occurring within the accepted pattern rather than this pattern changing. The opening ritornello is vindicated as a musical statement of the rhetorical theme of the aria according to Heinichen's doctrine of the locos topicos. Often there is a pattern of relations amongst the arias of an opera. Musicians' contempt for Metastasio's dramas is caused by an ignorance of modern Italian literary criticism, which has reinstated Metastasio as a poet and dramatist. The true opera (dramma per musica) must be distinguished from minor forms like the festa teatrale. In Metastasio's best texts a rhythm of arias can be discovered, irrelevant arias providing opportunities for musical indulgence in the shape of obbligato, concertante and bravura settings, dramatic arias being set expressively. Metastasian dramaturgy thus holds music and poetry in equilibrium.
CONTENTS

Frontispiece Johann Adolf Hasse, by Soldi (?)
(Mapledurham Collection)

Introduction 1

PART ONE: THE OPERAS OF HASSE

1 Recitativo semplice

   (i) Marpurg's "Unterricht vom Recitativ" 27
       (a) The types of recitative 28
       (b) The imitation of speech 29
       (c) Vocal intervals 32
       (d) Harmony 35
       (e) Key 39
       (f) Rhetorical accent 48
       (g) Punctuation and its musical equivalents 52
       (h) Recitative and Affekt 61

   (ii) Historic and pathetic recitative 62

   (iii) Sequence and sense 80

   (iv) Note values 96

   (v) Direction and melos in bass and voice 105

   (vi) Melodic connections of recitative and aria 118

2 Recitativo stromentato

   (i) Dramatic purpose 122

   (ii) Musical techniques 149

       (a) Accompaniment by held chords 151
       (b) Rinforzi 152
3 The aria

(i) Typologies

(ii) Form

(a) The first ritornello
(b) The first vocal section
(c) Middle ritornello
(d) Second vocal section
(e) Final ritornello
(f) Middle section
(g) The returning ritornello

(iii) Ritornello and locos topicos

(iv) Thematic relations between arias

(v) Interrupted arias and arioso

4 The sinfonia

(i) The sinfonia avanti l'opera

(ii) Sinfonie and their purposes

5 The chorus

(i) The rise of the operatic chorus

(ii) Chorus forms

(iii) Dramatic relevance

PART TWO: THE METASTASIAN DRAMMA

1 The new Metastasio criticism

2 Genres literary and musical

3 The functions of the aria
4 Dramatic rhythm and musical setting 362

Conclusion 385

Notes 391

APPENDICES

1 List of musical dramas by Hasse mentioned in this work 419
2 Marpurg's summary of recitative punctuation 424
3 Apportionment of arias 427
4 Correlation of picturesque aria texts and settings 429
INTRODUCTION

(1) There has been much critical writing on opera seria, but it has been partly vitiated by two errors of focus. The students of Hasse have erred in their reluctance to study his operas. Although he was first and last an opera composer, Mennicke concentrated on the sinfonie; Kamienski’s distinguished study dealt with the oratorios; Zeller looked at the operas, but only to list the features of the recitativo stromentato; Millner’s recent thesis contains very little critical material. Gerber’s work has been the definitive critical study of the operas. (1) But Gerber, in spite of his encouraging title (“Der Operntypus Hasses und seine textlichen Grundlagen”) failed to portray the operas as dramatic works because of a second error, which was part of the tradition of German criticism.

Beginning, perhaps, with Spitta’s Bach biography, scholars saw eighteenth-century vocal music as ancillary to the development of instrumental and “absolute” music. As Spitta discerned pure musical forms in Bach’s cantatas, so his successors found that the operatic aria was a kind of absolute music, its form relevant to the development of the instrumental sonata. This was to stand eighteenth-century aesthetics on its head, for it was considered at the time that vocal music, its meaning defined by a text, was the most expressive form, while instrumental music was no more than a diversion. (2) It was necessary, however, for the critics of a century ago to find “absolute” forms in music they considered important, since the battle for “absol-
ute music" had been finally won in 1854 with Hanslick's "Vom musikalisch-Schönen".

The manifesto of this approach to opera was Hermann Abert's article "Wort und Ton" of 1923. (1) Abert's view is thus:

Die Dacapo-Arie aber ist eine rein musikalische Form, so gut wie der in vielem mit ihr verwandte Sonatensatz. (2) Abert saw the voice, in fact, as a kind of concertizing instrument.

Die Poesie hat an ihrem Zustandekommen den geringsten Anteil, die Arie ist vielmehr durchaus aus dem Geiste der Musik herausgeboren, so gut wie die ja gleichfalls dreiteilige Form des Sonatensatzes, mit deren Entwicklung sie längere Zeit parallel geht. Sie ist sozusagen eine Form der absoluten Musik, nur dass die führende Stimme statt von einem Instrument vielmehr vom Gesang ausgeführt wird. (3)

Gerber, imbibing the spirit of Abert's article, concerned himself chiefly with melos and aria form, the latter mainly with reference to progressive developments and the similarity to the sonata. More recent offshoots of this tradition have been Georgiades's studies of poetic and musical metre, in which the characteristic rhythms of Classical instrumental music are shown to have poetic origins, (4) and Strohm's work on early Neapolitan opera, (5)

All these studies remain basic for the student of opera seria, but together they have failed to explain the centrality of poetry and drama in this form; they have rather suggested that the form was not truly dramatic at all, that it could not possibly be of any interest to a student of drama. Yet Italian literary critics have taken the texts of these operas very seriously. The dramaturgical study which is still lacking on the musical side has been largely supplied on the literary
side. Modern Italian critics are able to see the metastasian drama as a step on the way to Goldoni and Passeroni, and the metastasian lyric as an influence on Leopardi. While musical writers were detaching music from poetry, Italian critics were reinstating Metastasio as an important creative figure.

In this century Russo, Varese and Binni have made the "Sophocli Italo"(1) again into an artist worthy of careful and sophisticated study. Binni sees the dramas as a delicate "orologeria" made up of subtly-shaded emotional analysis, and Varese describes the "sfaccettimento" of arias, directing spotlights from different quarters on the same emotional situation. Unfortunately, whenever these writers wish to discuss music they can only turn to Della Corte's study of Metastasio's musical aesthetic,(2) for there is nothing in the scholarship of music to which their ideas can be linked.

Well, almost nothing; two scholars, in fact, have examined the contemporary aesthetic literature in an attempt to throw light on opera. Neumann's brilliant short thesis on recitative proves, at least, that recitativo semplice was considered an important and expressive form, and Viertel takes up several contemporary aesthetic issues, especially the attempt to portray opera as a development of Greek drama. Both these efforts need to be applied to a study of the music; they are limited to an analysis of the aesthetic writings themselves, except insofar as Viertel, himself an opera producer, considers the styles of performance.(3)
Contemporary aesthetics regarded the opera as poetic drama set to music. Any suggestion that the music had an independent life would have been thought damning. For example, when there was hostile criticism of long ritornelli or excessive coloratura, this was answered by a literary argument not a musical; the ritornello was necessary to define the rhetorical theme of the aria.

The present study, therefore, is an attempt to show the relation of poetry, drama and music in Neapolitan opera. It is much concerned with recitativo semplice, both because most of the drama was delivered in this medium, and because so little has so far been written about it. In the consideration of arias, their basis in the text is the chief issue. An attempt has been made to discern principles of dramatic rhythm, based on the interlocking of poetic and musical effect.

Why was Hasse chosen as the focus of such a study? There were many musicians writing in his style, and if definitive setters of Metastasio are in question, then Caldara, who worked with Metastasio on the original settings of eight operas, has a better claim than Hasse, who was Urkomponist – first composer – of only six. Vinci's claim is nearly as good as Hasse's, for he was first composer of five. The emphasis on Hasse was inherited from German writers, especially Abert who said, "Ein neuer Operntypus beginnt tatsächlich erst mit Metastasio und seinem getreuen und kongenialen Hasse." (1) Probably Abert himself inherited this from contemporary writers like Reichardt and
Hiller, for whom Hasse and Graun were the lions of the musical world. I do not feel that Hasse's position is impregnable as the leading Neapolitan opera composer, but he is a scrupulous, fluent and respected musician whose operas are representative of the Neapolitan style.

This work is not so much critical as aesthetic. It forges the tools of criticism, which may afterwards be applied to the dramas and their musical settings. I have sketched elsewhere such an application to the Hasse setting of "Artaserse". (1) The dramas to which it is relevant are those in the categories dramma per musica, festa teatrale, azione teatrale, serenata and dramma pastorale. Comic operas and oratorios are not considered. As for instrumental music, this is scarcely more significant in Hasse's output than in Verdi's, and it is not included in this study.

There are two parts. The first is a systematic study of the music, beginning wherever possible from contemporary criticism and expanding this by a consideration of the scores. In the second part the metastasian dramma is analysed, first from the point of view of literary scholars, then with regard to its connections with music.

(ii) Musical analysts have traditionally performed two functions. They have shown the development of forms in history, and they have expounded in detail certain forms which represent fixed points with which the music of other periods may be compared. The two functions are reflected in the separate "history"
and "form" courses in our universities. They may be called teleological and paradigmatic. Without the paradigm, for example sonata form, musical technical terms would be unintelligible; to speak of a recapitulation is to imply that there is one work, or a group of works, which have been shown to have recapitations. Now, analyses of the music of opera seria have almost always taken a teleological view. Dent recounts the development of Scarlatti's style, Mennicke and Hell review the overtures as stages in the development of the Classical symphony, Gerber shows especial interest in the late arias which begin to resemble formally those of Gluck and Mozart, Hansell and Strohm try to observe the germination of the Neapolitan style in the 1720's. But there was scarcely another musical style that was so classical and stable as that of opera seria; if any style should be a paradigm, then this one should. (1)

The Classical period, an age of sensibility, passion, individualism, was selected as paradigmatic because its music was the earliest to find performance in the middle nineteenth century. The less turbulent rococo scene offers many features which elucidate later procedures. For example, the Mozartian piano concerto is an infinitely flexible form that responds poorly to the paradigmatic approach. It is most clearly related not to the da capo aria but to the Latin sacred aria, especially to the final development of that form in the Quoniam of Bach's Mass in B minor and Haydn's St Cecilia Mass. But certain features of the da capo aria find their way into Mozart's
piano concertos: the judicious assortment of figures in the ritor-
nello, "reserved figures", "ritornello figures" and the rest,(1) the concentration of florid passagework near the ends of the two solo sections, the "quick return".(2) Perhaps most important of all, Mozart often thinks lyrically rather than symphonically, as Hasse always did, his progression of figures obeying the laws of continuity and diversity rather than development, the "chain" of figures described by Foreman.(3)

Nevertheless, Mozart's concertos evince a radical variety and flexibility which betoken a style in flux, while the Neapolitan opera style which contributed to them was consciously stable. Frederick the Great described Hasse's successors as "Huns and Goths who have laid waste the land with their barbarous taste".(4) This stability originated in a conscious restriction of "baroque" elements and a purifying of musical means. Thus the clear separation of aria from recitative, the limiting of chorus and spectacle, the clarification of tonal harmony, all these were counterparts of the vision of the Arcadian poets. Not for the first or last time in music history, a movement in literary aesthetics led to a new direction in music.

This study views the form and style of Neapolitan opera as a paradigm, a point of repose. This is the spirit of Grout's brief account in his "Short history of opera",(5) avoiding the absurdity of a search for progress and development when the composers were precisely concerned to resist those things.
Those theorists who gave their allegiance to classicism saw it as an overmastering principle of art, not as a fashion or passing historical phenomenon. The roots of the metastasian dramma are very largely in the classicizing movement that also produced Gravina's "Della ragion poetica" and Muratori's "Della perfetta poesia italiana". If, for a moment, we obey the implied command of these writers to treat classicism as a general principle, we may refer to the views of Wölfflin, for whom baroque and classical art were opposite and complementary, so that the history of art might be viewed as an alternation of these two spirits.

Classical art does not turn its back on nature - it is an art of observation, but its aim is to go beyond the disorder of appearances and to seek that deeper truth which is the underlying order of the world. Classical compositions are simple and clear, each constituent part retaining its independence; they have a static quality and are enclosed within boundaries. The baroque artist, in contrast, longs to enter into the multiplicity of phenomena, into the flux of things in their perpetual becoming - his compositions are dynamic and open and tend to expand outside their boundaries; the forms that go to make them are associated in a single organic action and cannot be isolated from each other.(1)

Most of the qualities of Wölfflin's "classical" art were respected by the Arcadian poets, especially the Florentine group whom Binni considers vital to the shaping of the tradition.

The attentive and critical spirit, humanely alive and unprejudiced, of the Florentine scholars and literati... brought into literature a greater attention to minute, concrete reality... those qualities of clarity, order, frank particularization, sharp relief, the contact of words and things, natural and rational organicity.(2)

However, the grander kind of classicism, true Classicism so to speak, returning to the breadth and seriousness of Greek literature, was not possible for the Arcadians. Gravina rec-
ommended a return to high tragic seriousness, but his own tragedies were stillborn. More in the spirit of the age was Gravina's opponent Crescimbeni, who in the "Bellezza della volgar poesia" recommended a reform of taste and a lyric style informed with "charm" (leggiadria) and miniaturism. His ideals were rationalism and good sense, clarity, lively animation, and although Crescimbeni admitted, in his consideration of the various poetic genres, the possibility of grandiose or epic verse, his true sympathies were with sonnets in the petrarchan and anacreontic manners and the tradition of Chiabrera's "Canzonette". He endorsed developments "in the direction of charming grace, of melodiousness harmonized with neat miniaturism, pathos that was agreeable and sentimental (melodrammatico)". (1)

It may be said that the Arcadians pursued classicism in the theoretical sense of Wölflin, while never achieving the high Classicism of Gravina. It was an age to which "true grandeur, real sentiments of heroism, tragedy, passion" (2) were denied. They produced satirical comedies and delicate lyrics in which Metastasio's clear and subtle analysis of feeling is prefigured, but the movement in their poetry was a small-scale vitality and sparkle rather than any great sweep of passion. The clear division of parts was an expression of Descartes' "clear and distinct ideas", which the poet "translated into inventions similarly clear and distinct". (3) Arcadian verse was a "sogno in presenza della ragione". (4)

Accordingly, verse metres had become clearly defined by
the time of the Arcadians. Blank verse, meant for declamation, was written in the metres of the *endecasillabo* and the *settannario*, which, originally tragic, had assumed their position as universal dramatic metres with the sixteenth-century pastoral plays. Lyric verse, meant for music, was commonly in shorter metres like the *quinario*, though the *ottonario* was similarly a lyric metre. The succinct lyrics of Arcadia derived from the "canzonette" of Chiabrera, and Metastasio preserves a Chiabreresque manner in numbers like "Piangendo ancora" ("Catone in Utica" I, 7). No musician could have through-composed dramas of this kind in which declamatory and lyric sections were so clearly distinguished.

Arcadian "good taste" meant a rejection of the baroque conceits of Marino. It also meant the exclusion of colloquialisms and dialect from Italian verse. Crescimbeni's title, praising "la volgar poesia", witnessed to victory in the battle for Italian; with the creation of a clear and dignified Italian literary language the ghost of Latin was finally laid. For it must be remembered that Petrarch wrote much of his verse in Latin.

In such an age of ordering, polishing, classicization, it would have been odd if opera had not been similarly reformed. There is no need to bewail the depravity of opera audiences in explaining conventions like the division of aria and recitative, the exit-aria or *ingresso*, the da capo form. They are classical features, and are quite characteristic of that literary movement which began in a Roman garden in 1690.
(iv) The most comprehensive life of Hasse is that of Mennicke. His account remains acceptable in most of its details. It is based on the writings of Kandler, Urbani de Gheltof and others, supplemented from Fürstenau's history of music at Dresden. The biography which follows is based on Mennicke, corrected where necessary by Hansell and Millner. (1)

Johann Adolf Hasse was born on 23 or 24 March 1699 in Bergedorf near Hamburg, the son of an organist. Possessed of a fine voice, he received a bursary which was administered by his father, and moved to Hamburg in 1714 to study. In 1718 he was appointed as a tenor in the Hamburg opera; this was a period when Keiser was absent from the city. Shortly afterwards Hasse moved to Wolfenbüttel, where Georg Caspar Schürmann was Kapellmeister to the Duke of Brunswick. He sang in several of Schürmann's operas, perhaps acting occasionally as director, and wrote his first opera "Antioco", a macaronic piece partly in Italian and partly in German, in 1721. (2)

Early in 1722 Hasse left for Italy and finally settled at Naples, where he was successively a pupil of Porpora and Scarlatti. He presumably met Metastasio, Marianna Benti-Bulgarelli ("La Romanina") and Farinelli; the four founders of the new style were for a short time together.

In 1726 three works of Hasse were performed, the serenata "Semele" and the operas "Sesostrate" and "Astarto". It was at this time that he began to be called "Il Sassone"; the extensions of this, "Il caro Sassone", "Il divino Sassone", appear to date
from after his death. Quantz met Hasse in 1725, and gives a pleasant vignette of these years.

Herr Hasse urged me to lodge with him. We were good friends...
A prominent Italian banker commissioned from him a serenata for two voices, which he composed after the time of my visit. Farinelli and Tesi sang in it. Herr Hasse had so much success with this serenata that he was entrusted immediately after with the preparation of the music for the opera to be performed at the Royal Theatre in the May of that year. And this opera prepared the way for his future good fortune.(1)

Although Hasse was made director of the Venice Conservatorio degli'incorabili in 1727,(2) his compositions for Naples did not cease; "Gerone, tiranno di Siracusa", "Attalo, re di Bitinia" and "Uldeica" were produced between 1727 and 1729. "Tigrane" also dates from 1729 - the date 1723 given by Florimo and Mennicke was probably a misreading of a damaged figure in the printed libretto.(3)

With the performance of "Artaserse" in Venice in 1730, Hasse's international career began. It was closely followed by "Dalisa" for Parma and Venice, I"Arminio" for Milan, I"Ezio" for Naples, "Cleofide" for Dresden, "Catone in Utica" for Turin and "Cajo Fabricio" for Rome. In 1730 Hasse married Faustina Bordoni, who was already established as a leading soprano and was probably six years older than Hasse, having been born in 1693.(4) Chrysander called Faustina "Venus's kitchenmaid"; it seems likely that she had been the mistress of Prince Friedrich August of Saxony, the future elector Friedrich August II. The prince had been running an artistic salon in Venice, while the Saxon ambassador, Count Villio, was recruiting Italian musicians for service in Dresden. In the same year, 1730, Hasse was suddenly titled "First Kapell-
meister to the king of Poland" in the libretto of "Dalisa", produced at Parma in April. This post he retained for the rest of his life, though he was often absent from Dresden.

The Hasses came to Dresden in 1731 for the performance of "Cleofide", an adaptation of Metastasio's "Alessandro nell'Indie" designed as a vehicle for Faustina. Thereafter they travelled across Europe, spending much time in Venice. In 1733 I"Siroe, re di Persia" was performed in Bologna. This opera contained significant innovations in accompanied recitative. In 1734 the couple were in Dresden again, but the story of Hasse's visit to London is probably false. A pasticcio based on his "Artaserse" was performed by the Opera of the Nobility in that year, with extra arias written for Farinelli by his brother, Riccardo Broschi. Hasse later regretted his never having visited England. (1)

In 1736 Hasse adapted "Cleofide", now called "Alessandro nell' Indie", for performance in Venice, Vittoria Tesi taking over Faustina's part, and the title role being sung by the young tenor Angelo Amorevoli, who was to take part in many Hasse premieres.

In January 1737 Hasse and Faustina arrived in Dresden for a prolonged visit, the composer producing a series of operas on texts by the court poet Stefano Benedetto Pallavicini. These were the drammi per musica "Senocrita", "Irene" and "Alfonso", which are archaic in having five acts, and the drammi pastorali "Atalanta" and "Asteria". (2) They are lively and colourful works. I"La clemenza di Tito", written in 1735 for Pesaro, was adapted for a Dresden performance.
In subsequent years Hasse's activities were hampered by arthritis, and from 1740 until 1756 he was almost continuously resident in Dresden. At first he was unable to compose any new operas, though "Artaserse" was adapted. In October 1741 another Pallavicini dramma was performed, "Numa Pompilio". A last outpost of the old style of libretto, it contains comic scenes and a mythical character (apart, that is, from its semi-mythical hero).

Until 1753 Hasse produced a series of Metastasio settings, including two dramas specially written for him, "Ipermestra" and "Antigono" both performed in 1744, respectively in Vienna and Dresden. The only intruding librettist was Giovanni Claudio Pasquini, the new court poet, author of Frederick the Great's favourite "Arminic" (1745). In 1750 Hasse at last set Metastasio's "Attilio Regolo", which had been laid aside in 1740 on the death of the Emperor Charles VI. The poet wrote a famous letter to Hasse about the setting of this piece.

Later in 1750 Hasse and Faustina travelled to Paris, where they performed at court but were not involved in any major productions. Hasse heard Lully's "Alceste"; "He admired French patience," commented Grimm wryly.

"Solimano", performed in 1753, was the first setting by Hasse of a libretto by Pasquini's successor as court poet, Giovanni Ambrogio Migliavacca, a friend and pupil of Metastasio. "Artemisia" was to follow in 1754; they are both workmanlike librettos and sumptuous operas.
The last new opera written for Dresden was Metastasio's "L'Olimpiade" (1756). In that year the Seven Years' War broke out; after the Saxon defeat at Lilienstein the Hasses returned to Italy, leaving on 20 December. In 1758 "Nitteti" was patched together for Venice. It is the only Hasse opera to contain a number of contrafacta. Back in Naples in 1759, Hasse composed two extraordinary choral scores, II"La clemenza di Tito", a wholly new setting of this text, and "Achille in Sciro".

The munificent Saxon court which had subsidized a lavish publication of works by Pallavicini in 1744,(1) was planning a similar publication by Breitkopf of Hasse's scores. All the materials lay in Hasse's house in Dresden, and these were destroyed when Frederick the Great bombarded the city in 1760. Millner does not believe, however, that many autograph scores were lost; Hasse's own collection passed after his death to the Royal Conservatory in Milan, and still lies in the library of the Conservatorio Giuseppe Verdi in that city.(2)

Hasse was invited to Vienna for the marriage of the future Joseph II to Maria Isabella of Parma in 1760, for which he wrote the festa teatrale "Alcide al bivio", another new text by Metastasio. He settled in the imperial capital, producing at intervals operas and feste teatrali for court occasions. He became music teacher of the princesses Maria Carolina and Maria Antonia; the latter, as Marie Antoinette, was later to achieve notoriety in another European capital. In 1768 his intermezzo tragico "Piramo e Tisbe", written for a rich Frenchwoman, was
performed with success; it was a new kind of opera and the composer was very pleased with it. Hasse got to know the Mozarts during these last years; his letters to his friend Ortes in Venice show that he foresaw great things for the boy Wolfgang, but thought he was spoilt by his father.

Hasse's last opera, "Ruggiero", was written for the marriage of the Archduke Ferdinand and the Princess Maria Ricciarda Beatrice in Milan in 1771. It was performed on 16 October and the following day the young Mozart's festa teatrale "Ascanio in Alba" quite eclipsed it.

In 1773 the aged composer moved finally to Venice, there to live in partial retirement, though Vogler, the teacher of Weber, became his pupil. The faithful Faustina died in 1781 aged 88, and Hasse followed her on 16 December 1783.

Although he was a conservative composer, Hasse's opera composition passed through several main periods, partly because of changes of circumstance. In the early period, before 1730, there were still short arias and contrapuntal effects, somewhat like the last stage of Scarlatti's career. With "Artaserse" (1730) began the great Italian period, settings of Zeno and Metastasio leading forward into the Pallavicini settings of 1737-1741; the full-length coloratura aria was established and the position of recitativo stromentato was stabilized. In the Dresden works of this period, especially those of 1737-1738, there were remarkable instrumental effects.

The Dresden period, 1742-1756, produced the dramatic master-
pieces "Didone abbandonata", "Antigono" and "Attilio Regolo", in which effects of vocal and instrumental virtuosity took second place to consistency of drama, while accompanied recitative began to overflow its boundaries into dialogue and action. With "Solimano" in 1753 began a number of Prunkopern, sumptuous pieces with big choruses and lavish stage effects. The last period began with the Italian works of 1758-1759 and led forward into the final Viennese Metastasio settings; shortened aria-reprises and other modernisms make these operas uncharacteristic, though they contain beautiful items and show no signs of failing powers.

(v) O.G. Sonneck in a famous article considered the problem of an opera's different versions, and suggested three meanings of the word "Fassung": revision, reworking and recomposition. When Burney recorded over 100 operas for Hasse, he failed to distinguish these meanings; according to his method, "Tannhäuser" would be counted twice in Wagner's oeuvre. It is impossible to state finally the number of Hasse's operas because dividing-lines between these processes must be arbitrary.

For example, two versions of "La clemenza di Tito" (those of 1738 and 1759) are entirely different. Every aria, every recitative has been rewritten and even the style has changed somewhat. Only the libretto is common, so these are plainly two separate operas. The same must be said of "Cleofide" (1731) and "Alessandro nell' Indie" (1736) in which the libretto is also much altered, but here there are four items in Act I of "Alessandro" that resemble closely their fellows in "Cleofide". There are six items which closely resemble each other in the two versions of "Siroe"
(1733 and 1763). When "Ipermestra" was adapted in 1751 twelve items were either left intact, transposed or adapted, and twelve were added or rewritten. The reason for such adaptations was always a change of cast, as Sonneck comments.

There is an adaptation of the first "Tito" opera, made perhaps for Berlin or Russia, which makes it harder to decide whether a separate opera is in question. Here ten items in Act I are identical to the 1738 score or merely transposed, and there are only two new items. In Act II three items are similar, but there are four that are new. Act III is wholly different.

When "Leucippo" was revived in 1750 the original score of 1745 was used, except for the title role; the five arias written for Carestini were replaced with a wholly new set for Salimbeni. "Il re pastore", written for Dresden in 1755, was revived at Warsaw in 1762. The Warsaw score survives; it is an interesting document, for Hasse has taken an old Dresden copy and rewritten bits here and there, inserting also very precise performance directions. For example, the aria "Barbaro! oh Dio" is marked "Andantino, cioè un poco lento, ma poco, acciò il carattere dell'aria non perdà la dovuta sua espressione e vivacità". These additions appear to be in the composer's hand. Some of the arias rewritten ("Barbaro" is one of them) are scarcely altered at all; it is almost as though Hasse had written them out from memory. Only four items are completely fresh.

In cases like this we are clearly concerned with revision only. As for the altered version of "Ipermestra" in which half
the opera is new, this is something like a reworking. When only a few details remain of the original opera, this is a case of recomposition. Throughout the present study reworkings and recompositions are distinguished by Roman figures before the title: II"Demofoonte", III"Artaserse" for example, the original version being called I"Demofoonte" and so on. In the list of operas (Appendix I) only originals and total recompositions are in capitals. There are only four of the latter, "Demofoonte", "La clemenza di Tito", "Ezio" and "Arminio", the last of these being really more than a recomposition as the libretto is new, too. The result is to attribute less than 50 full operas to Hasse, over his whole career an average of less than an opera a year.

A word should be said about the identification of scores. This problem will be treated rather cursorily. Where a manuscript score is autograph or bears a date of first performance it has been assumed that it represents substantially what was performed on that occasion, though the situation may be much more complex than this, as the Hansells suggest in the case of "Ruggiero".(1) If a score is undated its origin can usually be guessed: for example, the two versions of "Ezio" are entirely different, the later version appearing in several exemplars, some of them dated, the earlier in only one manuscript(2) which bears no date. This London manuscript reveals an opera in an earlier style, similar to the 1730 "Artaserse". It seems reasonable to assume that this is the Naples "Ezio" of carnival, 1730, therefore.
(vi) In an extended critical study there must be some selection of terminology and abbreviation practice. The proper descriptions of dramatic works are discussed below. (1) However, sometimes the genre of dramma per musica is called herein "opera seria"; there is no need to suppress this insistent modern usage, though the term was not very current in the eighteenth century. As for the phrase "Neapolitan opera", which originates from Burney’s speaking of the Neapolitan school of composers, (2) this has been much disparaged by writers who argue that many of the best works appeared in Venice and Rome, and that a Neapolitan origin was not the decisive factor in identifying a work in this style. Abert suggested "metastasian" as an alternative epithet. Downes speaks of "early classical opera"; (3) "classical" rings true, but this term suggests that later styles were even more classical. The reverse is true, of course. It is still to be proved that this style did not have its roots in Naples. Hansell demonstrates that certain decisive changes took place in Naples in the 1720's, and most of the significant composers in the new style were natives of the kingdom of Naples (Feo, Vinci, Sarri, Leo, Durante, Porpora, Jommelli, Traetta). There is no need to replace the term "Neapolitan" with others even less adequate.

The two kinds of recitative are called by the names most commonly used by contemporaries, recitativo semplice and recitativo stromentato. The more modern secco and accompagnato seem positively misleading and are therefore avoided.

In determining the position of an aria or other passage, the
act and scene of the opera are given. Thus II" Demofoonte" II, 4 means "taken from Act II scene 4 of the second version of "Demofoonte". Sometimes sections of acts, rather than scenes, are spoken of. These are the larger units between changes of scenery, the principal articulations of dramatic rhythm. They are indicated by small Roman figures, thus: II" Demofoonte" I, ii.

Apart from these features ordinary technical language is used without any attempt to distort or revise its meaning. There is a minimum of invented terminology. Occasionally a new term like "quick return" or "reserved figure" seemed the best way of recording a formal judgment. There is one German invention: "Urkomp-onist", modelled on "Urfassung", expresses an idea that requires several words in English.

In cases where common usage strays into areas shunned by purists, it has been followed without apology. "Through-composed" is merely a translation of durchkomponiert. "Through-set" would be better as komponieren has here a meaning different from its English equivalent. In this work it has the second of the meanings listed by Apel: "without literal reprises". (1) Haupt-motiv is impenitently translated "head motive".

"Realism" is another word that causes dispute. When the composer imitates the rushing of a stream or the twittering of birds, we cannot say "imitation" (as the German can say Nach-ahmung) because this has a special musical meaning. "Symbolism" is quite wrong, and "word-painting" is ponderous, being itself a metaphor. "Realism" is used in this sense by J.A. Westrup. (2)
(vii) The dramma per musica is a viable, consistent and highly refined form. Its resolute stylization, patterning emotional experience into balanced units and separating lyrical expression from declamatory, is not caused by psychological weakness but by a profound classicism. It is vital to study this form for itself, not as a stage in the development or decline of other forms. Such a study ought to rest itself as far as possible on the aesthetic writings of contemporaries, steering its own course only when contemporaries have left the waters uncharted. However, on the literary side there is a continuous tradition of criticism, the modern representatives of which have much to teach the musician. With regard to the music the tradition of criticism was broken by the disrepute into which opera seria fell. Italian serious opera had its satirists and detractors, even in its heyday; so did the operas of Wagner. But reformers like Arteaga and Algarotti absolved certain composers and works from their blame. Hasse was usually one of these. In addition, Dresden was a centre of high civilization where operas were not constantly interrupted by applause and encores, where recitative was clearly declaimed and attentively heard, where singers were expected also to be good actors. (1) Against all the stories of chattering, chess-playing audiences, of absurd castrati who waved to the boxes, must be set that remarkable description, written by a Frenchman, of a performance of Hasse's second "Demofoonte" at Naples in 1758.
Tears mingled with applause in the famous aria "Misero pargoletto" which Timante addresses to his son whom he holds in his arms: the expression of this whole aria was that of nature: even the Frenchmen present at this performance forgot the awkward air of the castrato who filled the role of Timante, the discrepancy of his voice with the vastness of his girth, his arms, his legs, to mix their tears with those of the Neapolitans. (1)

When "Partenope" was performed in Vienna in 1767 Hasse wrote,
"Certainly one can say that the opera is always listened to in deepest silence." (2)

Good acting, critical listeners, emotional power. These attended the dramma per musica, and it is time they were joined by sympathetic criticism.
PART ONE

The operas of Hasse
Part One: The operas of Hasse

Recitativo semplice

(i) Marpurg's "Unterricht vom Recitativ"

There are several contemporary accounts of Italian recitativo semplice which go into considerable technical depth. The outstanding ones are probably those of Fux, Scheibe, Rousseau, Marpurg and Riepel, (i) though comments appear in many a Generalbass-Schule and periodical publication. The most scrupulous and extensive are certainly those of Fux and Marpurg, and of these the "Unterricht vom Recitativ" is undoubtedly the more relevant to Hasse's operas, for in his conclusion Marpurg advises the student to examine the music of Graun, Hasse and Agricola, while his examples of Italian recitative are taken from Hasse and Graun. In many respects Marpurg's comments are based on those of Fux, whose book he mentions.

Like Fux, Marpurg begins with an exhaustive study of textual punctuation and its musical equivalents. He lists the tonal movements which are possible and correct; he shows how words and phrases can be accented. He does not copy Fux in supplying a catalogue of Affekte and their expression in recitative, but turns to the "braunschweigischer Patriot" (2) whose stereotyped list
gives no clear explanation of musical procedures. Such writers were speculative rather than practical in the eighteenth century, and any attempt to turn their tabulations of emotions into substantiated musical systems ends in failure. J.H. Van der Meer, who tries to apply Fux's Affektenlehre to his opera recitative, speaks of an "Abstumpfung gegen besondere Wirkungen" with which one is confronted in trying to ascribe precise expressive meaning to formulae like the diminished seventh. (1) Marpurg decorates his account with general comments on the connection of dissonant harmonies and intervals with the "sharper affections", but otherwise he is uninformative. As for dramaturgy - the enhancement of dramatic rhythm, characterization, scene construction - Marpurg has almost nothing to say.

A comprehensive study of Hasse's recitativo semplice may begin with Marpurg's account, but must go a good deal further, both in correcting Marpurg's mistakes and in supplying what is missing. (a) The types of recitative. Though Marpurg is largely concerned with Italian recitativo semplice, he begins by distinguishing the types of recitative known then in Europe: these are "das neuere und ältere, simple und accompagnirte, geistliche und weltliche, ein- und mehrstimmige". The "new and old" kinds are just Italian and French recitative, according to him. Secular recitative divides into "theatralische und Kammer-recitativ" and the first of these is the most artless ("allerungekunstelte") form of composition. Many-voiced recitative is restricted to German church music. (2)
The remaining comments seem to apply chiefly to Italian theatrical recitative. It is notated entirely in 4/4 time and is sung with a free rhythm, the French term "récitatif mesure" being really a contradiction: it is better to call such things "arioso", "cantabile" or "obligato". No key signature is used, as recitative is in no special key or mode, its only determining factors being the keys of the previous and following numbers.

(b) The imitation of speech. Recitative should imitate a "thinking and right-feeling speaker".

Da das Recitativ eine singende Rede, oder ein redender Gesang seyn soll: so... müssen alle Gänge und Wendungen in der Melodie, die dem eigentlichen Gesange zu nahe kommen, schlecht-erdings vermieden werden.

It is syllabic: graces (Vorschläge) are normally used only in the church and chamber styles. The range of one singer is normally not more than an octave, and phrases reminiscent of song should be avoided. There should be no regularity of rhythm, which may emphasize the 4/4 metre; repetition of words is therefore unadvisable, as it tends to establish rhythmic patterns. Recitative may stay on the same note, or move stepwise or in small intervals, but seldom in large leaps.

Only crotchets, quavers and semiquavers are written, unless a dotted semiquaver occurs, in which case a demisemiquaver may follow. Strong beats must coincide with accented syllables in the text, but otherwise the setting is entirely free, as in performance the written values will have little effect on the delivery: they are a notational convenience.
Realism - the old-fashioned habit of setting "Himmel" to a rising figure, "Erde" to a falling one - is not favoured. Of course, "Himmel" may rise, if it is to be emphasized; but then, so may "Erde"!

Most of these comments are true of Hasse's regular practice, though exceptions can be found. The following Vorschlag may reflect a common performance practice.

EXAMPLE 1

 fotografare nel tuo cor- qual- che par- te

("Romolo ed Ersilia", II, 5)

As for range, Hasse occasionally steps outside the octave in a specially emphatic speech, like Amilcare's contemptuous sneer at Regolo in "Attilio Regolo", which has a range of a tenth.

EXAMPLE 2
The rhythmic values are restricted as Marpurg specifies; we may say that the minim never occurs (its appearance in pastoral works is a comic exaggeration). The demisemiquaver occurs occasionally, as may be seen in Example 2, almost always in the pattern though appears in "Attilio Regolo". The values selected are not entirely a notational convenience. Equality and inequality of values, and the frequent use of crotchets, are often indications of the style of delivery. (l)

Realism is almost unknown. In fact, the two examples shown here may be regarded as proofs of the rule. In "Asteria", a very light pastoral work, a stag's horns are depicted spreading up into the air.

EXAMPLE 3
In "Artemisia" Erenice's reference to Dardano's "illustrious sword" suggests a military fanfare; but such triadic figures are normal in emphatic passages, and we may resort to Marpurg's reservation about the word "Himmel" - the realistic setting may be an accident.

EXAMPLE 4

(c) Vocal intervals. The same rules apply, according to Marpurg, as those of song, by which he probably means the rules for polyphonic music specified in Fux's "Gradus ad Parnassum". Thus dissonant intervals are generally to be avoided, except the minor second. If they are nevertheless written, diminished intervals are to be preferred to augmented, but not the diminished sixth or the diminished octave. All augmented intervals, apart from the augmented second and fourth, are forbidden.
The major sixth is permitted only when it is preceded and followed by an easier interval, and when the harmony is consonant. Intervals greater than the octave are not allowed; presumably the seventh is forbidden too, since the rules for polyphony appear to be the basis.

Two dissonant intervals may not succeed each other, nor may two leaps of the same interval follow each other: for example, two fifths in the same direction.

Turning to Hasse's practice, these rules obtain, so far as they go. The very tense effect of a leap of a diminished seventh is rare; more often the arpeggio is sung. But here is the bare leap.

EXAMPLE 5

The major and minor sixths are often found. As for the throwing together of two "schwere Intervalle", this admittedly does not occur within a figure, although a small rest may be enough to circumvent the rule, as here, where the major sixth and the tritone would both be classified by Marpurg as "difficult intervals".
EXAMPLE 6

"Asteria", II, 8)

If Marpurg meant to imply that leaps of a diatonic seventh do not occur, as in polyphonic music, he was mistaken. They are somewhat rare but an established part of Hasse's technique.

EXAMPLE 7

(II"La clemenza di Tito", I, 5)

Elsewhere in his essay, Marpurg comments on the leap of a diminished third, which in his earlier remarks he seems to permit. It is better, he says, to insert the intermediate note, making a chromatic scale. This corresponds well with Hasse's practice, though the leap of a diminished third appears rarely.

EXAMPLE 8

("Alcide al bivio", I, 5)
Marpurg's consideration of intervals is shallow, however. Copying his rules from those of the monody-based parts in polyphony, he did not take into account the harmonic context or the movement of the bass. For example, the leap of a tritone may be a very tart effect or a simple cadence practice, according to the context. The tritone between the fourth and seventh degrees of the major scale merely outlines the dominant seventh chord, and it may have no more significance than this.

EXAMPLE 9

\[
\begin{array}{cccccc}
\text{\textit{io l'a-}} & \text{\textit{mi-}} & \text{\textit{ci-zia ac-}} & \text{\textit{cet-to.}} \\
\end{array}
\]

("Attilio Regolo", II, 2)

In other situations the tritone may have expressive purpose. An example of this appears below.(1)

The bass movement is an important factor in recitative. Stepwise chromatic or diatonic basses, cadential movement, or dissonant leaps, may have definite expressive weight. Marpurg was concerned with what was merely correct, so he gave no consideration to the intervals in the bass line. The expressivity of certain contours and combinations of voice and bass are discussed below.(2)

(d) Harmony. According to Marpurg, the following harmonies are normally used:
1. Triads and sixth chords; the 6/4 seldom occurs.
2. "The sixth derived from the diminished triad": that is, the 6/3 on the supertonic.
3. The augmented sixth.
4. The dominant seventh and its inversions; the second inversion – the 4/3 chord – occurs only seldom.
5. The diminished seventh and its inversions.
6. The chord of 7/5/4/2 on the tonic, called an "eleventh" by Marpurg. We would probably hear it as the chord of category 2, above, over a tonic pedal.
7. The chord of 7/6/4/2 on the tonic in a minor key, called a "thirteenth". In effect, it is a diminished seventh on a tonic pedal.

Now, few contemporary opera manuscripts are figured and it is not always easy to discern whether a harmony is played or merely implied. It is fairly certain, however, that Hasse had no regard for these limitations. For instance, he sometimes writes the chord of the dominant ninth in both minor and major modes.

(a) EXAMPLE 10, Agenore Tamiri ("Il re pastore", I, 4)
The seventh on the leading note, which we would consider a derivative of the second of these chords, is often found.

EXAMPLE 11

The augmented sixth is rare; in fact, rarer than the chords just illustrated. There is a very telling example in "Antigono".

EXAMPLE 12
Marpurg's categories 6 and 7 are better seen as functions of a dissonant pedal. Hasse's use of pedals is considered below.\(^1\)

Certain harmonic freedoms are allowed by Marpurg, again by comparison with polyphonic technique. Dissonances need not be prepared; the voice may move before a dissonance is resolved, and may take a dissonance with the bass; a dissonant chord may be exchanged for its inversion, before resolution; one dissonance may lead directly to another. In practice, these points are self-evident. Fux said that only irregularity was expressive and thus beautiful. Marpurg contests this: on the contrary, the regular can be both expressive and beautiful, so regular harmonic movement can be expressive in recitative. The whole spirit of Neapolitan opera seems to vindicate this opinion, for in a classical style beauty proceeds from order, clear definition and simplicity. The customary regularity of sequential patterns, of scalar basses and steady cadential modulation as described below,\(^2\) is in the essence of this style's expressivity. Nevertheless, Hasse allows himself on occasion freedoms even more radical than those described by Marpurg, like the
approach to a foreign key by means of a false relation, or
the movement from a major seventh to a minor ninth over a pedal,
by means of a chromatic scale.

EXAMPLE 13

(a) "Didone abbandonata", I, 13
(b) "Artaserse", I, 8

(e) Key. The key of the previous harmony (by which Marpurg presumably means that of the preceding aria or other number) is the basis of the opening phrases of recitative; hereafter the key changes frequently, though sometimes falling back on to a key already touched, so that the modulation does not become a "musical circle". It would be a long recitative, says Marpurg, that would need to
progress further than one sharp or flat from the first key. As
for the selection of a suitable moment to change key:

Die Zeit der Länge, die jeder Harmonie zukommt, wird über-
haupt durch die Regeln der Interpunction, besonders in his-
torischen Recitativ; zugleich aber durch das Steigen und Fallen
der Affekte im pathetischen Recitative bestimmt. (1)

The distinction between "historic" and "pathetic" recitative is
considered below. (2)

Later in the "Unterricht" Marpurg lists the modulations which
are available. (3) He gives a straightforward list of diatonic mod-
ulations: from a major tonality to its subdominant or dominant
major, and the minor keys of the submediant, mediant and super-
tonic; from a minor tonality to the minor dominant or subdominant,
and the major mediant, submediant or leading note (naturally in
its lowered form). Such simple modulations suffice for a mere nar-
ration, but normally there must be an admixture of others. Amongst
these Marpurg lists first the interchange of these simply related
keys amongst themselves: thus, the move from subdominant to dom-
inant, for example. At this stage, he is forced to admit that his
scrupulous systematization is a little unreal:

Mit dem Recitative aber verhält es sich in diesem Puncte
anders, indem in selbigem kein gewisser Ton, weder C, noch
F dur &c. zum Grunde liegt, sondern jede vorhergehende Har-
monie zur Bestimmungsharmonie der folgenden dienet. (4)

This amounts to saying that almost any progression can occur
in recitative, provided there is some diatonic justification wi-
thin some key or other, whether it has been established or not.

Marpurg mentions also the shift to the tonic minor or major.
This is clearly connected with the drama.

Sie wird gebraucht, wenn sich der Affect vermehrt, oder vermindert. In dialogischen Recitativen kommt sie sehr oft, bey Veränderung des Inhalts, von einer Person zur andern vor. (1)

Lastly, for Marpurg, come "related keys reached without enharmony" — for example, the subdominant minor in a major key, or the dominant major in a minor — and enharmony itself, which he has mentioned twice previously, each time with grave reservations.

Es ist aber allhier noch einmal zu erinnern, dass mit der Enharmonie so wenig im Recitativ, als jedern andern der menschlichen Stimme gewidmeten Gesange, eine Charletanerie getrieben werden darf. (2)

Hasse's practice accords largely with Marpurg's description, though a more careful examination of scores would have shown Marpurg that his account is in some ways misleading. The closing key of the aria is naturally the point of departure for the succeeding recitative, but the recitative hardly ever continues in the same key; instead, it steps at once into a new key, on which its opening phrases are based. Perhaps Marpurg, if challenged, would have alleged that this was his meaning. The composer often falls back on to a key already touched during a long recitative, but he by no means limits himself to the range of six keys stipulated by Marpurg, even in a short scene. A typical long scene is the passage from scene 5 to scene 9 of Act III of "Arminio". This follows an aria in A, but it seems to be built around the tonalities of G major and G minor, stepping as far afield as E major. However, if the major-minor ambiguity of the basic key is allowed
for, then Marpurg's strictures would almost apply: this passage seldom goes beyond one sharp or flat of G major or minor. This is, however, a considerable range of keys.

**TABLE 1**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>E</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>A</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>D</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>G</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>C</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>F</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Bb</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Eb</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Ab</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
</tbody>
</table>

# = major key
b = minor key

Tonal movement in recitative: Scenes 5–9, "Arminio", Act III

To rephrase Marpurg's teaching, a recitative tends to be built around one tonality, to which it constantly returns. This may occur as major or minor and there is thus a wide range of related keys.

It may be objected that this recitative, coming between arias in A and D, quite naturally stays near those keys. But most recitatives have the characteristics seen here, even when they join arias in widely different keys. For example, the long recitative in scenes 9 and 10 of Act II of "Attilio Regolo", following an aria in E flat major, has to lead to an aria in A major. Oddly,
most of its keys seem related to F major, and both F major and F minor appear often. The new key is approached by a sudden shift in the last bar.

Naturally short passages of recitative stay normally within narrower limits, but this is not always the case: scene 10 of Act II of "Artemisia", near the close of the act and a point of dramatic convergence, amounts to only 16 bars. It follows an aria in B and is succeeded by one in E flat. Yet it begins at once in D and ends in C minor (presumably: the bass is unfigured). It progresses D – G – E minor – B minor – A minor – G minor – C minor, covering a tonal area remarkably wide for such a short passage.

Hasse is predictably free with recitative tonalities when there is dramatic cause. The recitative in scenes 3 and 4 of Act I of "Attilio Regolo" passes through F sharp minor, A minor, C major, E flat major, A flat major, D flat major, to give only a selection of its keys.

It would be wearisome to match each one of Marpurg's types of modulation with Hasse's practices, for as Marpurg hinted composers are extremely free in this matter. In fact, not only those keys in simple diatonic relation are approached. A favourite device is to take the key a semitone away by means of a Neapolitan sixth.
EXAMPLE 14

This can be used with considerable dramatic effect. In the following extract the Neapolitan tonality is only a momentary digression, but it is graced with a complete arpeggio of its dominant seventh, excruciating to sing.

EXAMPLE 15

Marpurg is perfectly correct with regard to the shift to tonic minor or major. It is connected, as he says, with a change in Affekt or an interruption by another character. In the first scene of "Asteria" the heroine has resolved to consecrate her life to
Diana. Licori, her companion, asks, "Do not the hard rules of Diana's service inspire you with fear?" Asteria retorts that she finds nothing hard in them. There is a clear juxtaposition of G minor and G major.

EXAMPLE 16

The same effect can occur within a speech by one character only, marking some emotional change. In "Il re pastore" Alexander the Great, having conquered Sidon, returns it to its true king who has been living as a shepherd. He proposes to Tamiri that she marry the shepherd king. She can hardly express her gratitude and admiration: "I respect you as a conqueror, I honour you as a hero, I love you as a benefactor, I worship you as a god." The hint of
subjection in the word "vincitor" causes a momentary switch to the minor.

EXAMPLE 17

Hasse was not afraid of a false relation and the kind of tonal lurch it produces, which Marpurg would probably have found very irregular. In the following passage the A flat, with its sudden contradiction of previous A naturals, is the first hint that D minor has been quitted.

EXAMPLE 18
Marpurg's comments on enharmony apply, ironically, to Hasse's recitative up to just before the period when Marpurg was writing. In 1759 Hasse began to use enharmonic changes to continue his tonal movement around the extreme point of the circle of fifths.

Marpurg was perhaps correct in saying that consonant pedals are used to slow the tonal rhythm. As for dissonant pedals - true pedals in the modern sense - these are commonly associated with reading-out. In scene 13 (12 in the libretto) of Act III of "Artemisia" Sebaste reads a letter which proves that Dardano is true heir to the kingdom: this is Dardano's riconoscimento and he can now marry Artemisia to produce the lieto fine.

EXAMPLE 19

'Spo-so, se tu fe-del vas-sal-lo te- ne- ra madre io
(Example 19)

In a later passage from the same scene the harmony, surprising as it is, matches the tension of the situation.

EXAMPLE 20

(f) Rhetorical accent.

Ich komme itzo auf den Ausdruck der Worte, der in einer Ueber-einstimmung der musikalischen Töne mit den Worten, in Absicht
auf die Erhöhung und Erniedrigung der Stimme, besteht, und vermittelst wessen gewisse Wörter vorzüglich vor andern erhoben werden müssen. Man nennet diese Erhebung den rhetorischen Accent oder die Emphasin. (1)

This form of expression is achieved, then, by the use of a higher note for the accented word. In Marpurg's example the word "das" is clearly accented.

EXAMPLE 21

\[\text{Ist das der Trost? sind das die Freu-den?}\]

The accented word may rise no more than a semitone; this is some measure of the extreme subtlety of simple recitative. The preceding or the succeeding note may be at the same pitch as the accent, provided the other note is lower: here "grausam" is accented on its first syllable.

EXAMPLE 22

\[\text{so grau-sam}\]

The accented syllable is placed on the beat, except where a monosyllable is followed by a polysyllable accented on its first syllable. In this passage "nicht", though accented, comes before the beat.
EXAMPLE 23

\[ \text{Sein Schicksal ist nicht grausam} \]

Thus Marpurg. This kind of accent can be traced again and again in scores of the period. When Marpurg comes to give examples for analysis, he chooses passages which, because of their dramatic function, are highly accented. For this reason his account is deficient, since his discussion of general techniques is largely lacking in any consideration of dramatic context and the different types of recitative it may occasion. His examples are chosen because they suit his purpose as an analyst, not because they show recitative in the service of different dramatic situations. The first(1) is Ezio's proud speech in Act I, scene 2 of Hasse's II"Ezio", in which the victorious general describes with a flourish his triumph and the flight of his enemies. The second example is the beginning of the next scene, in which Massimo greets Ezio.(2) Marpurg thus rejects scene 1, probably because it is ambiguous and problematic, Metastasio's foil to the brazen second scene: the Emperor Valentiniano proclaims his intention to marry Massimo's daughter, and Massimo temporizes, for she is betrothed to Ezio. The delicately contrived rhythm of these scenes meant nothing to Marpurg.

Recitative can be more or less accented, according to the content. The political speech is perhaps the most highly accented
type of recitative, as Marpurg's first example shows. The opera "Attilio Regolo" is even more remarkable for its "public" style in recitative. In its tragic last scene Regolo bids farewell to the Roman people, reminding them that he is old and that his life is now good only as a sacrifice for the fatherland.

EXAMPLE 24

This may be contrasted with the passage in Act III, scene 5 where Regolo addresses his daughter Attilia; she has brought the
news of the Senate's decision that Regolo need not be bound by his oath to return to Carthage, since he was a prisoner when he swore it. Regolo moralizes: "He who knows how to die is always free; whoever blames coercion by others, admits his own cowardice; I swore it because I wished to..." The low pitch and conjunct style, devoid of strong accents, suggest his quiet nobility.

EXAMPLE 25

(g) Punctuation and its musical equivalents. The most detailed and extended part of Marpurg's essay is that dealing with punctuation. Commenting that many authors are careless in their punctuation, he explains how the true punctuation of a passage is to
be discerned. His elaborate system of punctuation marks is of less interest than his analysis of the cadences which match these marks. His "real full stop", occurring where the sense is complete, is set to a full cadence, that final formula in which the bass is delayed and the voice sings one of several established patterns, including the falling fourth. Marpurg considers that the latter formula should be written as sung. In the case of the männlicher Cadenz, ending on a strong syllable, he seems to require an appoggiatura, for this appears in each of his examples.

EXAMPLE 26

He does not favour masculine cadences, and advises librettists to avoid them.

The notational practice of writing the bass cadence under the final notes in the voice is rejected as a lazy shorthand. He has no knowledge that this formula was ever performed as written. Neither does he understand the archaic 4/2 chord before the cadence, which often occurs. He finds it unsatisfactory, for in the harmony of his own day the bass should descend after such a chord; ingeniously, he recommends that the harpsichordist insert a 6/3 chord in the pause, which may be notated with a direct.
Marpurg's "elliptical cadence" is the same formula adapted to an interrupted cadence. That is to say, it is a cadence pattern in the voice over a rest in the bass, but the dominant chord leads elsewhere.

The unreal full stop, occurring between two related sentences which could equally well be separated by a colon or semicolon, is rendered by an ordentlicher Absatz or a consonirender Einschnitt. The first of these does not contain a cadence pattern or a pause in the bass, but occurs during the course of a bass progression. To conflate Marpurg's four categories, the ordentlicher Absatz is of two kinds: the full close in which one or both of the chords
is in inversion, and the half or interrupted close.

**EXAMPLE 29**

The melody always falls in this nuance, and the second chord is always a consonance.

In the consonirender Einschnitt an articulation in the voice causes no change of harmony. There appears to be an example of this under the heading of *schwebende Absätze*.

**EXAMPLE 30**

The full comma, serving to divide clauses and therefore a necessary mark, especially in German, is set, like the colon and semicolon, with an ordentlicher Absatz. The half comma, often not
written but merely understood, has a schwebender Absatz. This, the slightest form of recitative cadence, comprises two closely related chords, or similar chords in different keys. The bass may not move at all, or if it does, the change requires a minimum of alteration in the other notes of the chord.

EXAMPLE 31

Unlike the ordentlicher Absatz, this may have a rising melody and may end dissonant.

The question mark is set with an ordentlicher or schwebender Absatz, but with a rising melody. This is a sensible rule, but the most vital point is missed: there is a convention which normally governs the setting of questions, and appears even for rhetorical questions. Some of Marpurg's examples reflect this convention.

EXAMPLE 32

Ist das kein Kum-mer?
It is a half close in which the melody rises a step while the bass falls a step. In the minor mode this is a sort of Phrygian cadence, but it occurs also in the major, where it is common for an applied dominant to give the impression that the formula is a full close; indeed, in the fluid tonalities of recitative closes are hard to classify. The following example clearly shows a half close in the major. The cambiata A in the voice, and the implied appoggiatura in the cadence, would convert the rising step to a rising fourth.

EXAMPLE 33

\[
\begin{array}{c}
\text{An-nio, fig-lia, e per-che, che t'ho fatt'io?}
\end{array}
\]

(I"La clemenza di Tito", II, 11)

As Marpurg is aware, this pattern does not always occur for a question, as when a string of questions occurs. It is better to see the typical question formula as a norm to which the settings of questions are related, some questions being unimportant enough to be passed over without reflection in the music.

Marpurg is unable to suggest any special treatment for the exclamation mark, which is handled as though it were a comma or a full stop. If a question follows the exclamation, however, it must be suitably represented. There is a striking example of this in "Didone abbandonata", where Hasse repeats a phrase, first as
an exclamation, then as a question; Metastasio had the first form only. Osmida suggests that Didone see Enea again, putting aside her anger. She retorts sharply that he shall never see her again as long as she lives.

OSMIDA Se lo torni a mirar, ti placherai.
DIDONE Ritornarlo a mirar! Perfin ch'io viva
Mai più non mi vedrà quell' alma rea.

In Hasse the angry retort is followed by a pensive question, slower in tempo, as though Didone were pausing to consider the possibility. Though the vocal phrase is in sequence, the bass transforms it into a question.

EXAMPLE 34

Ri-tornarlo a mirar! Ri-tornarlo a mirar(?)

("Didone abbandonata", II, 5)

There are a few other points to add to Marpurg's account. The "elliptical cadence", for which he finds no special use, can signal surprise, a contradiction or a volte-face. In "Artaserse", Act I scene 3, Artaserse has given orders that his brother Dario be killed, after false information has been brought by Artabano. In an aside, Artabano rejoices that Artaserse is playing into his hands. But suddenly Artaserse changes his mind.
EXAMPLE 35

Artabano

(fa-vor-ris-ce for-tu-na i miei di-seg-ni.)

Artaserse

Fer-ma! O-ve cor-ri? As-co-lta.

Again, in "Artemisia", Act II scene 1, Sebaste reveals to Dardano that the latter, far from being the son of one of his generals, is Sebaste’s own son.

EXAMPLE 36

Sebaste

in A-bi-do il mio fig-lio, e qual tu se-i.

Dardano

Io! tuo fig-lio!

Marpurg apparently ignores that type of delayed full close in which the second chord is not in root position. The melodic formula and the bass movement, with its implied pause, would make this for him a ganzer Cadenz, but the inversion of the second
chord suggests an ordentlicher Absatz.

EXAMPLE 37

Artaserse | Artabano

\[ \text{il traditore.} \quad \text{Custodi} \]

(I"Artaserse", I, 3)

Nor is one wholly convinced that the bass cadence is always delayed, as Marpurg imagines but Hasse seldom writes. The rapidity of the continuation sometimes makes a pause undesirable. Undoubtedly full closes which end recitatives, however, have their basses delayed, and they are often written thus. (1)

Opera manuscripts are never fully punctuated, only the most essential marks being copied. A comparison with separate editions of the text is therefore necessary if the poet's punctuation is to be ascertained, preferably libretti for the actual performance, or at least contemporary editions, like the 1733 and 1782 editions of Metastasio. (2) The texts from which the composer worked are not known. Occasionally he alters the punctuation of Metastasio, perhaps indicating that he was following an incompletely punctuated opera manuscript by another composer. In "Didone abbandonata", III, 8 (scene 6 in the contemporary editions of Metastasio) Enea says:

Non più amante; qual fui, guerriero or sono.

"I am no longer the lover; I am now the warrior, as I was."

In Hasse this clearly becomes, "I am no longer the lover I was;
now I am a warrior." (1)

EXAMPLE 38

non più amante qual fui, guerriero io sono,

(h) Recitative and Affekt. It is repeated that Marpurg treated expression and dramaturgy in a very shallow manner. The list of emotions copied from the "braunschweigischer Patriot" is almost useless, for even when it makes specific technical points these are inaccurate, as when it specifies wide intervals for joy, narrow intervals for sorrow. The most that can be learnt from Marpurg's essay is that Affekt made a difference to recitative. Several of his references to Affekt have already been mentioned. Perhaps the clearest statement is this:

Es ist aber nicht genug, dass der Componist die verschiedenen Abtheilungen der Rede durch gehörige Einschnitte, Absätze, und Cadenzen bezeichnet. Die Verschiedenheit der Sachen erfordert einen verschieden Ausdruck sowohl im Ganzen, als zum Theil. Der Ausdruck im Ganzen betrifft die Sachen, und der zum Theil die Worte.

Der Ausdruck der Sachen besteht in einer Uebereinstimmung der Musik mit dem in den vorhaben Text liegenden Affecte. Bey einem simpeln Recitative hängt dieser Ausdruck hauptsächlich von der Folge und Beschaffenheit der Harmonien im Generalbass...(2)

This assertion, that the expression in recitative inheres in the harmony and thus in the thoroughbass, had already been made in Scheibe's "Abhandlung vom Recitativ".(3)
Man müsste denn, denen Worten einen besonderen und nothwendigen Ausdruck zu geben, hie und da den Ton der Rede heftiger, oder wilder, zu machen, oder ihn auch zu erhöhen, heftige, oder wilde, oder andere fremde Ausschweifungen, oder Veränderungen der harmonischen Gänge, anbringen müssen.

Scheibe was also aware that characterization, as well as expression, was possible in recitative.

Nur muss man die Charaktere der Personen und die verschiedenen Stufen der Leidenschaften, in welchen sich diese befinden, nicht vergessen. (1)

All writers agreed that recitative should be expressive, though Quadrio limited it to "espressione non concitata". (2) This question is briefly considered by Neumann. (3) But only the music is of any service in taking the question further.

(ii) Historic and pathetic recitative

In a passage quoted above, Marpurg refers to *historisches* and *pathetisches* Recitativ. (4) He makes no attempt to define these; the distinction cannot be between simple and accompanied recitative, for these have just been distinguished. (5) He evidently thought his readers would guess his meaning without difficulty. It is less easy for us. Naturally some recitative texts may be called "pathetic", while some merely advance the action or express the more dynamic emotions. There are not obviously two distinct musical procedures; for example, wide intervals and rhetoric accents occur as often in pathetic passages as in historic. There is absolutely no device which does not at some time occur in a pathetic passage, or in an historic; so is there any ground for seeking
a musical distinction on these lines, as Marpurg seems to imply?

Following a clue provided by Fux, Scheibe and Marpurg, we may alight on the chord and interval of the diminished seventh as the pivot of this distinction. (1) In pathetic recitative these appear often, both explicitly and implicitly, there is a predominance of minor keys, vocal and bass intervals are often dissonant and include the diminished third and augmented second, and certain kinds of chromaticism occur. The sentiments expressed are usually amorous, or associated with paternal and filial tenderness. In historic recitative, i.e. ordinary dialogue and narrative, where the sentiments, if any, are noble and joyful, keys are mostly major and intervals diatonic, the most dissonant being the dominant seventh; triadic figures are favoured.

Marpurg speaks as though whole scenes could be set in one or other of these styles, and this is largely true. But the most arresting manifestations are in those scenes where the style changes frequently, because of changes of emotion or a dialogue between two persons differently disposed.

In the first scene of "Il re pastore", Aminta and Elisa, apparently a shepherd and shepherdess, are speaking of the occupation of Sidon, their homeland, by Alessandro (Alexander the Great). Although Aminta fears for Elisa's safety under war conditions, Elisa insists that Alessandro cannot harm her, since he is a hero and therefore honourable. The two expository themes - the lovers' feelings and Alessandro's honour - cause an alternation of styles in the recitative. "Why do you expose yourself, all alone," asks
Aminta, "to the insolent licence of the military?" "My only fear," replies Elisa, "is that I may not see you." Into this tender and demure answer Metastasio writes a rhyme, and it causes an immediate change of musical style.

EXAMPLE 39

Here every feature is pathetic. The two keys are minor. The initial move of the bass is an augmented second, and the resultant dominant chord becomes a diminished seventh almost at once. The last phrase, in leaping an augmented fourth, gives an implied diminished seventh outlined by the G and the A sharp.

In the following lines Elisa expresses her "felici speranze", and looks forward to their marriage. Aminta anxiously suggests that they find somewhere safer for their conversation, to which Elisa protests that his anxiety is a slight to Alessandro's virtue. These practical considerations, and especially the mention of the hero, cause a return to historic style.
EXAMPLE 40

Aminta                   Elisa
Al- tro-ve più si-cu- ra pot- ra- i... Ma d'Ales-

san- dro fai torto alla vir- tù.

There is an instant shift from minor to major, emphasized by the bass figuring, which is unusually plentiful in this manuscript. (1) But Aminta's common-sensible interruption was already diatonic and triadic. Elisa's protest is a little fanfare on a major triad, aptly evoking the hero; it is also syncopated, beginning a quaver early - Elisa is "of the noble line of Cadmus", and cannot bear an insult to a man of honour. The rest of her protest is quieter and more poised, lower in pitch and in equal quavers. The whole passage is major-mode, diatonic, triadic, and ends with a typical cadence using a dominant seventh.

Metastasio's characters are often close to comic opera, and Elisa in this scene is a lightly-drawn character, young, impulsive, sentimental, typically metastasian. When, in the middle of a narrative, she mentions her mother, she cannot resist a little puerile
rapture, and Hasse switches at once to a pathetic effect which is almost ludicrous.

**EXAMPLE 41**

A more stable and earnest pathos appears in Aminta's speech as he bewails his unworthiness; Elisa is of noble birth while he is an obscure shepherd. Irony is intended, for it is later revealed that he is the rightful king of Sidon. The usual pathetic features appear. There is a cadential chain of minor keys, each one either heralded by its diminished seventh (as on "agi") or by a typical implied diminished seventh in which the dominant chord is prefaced by its minor ninth (the G in bar 3; the D in bar 4, which yields an actual diminished seventh in the figuring of the next bar; the A in bar 7). The voice leaps a diminished fifth and an augmented fourth, the bass an augmented second. This is a model of pathetic recitative.
EXAMPLE 42

Contro il destìn m'adi-ro, che si poco mi fe-ce
degno Elisa di te. Tu van- ti il chiaro sangue di

Cadmo: io pasto-rel-lo oscu-ro

igno-ro il mio. Tu abbando-nar dov-
In the historic passage which closes the scene the expressive power of historic recitative is shown, where joyful or loyal feelings are in question. Elisa is happy in their apparently auspicious love, and anticipates marriage: "Soon," she cries, "I need never leave you again; the sun shall see us always together."

EXAMPLE 43

The keys are major, the harmonies and intervals diatonic; the tritone within the dominant seventh chord is regarded as an historic feature. Nevertheless the passage is strongly accented, the exclam-
ation "Oh dolce vita" being syncopated. The smiling rapture of "insieme" dispels the notion that historic recitative is necessarily routine and unemotional.

One aspect of the historic/pathetic distinction is seen by Marpurg and has already been recorded. This is the connection of a shift to tonic minor or major with a change of Affekt or the entry of another character. Examples of this appear above. (1) Much more common is the selection of a major or minor key as the issue of a modulation, with a similar reflection of the text. In "Artaserse", Act II scene 2, the two characters Artabano and Arbace are almost systematically distinguished with major and minor keys, Artabano as a brazen conspirator singing in the major, Arbace the man of honour, ever loyal to his father, in the minor. A similar effect of characterization occurs in "Didone abbandonata", III, 18. Selene is a sensitive, somewhat wilting character (De Sanctis calls her the "patita") while Didone has matured during the play into a heroic figure, eloquent and majestic in her grief. Here Selene brings news that city and palace are in flames, and Didone rebukes the gods for their cruelty. Selene's key is F minor; Didone has F major and D major.

EXAMPLE 44

Selene
del-la cit-tade ac-ce-sa pas-san le fiam-mé
These two speeches are also melodically related, so that Didone virtually transposes Selene's utterance into the major. Such sequential patterns are considered below. (1)

Certain kinds of dissonance and chromaticism can be associated with pathetic effects. The Neapolitan sixth, the false relation, and tritones in some contexts may play their part. Here Osmida
admits his guilt in "Didone abbandonata", III, 10, with two false
relations.

EXAMPLE 45

This effect seems so extreme that one suspects parody: perhaps
Osmida is insincere.

Tritones, both as vocal intervals and between voice and bass,
are very commonly indicative of a diminished seventh, though the
diatonic tritone in the major scale often appears and is almost
always an historic feature. Only if it is very obtrusive can it
become pathetic, as here, where the text clearly requires a tragic
underlining, and there is a melodic tritone as well as one between
voice and bass.
Amorous, paternal and filial feelings are most often the occasion for a pathetic musical setting. However, dissonant and affective recitative can be used for other purposes. In "Cajo Fabricio" Pirro tries to bribe the Roman envoy, Fabricio, with gifts. When Fabricio refuses these, Pirro feels a personal affront, and also a slight to his royal dignity. The musical setting distinguishes these clearly.

Anger, if it is tinged with personal sadness, can be similarly reflected in the setting. In "Cajo Fabricio" the hero could re-
lease his daughter Sestia from the hands of Pirro if he granted Pirro's demands. His own honour, and Rome's, make this impossible.

EXAMPLE 48

Gli fa-vel-lasti? No; ma con torvo sguardo gli minac-
ciar l'i-re di Ro-ma, e mi-e.

("Cajo Fabricio", II, 7)

There is no rest between the speeches, so he almost interrupts Sestia's question: of course he did not treat with Pirro!

The pathetic formulae can be used for emotion that is not amorous or personal but merely pastoral. Near the opening of "Il re pastore" Alessandro interviews Aminta, whom he suspects to be unwittingly the true king. But Aminta shows no discontent with his life as a shepherd.

EXAMPLE 49

Un orto an-gusto ond'io traggo ali-mento, poche ag-
The clearest demonstration of the pathetic technique occurs when a character suddenly breaks down and dissolves into tears. In "Artaserse" Artabano, the true murderer, has "framed up" his loyal son Arbace. Ironically he is then appointed Arbace's judge, and is forced to condemn him to death. The brave Arbace accepts this fate out of filial loyalty and kisses his father's hand. Artabano answers with a feigned reproach, but he cannot keep it up - he embraces his son and turns away.

EXAMPLE 50
In "Cajo Fabricio" Volusio, betrothed to Fabricio's daughter, has tried to get her freed by a trick. Fabricio cannot countenance trickery so he acquiesces in Volusio's death sentence, but in his farewell to the noble youth he offers his own tears as a parting gift. Hasse's beautiful setting moves from a bright major nuance - Fabricio's calm heroism - to a tender dominant seventh in D flat, embodying the warmth of his feeling, then to the sudden shock of a diminished seventh as his feeling overwhelms him.

EXAMPLE 51
Such examples recall Marpurg's precept that the word controls the expression in little, the content the expression overall.\(^{(1)}\)

The dialogues of Fabricio and Sestia in this opera are full of interest because both characters have that noble calm with which heroes face adversity, without being wholly inaccessible to emotional transports. When Sestia learns of the supposed death of her betrothed her reply is largely in major keys at first, the only deviation coming at the word "dolor" (Act I, scene 4).

Example 52

\[
\text{in fresca etade, in poter de' nemici,}
\]
It has been suggested that the harmonic style of recitative can distinguish two characters in a dialogue. It can also change according to the person addressed, or in the switch from dialogue to soliloquy. A very obvious example is in "Artaserse", when Mandane dismisses a page, telling him to admit no one to her rooms; left alone, she bemoans her plight.
It was commented by Marpurg that theatrical recitative is the most artless type. (1) This is a matter of restraint and decorum not laziness, and in comic or pastoral works we observe what happens when such restraint is relaxed. An artistic procedure can be most clearly revealed in a parody of itself. In "Asteria", when Tegeste brings a bouquet of flowers to Melene, she throws it in his face and runs away. Tegeste is plunged into grief, which he hams absurdly.
These examples make it seem that harmonic and intervallic style fluctuates constantly to reflect the content of the text. This would be wearisome and trivial, and Marpurg was right in implying that whole scenes could be cast in one mould. Usually an historic scene has occasional pathetic traits, while a pathetic scene moves readily through major keys and triadic patterns in spite of its leading harmonic mood. The first scene of "Artaserse", in which Arbace bids a tender farewell to Mandane, is pathetic; the second scene, where Artabano, having just murdered Serse, leaves his bloody sword with Arbace, is an historic scene.

Marpurg also says that word-repetition occurs only in pathetic recitative. He seems to be speaking of the repetition of whole phrases, rare in Hasse. More often single words are repeated, either because the librettist writes thus or at the will of the composer. In Act III, scene 2 of "Didone abbandonata" Iarba challenges Enea to single combat with the words, "Vieni,
vieni, s'hai cor; meco a pugnar ti sfido." There is no repetition in the libretto. This passage is not pathetic in its emotional content or musical setting. On the other hand, in Act III scene 2 of "Ciro riconosciuto" Hasse repeats a word in the libretto where Mandane, frantic with grief, sends Arpago to prevent her husband from killing their own son: "Ah, va, va, che l'uccide il padre istesso." There is a minor key and an implied diminished seventh.

When the composer repeats a phrase of two words in I"Artaserse", which is not repeated by the librettist, the very rare leap of an octave shows that this is a quite exceptional feature.

EXAMPLE 55

(sent-ta pie-ta, sen-ta pie-ta del fig-li-o)

(I"Artaserse", I, 12)

Paradoxically this passage follows a very pronounced pathetic nuance (a cadence with a Neapolitan chord and a fragment of chromatic scale) but itself leads to a bright major cadence, perhaps because it immediately precedes an aria in D major.

(iii) Sequence and sense

Recitative is not overtly sequential, for as Marpurg observes,
it must not sound like lyrical melody. Nevertheless, similar figures sometimes occur together with evident dramatic intent. The most obvious case is that of a phrase repeated in the libretto and set each time to similar music. In "Il re pastore", II, 4 Alessandro advises Aminta on the craft of kingship. Three times he tells him, "You will be a good king if you are a good shepherd." Each time this is set to the same music.

**EXAMPLE 56**

```
Sa-rai buon re se buon pastor sa-ra-i.
```

This is not the whole of it. In the next scene this "motto" is twice echoed in the music as though it were a Leitmotiv. Tamiri, daughter of the tyrant who had usurped Aminta's throne, has fled; Agenore pleads that her fear is understandable but Alessandro proudly asserts that though he punishes misdeeds he also rewards virtue. The music reminds us that he is already rewarding Aminta's virtue by restoring him to the throne: the last line of this passage is sung to the "Sarai buon re" figure at its original pitch.
AGENORE Degna è di scusa,
Se, figlia d'un tiranno, ella temea...

ALESSANDRO Questo è il suo fallo: e che temer dovea?
Se Alessandro punisce
Le colpe altrui, le altrui virtudi onora.

Tamiri's flight is the only smudge on Alessandro's escutcheon.

He bewails her flight, for he would be known always to distinguish the guilty from the innocent. The music reminds us that the classic case of Alessandro's justice is his reinstatement of Aminta.

EXAMPLE 57

In "Didone abbandonata", I, 5, Iarba the Moorish king treats with Didone; he wishes to marry her and see Enea slain. As he puts his case, Didone twice attempts to interrupt him.

IARBA Fu questo, ove s'inalza
La superba Cartago, ampio terreno
Dono del mio signore,(1) e fu...

DIDONE Col dono

IARBA Lascia pri'a ch'io favelli, e poi rispondi.
Normally interruptions make no difference to the tonal progress of the main speaker, but here Didone's objection does make the smallest change, for Iarba was in D minor, not major, before he was interrupted. Perhaps he took her point, in spite of his insolent rejoinder. Later she interrupts again.

IARBA
Ne soffrirà che venga
A contrastar gli amori
Un avanzo di Troia al re de' Mori.

DIDONE
E gli amori e gli sdegni
Fian del pari infecondi.

IARBA
Lascia pria ch'io finisca, e poi rispondi.

The "lascia pria" music is the same, though transposed up a tone.

Later Didone replies to him at length. At one point he interrupts her; this time Metastasio points the distinction between the characters by causing Didone not only to echo Iarba's own haughty protest, but also to repeat her own opening words, so that the interruption finally makes no difference to her flow and she emerges triumphant. Hasse does the same, following the interruption with a full close and repeating the music for Didone's opening words. There are two exact echoes in this passage.
A textual rhyme may be matched by a musical rhyme. In this same opera Selene, Didone’s companion, is also secretly in love with Enea. When all is lost, Enea departed and Carthage in flames, Didone is paralysed with despair, but Araspe and Selene urge her to act to save Carthage.

ARASPE Al tuo periglio
Pensa, o Didone.

SELENE E pensa
A ripararne il danno.

DIDONE Non fo poco s’io vivo in tanto affanno.
Va tu, cara Selene;
Provvedi, ordina, assisti in vece mia:
Non lasciarmi, se m’ami, in abbandono.

SELENE Ah, che di te più sconsolata io sono! (parte

The end of a scene and the departure of a character are often marked by a rhyme. This one is a dramatic rhyme, too, since the tragic loves of Didone and Selene for the same man constitute an important theme. The musical rhyme which matches the textual
happens to recall the "Lascia pria" theme in the last set of examples.

EXAMPLE 60

A dramatic point may be made by a group of phrases which start musically the same and continue differently. In "Cajo Fabricio", II, 10 both Bircenna and Volusio desire the death of Pirro, though Pirro does not know this and believes Volusio to be one of his followers. A henchman of Bircenna's attacks Pirro but is intercepted by Volusio, who because of his Roman upbringing cannot countenance such a base murder. Bircenna vulgarly taunts Pirro, while Volusio grins at the paradox: having determined to kill Pirro, he finds himself Pirro's saviour! The phrases are parallel both in text and music.
In the next scene Pirro muses on Volusio's astonishing remark; can this faithful follower, then, be an enemy? The words, "Pirro: a ucciderti venni, e ti salvai" are sung by him to almost the same music.

Lists of words or phrases are set in sequences. In "Arminio", III, 9, the ravages of Arminio are described by Tullo with two lists of verbs, both set sequentially. Here is the first.
The chromatically rising bass which underlines this sequence is common in the setting of lists or parallel phrases.

But it is time to move forward from the passing sequence or repetition to the larger pattern of sequences which forms the basis of a whole speech or scene. The sequences and reprises in such cases are often slightly hidden or separated by other phrases. Near the end of "Cajo Fabricio", king Pirro having released the Roman prisoners and renounced his love for Sestia, Fabricio's daughter, Fabricio himself thanks him in grandiose terms, finally moralizing that royal greatness is more enhanced by peace than by war or victory. Fabricio has a quiet dignity, unaccented and with a descending bass. The portentous tone is conveyed by the slow tempo, with crotchets and long rests, and by the reprise structure, the reprises being indicated here as (a) and (b). The bass has the reprise, too.

EXAMPLE 63
This occurs on a larger scale in "Attilio Regolo", II, 1, in a speech with a similarly generalized and moralizing quality. Like many of Regolo's speeches it has a Ciceronian flavour, as he lists with growing warmth the benefits conferred on the citizen by his fatherland, ending (after the quoted passage) with a grisly picture of the man who cuts himself off from these. The complex pattern of sequences is indicated in the quotation. If it is objected that, because of the conventional character of most recitative phrases, such a pattern could be found in any speech, then it must be urged that this is not the case. There is no such pattern for example, in Regolo's highly rhetorical speech in Act I, scene 7.(1)
Sequences in recitative may be of considerable length. In "Didone abbandonata", III, 4, Osmida tries to justify his treason to Araspe, saying that the queen did not reward him for his previous loyal services. Araspe retorts that queens are not obliged to give rewards, and treason is always treason. The whole of this straight answer is a sequence of Osmida's speech, transposing it up a tone (the first phrase is inverted, however).
premio alla mia fede. È arbitrio di chi regna non e debito il
pre-mio; e quando an-co-ra for-se do-vu-to a cen-to impre-se e
cen-to non v'è tor-to che scusi un tra-di-men-to.
Most admirable of all is the scene which is entirely constructed on sequential lines. The soliloquy of Semira which closes the first section of Act I of I"Artaserse" is a delicate poetic artifact with two balancing halves. There is a contest between Dario and Artaserse for the throne; Semira loves Artaserse, who will die if Dario wins. If Artaserse wins, he will become king and will be too grand to marry her: so she loses him either way. The speech begins with an invocation to the gods (often a cue for stromentato, which in any case is common in the soliloquy closing an act-section) and an appeal that Artaserse be spared; these are repeated at the end, but for different reasons — at first she wants Artaserse for herself, afterwards for the kingdom. Her sad change of view is marked by a rhetorical question.

Voi, della Persia, voi,
Deità protettrici, a questo impero
Conservate Artaserse. Ah, ch'io lo perdo,
Se trionfa di Dario! Ei questa mano
Bramò vassallo e sdegnerà sovrano.
Ma che? Sì degna vita
Forse non vale il mio dolor? Si perda,
Purché regni il mio bene e purché viva.
Per non esserne priva,
Se lo bramassi estinto, empia sarei:
No, del mio voto io non mi pento, o dèi.

Semira's invocation to the gods of Persia, triadic and statueseque, is partially recapitulated at the end, and since the final cadence resembles the setting of "conservate Artaserse" the whole final passage may be regarded as an extension of the open-
ing, the last key changed to match the succeeding aria. In between come two passages, each beginning with a figure like that on "deità protettrici", that is, containing a falling fifth, and each referring to the loss of Artaserse, first in dread ("Ah! ch'io lo perdo...") and afterwards with heroic resolve ("Si perda, purché regni...") , the first leading to G minor and the second to G major because of the contrast of sentiment. Between these are passages in D minor ("Bramò vassallo") and D major ("Forse non vale il mio dolor") which are obviously related, the change of mode again matching Semira's change of heart, which actually occurs at the precise moment of mode change ("Ma che? Si degna vita...") The whole scene, apart from its tight structure which may be represented as ABCxCBA, is restrained and dignified, even expressive, especially at "empia sarei", a figure which is external to the pattern. The two elliptical cadences should be observed (after "Artaserse" and "a purché viva") since they mark psychological changes.

(Example 66 on pp. 94–95)

Sequence and reprise, then, play a part in scene construction, as they do in aria construction. In every case the sense of the text generates the pattern: this is more than can be said, at least in detail, for arias.
(iv) Note values

Since Italian simple recitative was sung with total freedom, the written note values may seem to have no function except to throw strong syllables on to the beat and ensure that harmonic movements fall suitably. This appears to be Marpurg's view.

Es ist einerley, da das Recitativ nicht nach dem Text gesungen wird, ob eine Phrasis mit diesen oder jenen vermischten Notenfiguren... geschrieben wird, wenn nur erstlich die langen und kurzen Sylben, den in Ansehung der guten und bösen Tacttheile und Glieder, oder den ihrer innern Quantität nach ihnen zukommenden Platz haben; und wenn zweyten die Tacteinschnitte bey Cadenzen und Absätzen, der Natur des viertheiligten Tacts gemäss, gesetzt werden. (1)

This may be accepted with reservations. In fact, it is perfectly possible to set any text in crotchets and quavers, or in quavers and semiquavers: that is to say, there is need only for a long and a short note value. In practice the shorter values are most commonly chosen, the longer normally occurring where there is need for deliberation or emphasis. It must therefore be assumed that the written values had some influence on the speed of delivery; that long values were meant to delay the singer, just as the continual short rests, according to Marpurg, prevented him from running thoughtlessly on. (2)

Narrative is normally set in a mixture of values. In "Ciro riconosciuto", I, 11, Ciro relates the killing of his rival.
EXAMPLE 67

In this extract the opening figure, "Alla percossa", could equally be set in values of exactly half. This selection of longer values instead of short cannot be continued for longer than a phrase or two; a longer speech set in this manner would become a wearisome drone. In this example the tempo is varied within the sentence, so that the phrase "al suolo" is prolonged, while the remainder of the sentence is spoken quickly - "abbandona l'acciar". In other places a whole sentence is interpolated in the crotchet mode, indicating that the singer's mood has suddenly changed. In the following example from "Ciro" there is a stage direction which explains the slower tempo, if this were not already explained by the marks of parenthesis, which make it an aside. Mitridate here recognizes the disguised Cambise after examining him carefully.
This seems a positive indication that long values, *pace* Marpurg, are meant to cause some slowing of the tempo. Later in the same opera a similar effect occurs though there is no stage direction to ratify it. In Act II, scene 1 Mandane wishes Mitridate to tell her the truth about Ciro; Mitridate wants it to be kept from the king, whom all at once he sees coming in the distance. Mandane is eager, excited, but as Mitridate peers offstage, scarcely descrying the distant figure, the note values lengthen.
The selection of longer values can introduce a shade of meaning not obvious from the text alone. In "Attilio Regolo" the consul Manlio extends only lukewarm friendship to Regolo; they were formerly rivals. When Regolo's heroic decision to return to Carthage becomes known Manlio warms to him, moving with the tide of admiration, but being of such lesser calibre he assumes that Regolo is best served by helping him to escape certain death. Regolo has no wish to escape, for he gave his word to return, and when Manlio protests Regolo pours scorn on his pusillanimity. "Ma il ricusato cambio," complains Manlio, "produrria la tua morte." Regolo replies:

EXAMPLE 70

E ques-to no-me

Si ter-ri-bil ri-suo-na

Nell'or-rec-chie di Man-lio!
The outstanding feature is the setting of Manlio's name, which would normally be in quavers. The passage means not merely, "Does death seem so terrible to you?" but, "Such shrinking from death is only to be expected of the ignoble Manlio!"

If such accentuation can draw attention to a relation between characters, it can also underline an aspect of the character who speaks. In this opera Amilcare and Barce are Carthaginians and thus "barbarians", and their inability to understand Roman conceptions of honour is an important didactic theme of the opera. In Act III, scene 4 Amilcare, like Manlio earlier, offers Regolo a means of escape. The Carthaginian guards will be removed by a trick, enabling him to hide until Amilcare has sailed for home.

EXAMPLE 71

```
A te las-cian-do
A-gio a fug-gir. Ques-ti cus-to-di ad ar-te
Al-lon-ta-nar fa-rò. Tu cau-to in Ro-ma
Ce-la-ti sol fin tan-to...
```
"Ad arte" is normal metastasian for "by a trick", but it is here highlighted with crotchets. Amilcare is proud of his projected ruse. To Regolo it is beneath contempt.

The case of long values seems clear: they were meant to delay the singer, either for emphasis or for a change of tone or situation. There is another irregularity which sets greater problems: the use of dotted rhythms. Equal values can always be substituted for dotted rhythms, so the latter are not chosen of necessity. But neither is it accidental. In "Asteria" Tegeste and Melene are absurdly juvenile; callow, dreamy and rapturous. In Act I, scene 7 Tegeste brings a bunch of flowers for Melene, presenting them with a very pretty speech (she afterwards throws them in his face). His lyrical tone is nicely represented by a cluster of dotted rhythms.

EXAMPLE 72

```
Cos- par-so

Di per-le mat-tu- ti-ne

V'è l'a-ne-mo-ne, il gig-lío;

Ma men can-di-do as- sai del-la tua fron-te...
```
Dotted rhythms are also a mark of high rhetoric. When Regolo proclaims to the Senate the Carthaginian offer of peace with an exchange of prisoners, then advises them to reject it, in "Attilio Regolo", I, 7, his proud and resolute tone, recalling in its continual rhetorical questions the Philippics of Cicero, is matched by crackling dotted rhythms.

EXAMPLE 73

Qual pro che tor-ni a Ro-ma

Chi a Ro-ma por-te-rà l'or-me sul ter-go

Del-la sfer-za ser-vil? chi l'ar-mi an-co-ra

Di san-gue os-til di-giu-ne

Vi-vo de-po-se, e per ti-mor di mor-te

Del vin-ci-tor lo scher-no

Sof-frir si e-les-se? Oh vi-tu-pe-rio e-ter-no!
Another unusual feature of word-setting may be remarked in passing. The last line is an endecasillabo, the groups of vowels being elided. The eleven syllables are set, however, to thirteen notes, the first syllable of "eterno" receiving a note to itself. The contour of the phrase is partly the cause, for Regolo, an alto, rises here to an unusually high note for the cadence. This reinforces the terrible shame, as does the separation of the final word (transcribed as sung).

EXAMPLE 74

Like the crotchet mode, dotted rhythms may aid characterization. In the same opera, Act II, scene 1, Publio implores his father to reconsider, if only for the sake of his children. There is a direct parallel between Publio's entreaty: "If only you could see the turmoil of my heart!" and Regolo's reply: "I demand loyalty of your heart, not transports of love." The phrases are melodically similar and are in harmonic sequence, but their rhythms are different, reflecting the tortured Publio and the calm Regolo.
Finally, it is possible for these two effects, the crotchet mode and dotted rhythm, to be combined, producing the infrequent pattern of a dotted crotchet and quaver. In the example below the intention is ironic, for Megabise (I"Artaserse", II, 3) is a worthless dissembler, faithful to Artabano only because he wants to marry his daughter. His preposterous rhetoric accent further exaggerates the effect.

EXAMPLE 76
Direction and melos in bass and voice

Marpurg's comments on the intervals used in the voice parts of recitative, and the types of bass movement, have already been noted. The theoretical writers have a little to say on tessitura, too; Fux and Marpurg recommend low pitch for asides (1) and Marpurg finds it suitable also to express anxiety (2). Rising phrases are suitable for anger (3) and for boldness (4). Marpurg instructs that the melody never be considered without the bass (5). Van der Meer presents a detailed study of the direction of movement in voice and bass.

For the sake of clarity we may begin with an example in which both melody and bass express the text. In Act I of "Artaserse", Artaserse orders the killing of his brother, but immediately (in scene 4) has cold feet: two wrongs don't make a right. Megabise, a lively but rather vulgar character, tries to cheer him up. While Megabise has a steadily rising vocal part over a rising bass, Artaserse droops, with falling vocal figures over a falling bass.

EXAMPLE 77

\[
\text{Megabise}\]

\[
\text{Il bar-ba-ro ger-ma-no ad es-ser in-u-ma-no piu}\]
Again, there may be no change of the character speaking, but only an emotional change within the speech. When Elisa's father, in "Il re pastore", agrees to her marriage with Aminta, she tells Aminta of this in an impetuous speech which twice breaks off in sheer excitement. The steadily rising voice and bass suggest the father's "impatience" and the subsequent falling figures, with their pathetic harmonies and intervals, seem to suggest the father-in-law's pride in his newly-acquired son - it will be recalled that paternal and filial emotion cause pathetic effects.
If the bass is stationary or moves in a direction opposite to the voice, it is to the voice that attention must be given. In "Artemisia", II, 6, Nicandro reminds Erenice that Dardano is in prison awaiting death (it suits Nicandro's purpose to provoke Erenice's excitement).
The rising scale in the melody, expressive of excitement, is a common formula. "Perhaps at this very moment" — it is urgent, provocative — "Dardano is dying!" Nicandro's head falls sadly.

The bass may clarify the direction of the voice where this is ambiguous. When Regolo learns, in "Attilio Regolo", II, 8, that the Senate has refused every Carthaginian offer of peace, thus condemning Regolo himself to torture and death, but saving the integrity of Rome, his relief is patent. The rising scale embedded in the voice part might suggest that this is another intense and exciting speech, but it conceals the fundamental downward progress A-G-F-E. The bass, however, falls at once.

EXAMPLE 80

Ah! dunque ha vinto il fortunato al-fin ge-nio Ro-ma-no.

Gra-zie agli de-i!

If an upward or downward moving vocal part can underline some feature of the text, so can an unmoving voice, which stays numbly on a monotone. In "Cajo Fabricio", III, 7, Sestia, aware that her
lover will die if she does not marry the barbarian Pirro, is almost ready to sacrifice herself. But suddenly she recalls her parentage and race. Having sung in a rapid historic style she sticks on a monotone: her hand is stayed in mid-gesture.

EXAMPLE 81

This is also an example of the tonic minor shift; it is a critical moment in the scene. In the same opera (I, 8) Fabricio tells Pirro of his contentment with his poverty. Rome has showered him with honours, but these could not disturb his inner peace. The monotone on "l'interna pace" would seem an effect of naive realism, of the "Nachahmung" that Marpurg despises, if it were not for the pathetic harmonic turn that accompanies it, so that Fabricio seems to assume a pensive dignity after describing the mere tinsel of civil honours.
Often the bass rises chromatically for two or three notes, or for almost an octave. (1) Van der Meer found such a device used by Fux for "erregten Szenen". (2) In Hasse it appears very frequently, marking excitement and suggesting rapid delivery.

When Segeste, the German chieftain, tells his son and daughter he has decided to change his policy and ally with Rome against his former friend Arminio, the young people react indignantly in two short speeches which echo each other sequentially over a chromatic bass which is here interpolated in the text.

TUSNELDA (E flat) Padre! Che dici (E) mai?
Ch'io miri il tuo nemico
In un che sposo
Per solo cenno tuo finor mi-(F) -rai?

SEGIMIRO Come Sig-(F sharp)-nor! ch'io veda
Nel più fedele amico,
A cui degg'io la vita, il tuo ne-(G)-mico?

A more complex and very ingenious pattern of sequence and chromaticism, the bass rising very rapidly, occurs at the end of Act I, scene 6 of "Artemisia". The queen Artemisia wishes to marry Dardano and make him king, but Sebaste, his guardian, opposes this. Here he both informs Dardano of the queen's affections and tells him to refuse the throne and marriage. The se-
quences are noted.

EXAMPLE 83

Less frequently a descending chromatic bass occurs for a different Affekt. In the same opera, Act III, scene 11, (1) after the most terrible forebodings and Artemisia's threat to kill herself, Erenice announces that Dardano, thought dead, is alive after all. This leads to the dénouement but initially we sense the relief of Dardano's lover, his guardian, his friend.

EXAMPLE 84 Erenice Artemisia Sebaste
The recommendation by Fux and Marpurg of a lower pitch for asides is followed only rarely by Hasse. Even when it is, we cannot be sure that the change of pitch is meant to set the aside or to follow the emotion. In "Arminio", II, 9, Segeste gives Segimiro a ring which will provide access to the imprisoned Arminio. Segimiro is delighted, as he secretly wishes to aid his friend. The downward tending vocal part and the initial ordentlicher Absatz with descending bass seem to match Segimiro's flush of pleasure, as well as obeying the rule of the theorists.

Low pitch is often used for expressive purposes. When Artabano, in I"Artaserse", III, 3, comes to think his son Arbace is dead, his sudden descent has a heartbroken sound.
A similar treatment of a tragic text appears in an earlier example. (1) In "Cajo Fabricio", I, 4, low tessitura might be thought an effect of realism, a reflection of the words "gravezza" and "peso"; but the emotional content, Fabricio reproving his daughter for feeling grief at the heroic death of her beloved, is quite sufficient to justify the setting.

High pitch is used in situations where a speaker might raise his voice. In "Attilio Regolo", I, 2, the consul Manlio and Regolo's daughter Attilia squabble over Manlio's willingness
to leave Regolo to his fate. Attilia touches Manlio in a weak spot, suggesting that his dislike for Regolo is at the root of his indifference, and Manlio abandons the dispute, proclaiming that he must leave because the Senate awaits him. As he stiffens, his voice rises to a higher note than any so far heard in this scene. The Affekt switches at once from pathetic to historic and it remains thus for the rest of the scene.

EXAMPLE 88

It is noteworthy that a schwebender Absatz occurs as Manlio begins, the diminished seventh (7-5-3) changing to an historic chord (6-3).

There is a shrill cry in "Ciro riconosciuto", I, 8, which is set to a higher note than any so far sung by that character. Astiage is asleep, and with a murderous shout Cambise rushes at him with a sword. Astiage awakes just in time.
EXAMPLE 89

Cambise (snudando la spada)  

Io v'ubbidisco. Ah! mörì i Perfi-do!

It is hard to distinguish between such an effect and a strong rhetoric accent. Better look at a broader canvas of recitative; here it is necessary to confine oneself to a single character, for the singers on stage have different ranges. The tessitura often follows a curve corresponding to the emotional development. In "Arminio", I, 11, Segeste finds Arminio with Tusnelda in the Roman camp. Segeste can now legitimately arrest Arminio, who has broken his flag of truce by remaining, and his daughter Tusnelda, who has disobeyed her father. His command to the soldiers is in the middle of his tenor range. Then he gloats triumphantly, rising a little; Arminio nettles him by yielding, not to Segeste, but to the Romans, and he rises to the top of his range. Finally, as he grimly describes the torture in store for Tusnelda, he descends. The highest note of each line is recorded.

<table>
<thead>
<tr>
<th>SEGESTE</th>
<th>Olà custodi: s'impedisca la fuga</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARMINIO</td>
<td>Al prode rapitor delle donzelle.</td>
<td>D</td>
</tr>
<tr>
<td>TUSNELDA</td>
<td>(Tutto comprese.)</td>
<td></td>
</tr>
<tr>
<td>SEGESTE</td>
<td>(Oh me infelice!)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Al fine</td>
<td>C sharp</td>
</tr>
<tr>
<td></td>
<td>Quel tuo superbo orgoglio</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>Depresso si vedra. Deponi,</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Audace, l'imutil ferro in man di Tullo!</td>
<td>D</td>
</tr>
</tbody>
</table>
The melos of recitative is mainly conjunct, but in certain cases arpeggios or broken major triads appear, in the manner of a fanfare, Van der Meer's "Fanfarenmelodik". (1) This can signal for a powerful character the dignity and pomp of his position: in "Cajo Fabricio" the hero and his enemy Pirro vie for superiority. In Act II, scene 2, Pirro urges the Roman to accept his peace terms.

Fabricicio is the more authentic orator, for his fanfarisms can occur even in pathetic nuances. In Act III, scene 11, (2) he pleads with Pirro on Volusio's behalf, and a triad lends a thrill of rhetoric to an otherwise heartfelt pathetic speech.
EXAMPLE 91

un certo audace giovanile trasporto

But nothing can match the grandeur of Fabricio's first entry in Act I, scene 3, where the long pedal note sounds like a roll of drums. (1)

EXAMPLE 92

Roma, che te salute, e se vuoi pace, Re dell'

The composer often gives a short fanfare to a character on his entry without any special rhetorical justification (for example Mandane, on her entry in Act III, scene 10 of I'Artaserse'). Thus any attempt to codify the meaning of fanfarisms leads to frustration, the "Abstumpfung" mentioned often by Van der Meer.
(vi) Melodic connections of recitative and aria

Very frequently an aria is based on some figure from the preceding recitative, suggesting that the opera was composed continuously. In the most obvious examples, it is the actual close of the recitative which generates the aria theme, as in the approach to "Mi credi spietata" (I"Artaserse", III, 5). The closing appoggiatura is transcribed as sung.

EXAMPLE 93

When the aria begins without a first ritornello, the voice must move naturally out of recitative. This is especially the case when the aria is textually a direct continuation of the recitative, referring to some word therein, or retorting directly to the phrase just sung. In this passage from "Attilio Regolo", II, 4, Attilia and Licinio protest at Regolo's determination to leave them and Licinio unwisely attributes his own objections
to his Roman birth. Regolo retorts in the aria that there is nothing Roman about such cowardly advice. The connection is reinforced by a rhyme between recitative and aria, a rare feature. This rhyme is exactly matched in the music, and the falling fourth of Attilia's utterance also reappears (transcribed as sung).

EXAMPLE 94

It is not always the figure immediately before the aria which contains the melodic suggestion, for this is usually the most conventional of cadence figures. In "Asteria", I, 3 it is the triadic beginning of the scene which later takes its place, at the same pitch, as the aria theme.
The previous aria of this act, in scene 1, follows a scene in which the figure of a falling fifth acts as a kind of Leitmotiv, coming at the very beginning and several times again, notably when the key of F is again reached. The aria, in D, also refers to the figure.

Sometimes there is a complex interrelation of recitative and aria. In the following, from "Didone abbandonata", III, 2, the recitative both begins and ends with a falling fourth which in the first case is then extended to an octave by the singer, in the second case the octave being completed by the bass. In the quotation the aria play-over of three bars is omitted. Both the fourth and the octave are heard at their original pitch in the aria, the octave having been anticipated in the bass.
The above are random examples of the melodic relation of recitative and aria. This is a constant element of opera seria and may be traced in any opera. "Arminio", in Gerber's edition, yields a number of examples. (1)

The delicate subtlety of Italian simple recitative led to its being misunderstood by inattentive listeners and dismissed as mere routine. It is scrupulously constructed, expressive, a dutiful servant of the text, integral to the whole drama.
Recitativo stromentato

(i) Dramatic purpose

Hasse was apparently considered a leader in the field of accompanied recitative. Metastasio implies this in his famous letter of 1749 about "Attilio Regolo".

...So much accompanied recitative would not at last tire the listeners. For...you know to perfection the art of alternating soft and loud, *rinforzi*, staccato and legato bow-strokes, hurried and slow *ostinati*, arpeggios, *tremoli*, held notes, and above all those foreign modulations of which you alone know the secret source.(1)

In spite of this, the composer was extremely sparing of his accompaniments to recitative, except in the uncharacteristic "Ruggiero" and in certain feste teatrali. One work, "Atalanta", has no accompanied recitative at all, and others, like "Arminio", have very little. One reason for this austerity is hinted at by Metastasio in the passage just quoted: it was sung slower than simple recitative and might thus become wearisome.

Wie ich im Folgenden zeigen werde, so giebt es gewisse Arten desselben, die ganz langsam und gleichsam mit besonderem Nachdenken gesungen, und diessfalls mit verschiedenen Instrumenten begleitet werden.(2)

A further objection was the obscuring of the words by a too noisy accompaniment.

Wird der Sänger aber gehört, so sollen die Instrumente die Worte desselben keineswegen dämpfen, oder undeutlich machen.(3)
Modern studies of accompanied recitative, including Zeller's short dissertation, have been concerned mainly with the musical figures in the accompaniment. It seems more appropriate to seek out first the dramatic purpose of accompanied recitative and the reasons for its inclusion or exclusion. There are four principal positions:

(a) The solo scene: either at the close of an act or act-section, ending with an aria, or at the beginning of a section before the entry of other characters.

(b) The scene of invocation: either a god is addressed, or the spirit of a dead person is called up in an ombrascena. The singer is not necessarily alone on the stage.

(c) A passage of picturesque description, the accompaniment having traits of realism.

(d) A dramatic exchange: there are several characters on stage, each taking part in accompanied recitative and reacting to developments in the action.

All four of these are evident in Hasse's earliest scores and all can be found at least until 1760, after which (b) and (c) recede. Naturally (c) is specially suited to pastorals and feste and is instrumentally the most elaborate.

There is a paradox. In the modern view, type (d) is the most natural kind of accompanied recitative, for it is at points of dramatic interaction that the most stormy emotions are encoun-
tered and the emotional expression of characters is most relevant to the action; here, surely, the orchestra can strengthen the impact of peripeteia. In the central scores, however, such scenes usually proceed in simple recitative. In "Demofoonte", III, 3, Timante learns that his wife is truly his sister, his marriage is invalid and his beloved infant son is illegitimate. The whole scene is set in simple recitative in both versions of the opera; it is followed by the irrelevant aria of a secondary character, then a solo scene for Timante. For the modern spectator the intensity of the situation has passed, but this solo scene is set in accompanied recitative in both scores.

On the other hand, the introduction of instrumental accompaniment in solo scenes, especially at the end of an act, is so standard that it often occurs where the scene is irrelevant and emotionally insignificant. Most typically the text is a little psychological essay on the position of the singer. The closing aria may be merely pastoral and decorative. In the scene closing Act II of "Siroe" Emira reflects on her mental conflict: she wishes to murder the tyrant Cosroe, but loves his son Siroe. The symmetry of her predicament is exploited nicely by Metastasio, and the closing aria balances its two stanzas in a manner that recalls "Nasce al bosco" in "Ezio".

Odio il tiranno, ed a svenarlo io sola
Mille non temerei nemiche squadre;
Ma penso poi che del mio bene è padre.
Amo Siroe, e mi pento
D'esser io la cagion del suo periglio;
Ma penso poi che del tiranno e figlio.
Così sempre il mio core
È infelice nell'odio e nell'amore.

Non vi piacque, in giusti dei,
Ch'io nascessi pastorella:
Altra pena or non avrei
Che la cura d'un agnella,
Che l'affetto d'un pastor.
Ma chi nasce in regia cuna,
Più nemica ha la fortuna;
Che nel trono ascosi stanno
E l'inganno ed il timor.

In both settings of the drama Hasse puts this scene into accompanied recitative, the aria being a pleasant conceit in Lombard rhythms, "andante", devoid of tension. This use of accompanied recitative is more typical of Hasse's style throughout his oeuvre, than any other.

All four kinds of accompanied recitative may be found in the operas composed before 1730, the last (dramatic interchange) being represented inconclusively. The accompanied solo scene with aria appears at the very beginning of "Semele" and at the end of Act II of "Gerone". Both "Gerone" and "Tigrane" contain an ombrascena, that in "Gerone" being very fine, with repeated orchestral figures, tremolandi and rinforzi, leading to an outstanding aria, gloomy and chromatic, in F minor.

"Tigrane" has a picturesque recitative and arioso in a solo scene just after the beginning of Act II, "Qui tra le piante al mormorio dell'onde". Though there is only one singer on
stage the suggestion of rustling leaves and rippling water puts this in a different category from the usual solo scene. A similar recitative in "Semele", "Care selve beate", which leads to an aria with realism, "Dolce sospira il venticello", foreshadows the great picturesque recitatives in later pastorals, for "Semele" is a serenata. Later in the score are two extensive passages of accompanied recitative, with two characters, Jupiter and Semele, on stage, at points of dramatic action: in the first Jupiter appears in splendour and the sight kills Semele, in the second he calls her back to life. It would be improper to regard these as evidence of a modern view of accompanied recitative. The distinctive features of the serenata are described below. (1) The extensiveness and dramatic importance of these scenes are not significant in the history of opera seria, but evince the special qualities of the serenata.

There is a more interesting case in the true opera "Gerone". At the beginning of Act III Osmicle and Eumene, plotting to kill Gerone, hide themselves and await his arrival. He comes to the grassy glade and is lulled to sleep by the breeze and the murmuring stream. Osmicle leaves Eumene to commit the murder. But Eumene is perplexed and cannot bring himself to do the deed. As he at last makes up his mind ("Mora il perfido!") Gerone awakes; he believed Eumene to be dead and now takes him for a ghost, calling him "ombra del mio nemico". Commanding him to return to
the underworld he goes out, and Osmicle returns to learn of Eumene's failure.

There are two passages of stromentato in this scene, both embedded in simple recitative. The first comes as Gerone soliloquizes about his beloved and is then lulled to sleep. The orchestral figures reflect the sounds of nature; this would seem, then, to be a picturesque recitative like those already described. What is more, the other two characters are hidden: Gerone believes himself alone, and in later operas this is quite enough to allow procedures normal for solo scenes. The second passage begins as Eumene tries to make up his mind and continues when Gerone awakes. Its first part is thus a solo scene, since the other character on stage is asleep; its conclusion is an ironic ombrascena, the low unison string figures having an uncanny effect. Neither of these passages can be called a truly dramatic exchange.

In the classic period of Hasse's operas, from 1730 to 1744, there is scarcely a passage of accompanied recitative which does not come into the first three categories; there are almost no dramatic exchanges. An example of the solo scene and aria, closing an act, has already been given from I"Siroe" (1733). The other kind of solo scene, which begins an act or section and is not followed by an aria, may be illustrated from I"La clemenza di Tito" (1738). Here Act II discovers Sesto, who has agreed to
plot against the life of his friend Tito to oblige his sweetheart Vitellia, suffering a great tumult of the heart. The scene is quite different in its form and technique from that in "Siroe"; instead of a poised and stylized abstract of the singer's perplexity, this is forthright, impetuous, the singer visualizing terrible scenes offstage, altogether more naturalistic; not surprising, for it is based on a scene from Corneille's "Cinna".

There are 21 lines; it is quoted only in brief. (1)

Oh deì, che smania è questa!
Che tumulto ho nel cor! Palpito, agghiaccio:
M'incammino, m'arresto...

Già per mio cenno
Lentulo corre al Campidoglio. Io deggio
Tito assalir. Bella mercede
Gli rendi in vero! Ei t'inmalzò per farti
Il carnefice suo. M'inghiotta il suolo
Prima ch'io tal divenga. Ah! non ho core,
Vitellia, a secondar gli sdegni tui:
Morrei, prima del colpo, in faccia a lui.
S'impedisca... Ma come,
Or che tutto è disposto?... Andiamo, andiamo
Lentulo a trattener...

Stelle, che miro!
Arde già il Campidoglio! Aime! l'impresa
Lentulo incominciò. Forse già tardi
Sono i rimorsi misi.
Difendetemi Tito, eterni deì!

At this point Annio enters and the orchestra falls silent. In spite of the tormented nature of this passage, it is not a point of dramatic action: this is to follow, when news comes - false, it is true - of Tito's assassination.

A scene of invocation appears in "Senocrita", III, 3. The exiled Ippomedonte is hiding in a cave sacred to the sibyl of
Cuma, and his daughter Senocrita prays at the altar in the
cave for the overthrow of the tyrant, whom in truth she loves.
Her invocation breaks off. The librettist places the passage in
inverted commas, and two other characters are on stage, though
they do not participate in the stromentato. There is no aria
just before or just after this passage.

"Tu, che Cuma proteggi,
Deità delle biade alma inventrice
Tu patrio Febo, e Giove tu, che reggi,
E puoi consiglio uman render felice,
L'opra guidate, e le sprezzate leggi
Giusta scenda a punir Nemesi ultrice,
Sicché al tiranno..." (ahi, mi confondo.)

In "Asteria" III, 3 there is a passage of comical exagger-
ation which is important in demonstrating the kinship of pas-
toral and comic opera in an age when comic elements had been
banished from opera seria. The bold hunter Leucippo has been
made insane by the goddess; in his madness he imagines thunder
and lightning, hailstones, and an epiphany of Diana herself
(it is really the nymph Asteria who enters). Two sections of
this scene are orchestrally accompanied, the illusory visions
of Leucippo being graphically portrayed.

S'imbruna
L'aria: abbaglia il baleno: il tuono scoppia:
La grandine raddoppia,
E così fiera il capo mio percuote,
Che scende il pianto ad irrigar le gote.
Appar Diana a tempo, ai bianchi veli
Io la conosco.

The darkening of the sky brings the motive of repeated mezzo-
staccato semiquavers called elsewhere the "heartbeat" motive;(1)
lightning, as usual, gives rushing scales; the descent of tears is imitated with a falling chromatic scale.

There are three cases in this period (1730-1744) of an exchange between characters in accompanied recitative. In "Lucio Papirio", II, 6 Papiria promises Quinto Fabio, whom she loves, that she will plead with her father, the dictator, for Fabio's pardon. As she approaches her aria the accompaniment begins, although Fabio is still on stage and this is not the end of an act-section.

Poi liete
Cara vita godrem, dolce riposo:
E allora in abbracciarli
Dirò, Fabio mio sposo,

Tu sei mio caro ardor,
Tu sei mio dolce amor...

It seems clear that these few lines are accompanied because there is a continuity of sense between recitative and aria, the division being marked only by a comma; there is no introductory ritornello. Far from being a dramatic passage, this conclusion to the scene marks an emotional cooling, as Papiria, having just rejected Fabio out of loyalty to her father, now imagines a happier future.

A more interesting example is "Demetrio", II, 12, a typically metastasian scene of pathetic drama. Cleonice, the queen, loves Alceste, a shepherd. She has made up her mind to renounce her love as unfitting for her; hearing this, he accuses her
of really wishing to forget him and reproaches her bitterly. In an eloquent closing speech Cleonice proclaims that their sacrifice shall be an example to the world. Her nobility of utterance converts Alceste, and he finally asks her pardon. In Metastasio's original version the scene ends with an aria for Alceste, but Hasse replaces this with a duet. This lengthy scene cannot be quoted in full.

**CLEONICE**

Altrui d'esempio

Sia la nostra virtù. Quest'atto illustre

Compatisca ed ammiri

Il mondo spettator...

**ALCESTE**

Perché, barbari dei, farmi pastore!

**CLEONICE**

Va: cediamo al destin. Da me lontano

Vivi felice; il tuo dolor consola...

Addio! Non dirmi

Mai più che infida e che spergiura io sono.

**ALCESTE**

Perdono, anima bella, oh Dio! perdono.

**CLEONICE**

Regna, vivi, conserva

Intatta la tua gloria...

**ALCESTE**

Sorgi, parti, s'è vero

Che ami la mia virtù.

**ALCESTE**

Su quella mano,

Che piú mia non sarà, permetti almeno

Che imprima il labbro mio

L'ultimo bacio, e poi ti lascio.

**A DUE**

Addio!

**ALCESTE**

Dal mio ben, che tanto amai

Mi divide questo addio.

**CLEONICE**

No, mio caro, ovunque andrai

Sara teco l'amor mio...

This long scene – 28 lines of recitative – is wholly accompanied.

The most striking example of dramatic stromentato in this period is in I"Siroe", III, 4.(1) The hostile princess Emira,
dressed as a man and called "Idaspe", has secured the confidence of the king, Cosroe; after an abortive attempt on his life she succeeds in incriminating the prince Siroe to exonerate herself. But Emira loves Siroe, and when Cosroe at last has his son put to death Emira passionately upbraids the king and reveals her identity and guilt. This scene - the unmasking of Emira - is a moment of peripeteia, perhaps the most vital development in the plot. It has no aria, and there are three characters on stage. Nevertheless, Emira's reproaches and disclosure are set in accompanied recitative in both versions of the opera. The orchestra is silent when other characters interrupt.


COSROE Cosi mi parla Idaspe? E stolto o finge?...

EMIRA Finsi fin or ma solo, ma solo Per trafigerti il cor.

COSROE Che mai ti feci?

EMIRA Empio, che mi facesti? Lo sposo m'uccidesti; Per te padre non ho, non ho più trono. Io son la tua nemica, Emira io sono.

COSROE Che sento!

ARASSE Oh meraviglia!

COSEOE Adesso intendo

EMIRA Chi mi sedusse il figlio. É ver, ma in vano Di sedurlo tentai. Per mia vendetta E per tormento tuo, perfido! il dico: Sappi ch'ei ti difese Dall'odio mio; ch'ei ti recò quel foglio;
Che innocente morì; ch'ogni sospetto,  
Ch'ogni accusa è fallace.  
Va, pensaci; e, se puoi, riposa in pace.

This exceptional use of accompanied recitative seems no more than a sport, for its nearest successor comes after eleven years and ten operas have passed. The great majority of stromentati in this period occur in solo scenes: there are four such passages in I"La clemenza di Tito" alone.

The traditional functions of accompanied recitative, in solo scenes, for invocations and picturesque description, persist to the end of Hasse's career. The festa teatrale "Alcide al bivio" (1760) is full of elaborately orchestrated picturesque stromentati, the visions of Alcide as he tries to follow the path of virtue being pictured with open-eyed relish. The late and otherwise progressive "Romolo ed Ersilia" (1765) has ten stromentati of which six are in solo scenes. The high priest Alceo in "Parthenope", I, 11 (1767) utters the words of an oracle; these are printed in italics in the Metastasio editions, and seem to be equivalent to an invocation in that they are set in accompanied recitative.

There is nevertheless a discernible development in the dramatic function of accompanied recitative which may be traced according to three features: first, the emancipation of the solo scene from the beginning or end of the act-section, and the use of stromentato for one character even when other characters are
on stage; second, the introduction of stromentato into the stormy moments of the dénouement in the final act-section; third, the true accompanied dialogue. All these represent a movement in the direction of type (d), the true dramatic stromentato.

An example of dialogue in stromentato has already been given from I"Siroe". This is exceptional. Of the many stromentati in solo scenes in the period 1730-1743 only one is in the midst of an act-section, that in "Cajo Fabricio", III, 9. In I"Ipermestra" (1744) this device recurs (I, 3) and later in the opera there is another simple extension of the traditional pattern: an accompanied recitative is sung by one character to another, so that while the passage is solo, this is not a solo scene (II, 2). Most significant of the "modernisms" in this opera, which was the first true collaboration of Hasse and Metastasio, is a brief stromentato in the final section of Act III, after an aria has been broken off by a choral interjection; it is a moment of high drama just before the dénouement (III, 8).

The same year (1744) saw another Metastasio collaboration, "Antigono". This has very fine stromentati which stretch the traditions in a similar way. Berenice's description of a battle in II, 10 with its fanfares of horns and oboes, is admittedly a descriptive passage, a "French" recitative. But Antigono's speech just before the scena ultima in which he prepares to
kill himself, is sung with three other principals and a crowd of comparse on stage; it is perhaps further evidence of the heightening of the finale with accompanied recitative ("Dunque per colpa mia cadde trafitto un figlio..."")

In these operas "solo" recitatives are sung with other characters on stage; in "Semiramide" a year later the practice of ending an act with an accompanied solo scene and aria is extended, the stromentato occurring in the penultimate scene with two characters on stage (II, 12). It is a striking departure because the closing solo scene and aria are exactly the kind of material - a poised essay on the emotional state of the singer and a "shipwreck" aria - which is commonly an accompanied scene. The two scenes should be compared: first, the conclusion of the stromentato -

SEMIRAMIDE  Eccoti il ferro mio: da te non cerco Difendermi, o crudel. Saziati, impiaga, Passami il cor... Ti volgi altrove?
Riconoscile, ingrato, e poi mi svena.
   
SCITALCE  Va, non ti credo.
SEMIRAMIDE  Oh crudelitade! oh pena!

An aria for Semiramide follows, then the closing solo scene for Scitalce in simple recitative, beginning thus:

Partì l'infida, e mi lasciò nel seno
Un tumulto d'affetti
Fra lor nemici. Il suo dolor mi spiace,
La sua colpa aborrisco...

Even Metastasio recognized the anticlimax of the final solo
scene when he revised the drama for the Paris edition. He concluded scene 12 with a duet and omitted the remainder.

These developments continue in "Leucippo" (1747) where a speech of tender farewell (III, 5) and one of heroic sacrifice, delivered on a full stage (III, 7) are accompanied. In "Demofoonte" (1748) there is again an accompanied speech which involves only one character although another is on stage.

Against this background Metastasio's letter about "Attilio Regolo" was written, with its recommendations about stromentato. Hasse followed these suggestions to the letter. They mainly involve a further extension of the two practices of accompanying the speech of one character when other characters are on stage, and of introducing stromentato into the stormy moments of the final scenes. Neither Metastasio nor Hasse at this stage envisage the accompanying of dialogue.

One recitative in "Regolo" may be dismissed as traditional: that in II, 7, Regolo's speech beginning, "Tu palpiti, o mio cor." This is a solo scene at the start of an act-section, its only oddness being that it continues without a break from the previous aria, in spite of the scene change.

The stromentato of Attilia in I, 2 resembles that in I"Ipermestra"; only one character takes part, though another character is on stage. Here Regolo's daughter tries to inspire the consul
Manlio with a feeling of shame for Regolo's captivity in Carthage. The text is consciously Ciceronic, full of sonorous rhetorical questions.

Ah! come
Chi quest'aure respira
Può Regolo obliar? Qual parte in Roma
Non vi parla di lui? Le vie? per quelle
Ei passò trionfante. Il Foro? a noi
Provvide leggi ivi dettò. Le mura
Ove accorre il Senato? I suoi consigli
Là fabbricar più volte
La pubblica salvezza.

The accompanied scene of Regolo himself (I, 7) is similar, in that only one singer has an accompaniment. Nevertheless this is a point of great dramatic importance. Regolo has just presented the Carthaginian terms, which include his own release, then advised Rome to reject them. Here he urges Rome not to seek peace but to attack again. Like the last, this speech is consciously rhetorical, but it has an excitement and a thrust, too.

Armatevi, correte
A sveller da lor' tempii
L'aquile prigioniere. Infin the oppressa
L'emula sia, non deponete il brando.
Fate ch'io, là tornando,
Legga il terror dell'ire vostre in fronte
A' carnefice miei; che lieto io mora
Nell'osservar fra' miei respiri estremi
Come al nome di Roma Africa tremi.

Metastasio's own recommendations for the closing scene must be quoted.

(The final scene) is heralded by the noisy tumult of the people shouting:
"Resti, Regolo resti."
The noise of this shout must be great, in order to be life-like, and to show what a respectful silence the mere presence of Regolo is able to impose on a wholly tumultuous crowd. The instruments should be silent when the other characters speak, and may, if desired, always make themselves heard when the protagonist speaks during this final scene... But if, in spite of all these suggestions, you are of a different mind, I yield to your experience and it is enough for me that the following lines are accompanied...

Then follows a list of passages which exactly corresponds to Hasse's setting. The composer was indeed "of a different mind", realising that orchestral accompaniments to Regolo's every line in this scene would be excessive; even Metastasio, however, wished to reserve the accompaniment for one character only. It ought to be stated that the closing scene of "Regolo" is very different from the usual metastasian conclusion. It is not merely that the ending is tragic: "Didone", which ends with an hysterical solo scene, and "Catone in Utica", with its scene on Cato's deathbed, are also tragic; but in "Regolo" there is one of those majestic scenes, wholly dominated by the hero, who sacrifices himself for friendship or duty, like "Artaserse", III, 1. The nearest parallel is the close of "Temistocle", written four years before "Regolo" in 1736 ("Regolo, completed in 1740, was not set to music until ten years later) but never set by Hasse. One may see librettist and composer approaching the great achievement of "Attilio Regolo" from different quarters, Metastasio via the heroic dramas of the thirties, "Tito" and "Temistocle", 
Hasse through his operas of the forties, his first collaboration "Ipermestra", "Semiramide" and "Leucippo", the last a pastoral.

The three passages of stromentato in this closing scene of "Regolo" are very far from dialogue or action. The first is rhetorical, ironic, challenging, a conscious copy of the Cicero of "De officiis" and the Second Philippic. The Roman people have just cried for Regolo to stay in Rome, not to return to certain death in Carthage.

"Regolo resti!" Ed io l'ascolto! ed io Creder deggio a me stesso! Uno perfidia Si vuol! si vuole in Roma! Si vuol da me!...
"Regolo resti!" Ah! per qual colpa e quando Meritai l'odio vostro?

The ironic assumption that the popular wish for him to remain is a sign, not of love, but of contempt for his scant virtue, is excellent and very typical.

The second passage is different in tone: he proclaims that his friends are at heart more concerned for his honour than for his safety, in spite of their first impulse. The warmth of this speech, its noble and compelling reflection of an authentic man of honour, these features are more truly Racinian; Brunelli shows that in certain details it echoes a passage from Pradon's "Regulus". It is not very much like the comic and mechanical reversals of the usual scena ultima.
No, possibil non è: de' miei Romani
Conosco il cor...
 Gñnum di voi
So che nel cor m'applaudè;
So che m'invidia e che, fra' moti ancora
Di quel che l'ingannò tenero eccesso,
Fa voti al Ciel di poter far l'istesso.
Ah! non più debolezza. A terra, a terra
Quell'armi inopportune!

Regolo's final speech is entirely accompanied. It begins
as a formal farewell, full of patriotic exhilaration, beauti-
fully contrived.

Romani, addio. Siano i congedi estremi
Degni di noi. Lode agli dei, vi lascio,
E vi lascio Romani. Ah! conservate
Illibato il gran nome; e voi sarete
Gli arbitri della terra, e il mondo intero
Roman diventerà.

The ending has a surprise, the sudden psychological development
which reveals a great dramatist. Regolo finally sees himself as
a Christ-figure, the lasting symbol of supreme sacrifice, but
he cannot finish; he sees tears in every eye; he breaks down.

E, se giammai
Minaccia al Campidoglio
Alcun astro maligno influssi rei,
Ecco Regolo, o dei: Regolo solo
Sia la vittima vostra, e si consumi
Tutta l'ira del Ciel sul capo mio.
Ma Roma ilesa... Ah! qui si piange: addio!

It seems reasonable to consider accompanied recitatives
for one character, even with others on stage, and extensive
stromentato in the closing scenes, established after "Attilio
Regolo". In spite of this, the operas of the fifties are reactionary in technique, scarcely venturing even into these modest extensions of the classic practice. There is an echo in "Ciro riconosciuto", a year later, of the heroic closing stromentatostromentato of "Regolo", but this is the last notable venture in stromentato for a decade. There are excellent accompanied recitatives in these years, but nearly always in the traditional positions in the drama. The accompanied scene 7 of "Zenobia", Act I, might be mentioned; during Tiridate's opening speech Zenobia is on stage but hidden. When she appears and challenges him, the orchestra would normally have fallen silent, but here Haase maintains the accompaniment throughout a lively scene of action.

In the festa teatrale "Alcide al bivio" (1760) occurs what Zeller calls "Hasses bedeutendstes Accompagnato". This work shows Haase's quick adjustment to the manner of the Viennese festa teatrale as established by Fux, Caldara and Bonno. There are very extensive accompanied recitatives, but nothing of primary interest to our discussion of dramatic function; for this is not a true opera and most of these passages are picturesque like those in "Semele" and "Asteria". It can be imagined how the instruments further Alcide's description of the two paths lying before him.

Questo agevole e ameno,
Col tremolar de' fiori,
Col mormorar dell'onde,
Col vaneggiar d'un'odorosa auretta...
L'altro alpestre, scosceso, erto e selvaggio... (Scene 2)
Hasse's longest and most elaborate stromentati so far are in "Alcide", but these should be discussed for their music, not their dramatic importance.

The history of accompanied dialogue begins effectively with "Il trionfo di Clelia" (1762). This opera contains several solo scenes in stromentato, but the most notable scene is that in which Horatius defends the bridge and leaps into the Tiber. The earlier part of this is like the last scene of "Regolo" in that the accompanied sections are speeches to the Etruscans and Romans and the words of other characters are set in simple recitative.

ORAZIO

No, traditori, in Ciel di Roma il fato
Non è deciso ancor. Sarà bastante
A punir scelleragine sì nera
Orazio sol contro l'Etruria intera. (II, 10)

He vanquishes the Etruscans on the bridge to the sound of an orchestral battle marked "rotta", as though this work were a festa teatrale. Then he turns and addresses the Romans.

Ecco il tempo, o Romani. Ardir; gli dêi
Pugnan per noi. Quest'unico sì tronchi
Passo a' nemici...

The Romans set about destroying the bridge. Tarquin now reproaches the Etruscans for running away, the orchestra falling immediately silent.

Dove, o codardi? Ah, chi vi fuga almeno
Volgetevi a mirar...
The Romans beckon Orazio to return over the bridge before it is totally destroyed. The orchestra re-enters as he replies.

No, compagni, io non voglio
Il passo abbandonar. Fin che non sia
Questo varco interrotto, in me ritrovi
Un argine il Toscano...

As he faces the Etruscans again the "rotta" is repeated. The bridge falls, and Clelia, Orazio's betrothed, arrives in haste to see Orazio in this perilous position. The whole of scene 12, a dialogue after which Orazio leaps into the river, is orchestra-rally accompanied.

CLELIA Ah da' cardini suoi
Par che scossa la terra... Oimè, che miro?
Orazio... Oh Dio!... Per quale
Impensata sventura...

ORAZIO Rendi grazie agli dèi: Roma è sicura.
CLELIA E tu?... Ma perché tien così nel fiume
Fisso lo sguardo mai!

ORAZIO Padre Tevere...
CLELIA (spaventata) Ah che fai?
ORAZIO L'armi, il guerriero
Per cui libero ancora il corso sciogli,
Nel placido tuo sen propizio accogli.

It is to be remarked that this passage is scarcely a true dialogue: Clelia addresses Orazio, but Orazio addresses Father Tiber.

It is less surprising to find an extended stromentato with several singers at the end of "Egeria" (1764), for this is a festa teatrale which degenerates into a direct compliment to "Dell'austriaco sangue un già maturo germoglio", the Emperor
Joseph II for whose coronation the piece was written. The next stromentato to confirm a changing view of dramaturgy is in "Romolo ed Ersilia", II,8. The Sabine princess Ersilia, forbidden by her father to marry Romolo though she loves him, heroically beseeches him to marry a Roman woman. He treats this as a rebuff to his faithful love, and Ersilia, unable to maintain her firmness of heart, reveals that in truth she loves him. This scene is both a passionate dialogue and vital to the action. The instruments enter at the exact point of peripeteia; Romolo and Ersilia love each other, but Ersilia is obliged to offer him another woman as wife. His initial reaction is a long speech, "con passione di sdegno e di tenerezza", which is twice interrupted by asides from Ersilia.

E a questo segno, ingrata,
Insulti all'amor mio! Questa mercede
Meritò la mia fede, il mio rispetto,
Il mio candor, la mia costanza!...

More significant than Ersilia's asides is the rapid exchange when Romolo accuses Ersilia of deceit. This is realistic and vivacious, with a true comic spirit.

ROMOLO Che inganno, Ersilia!
ERSILIA Ah, non è stato inganno!
ROMOLO Come! non m'ingannai?
ERSILIA (Numi, che dissi mai!)
ROMOLO Bella mia fiamma,
ERSILIA Dunque è ver, dunque m'ami?
ERSILIA Taci; non trionfar.

After some long speeches she is forced to explain why, loving
him, she can never be his. Again the exchange is rapid and lively.

ERSILIA  È speranza infedel; mal ti consiglia;
          Tua non sarò.
ROMOLO    Ma perchè mai?
ERSILIA    Son figlia.

The whole of this long dialogue, 43 lines of text, is orchest-rally accompanied, and the aria of Ersilia, "Basta cosi",
concludes the scene. Here is the new stromentato, a rapid dial-
logue full of passion, emotionally mobile, vital to the plot.
There are no poised psychological analyses; no political speeches;
no invocations of the gods.

"Ruggiero", the final opera, contains stromentati which re-
peat the traditional formula - both Acts I and II end with acc-
companied solo scenes - and others which continue the new trends.
The accompanied scena ultima does not appear. But two prolonged
sections of accompanied recitative establish the connection
with scenes of true drama, involving several characters. In
Act II, scene 5 Ruggiero tells Bradamante, his beloved, that
he must surrender her to another man to whom he owes his life.
Moved to fury, she accuses him of infidelity. The accompaniment
begins just after he has announced his intention, and Bradamante,
aghast, can scarcely believe her ears.

PRADAMANTE  Che? sposa
         Io di Leone! Ad altro amante in braccio
         Andar dee Bradamante,
         E il propone Ruggiero!...
         Costa al tuo cor ben poco
         Il perdermi, o crudel.
This is a true dialogue, the characters speaking to each other rather than past each other as in the "Clelia" passage. As Bradamante's mind clouds with suspicion she passes into a more formal and reflective speech, more generalized and choric.

No, tu mai non m'amasti, o piú non m'ami.
Questo è un pretesto all'incostanza. I suoi Confini ha la virtù: non merta fede
Quando a tal segno eccede
La misura comune. Ho un'alma anch'io
Capace di virtù...

The scene ends with a rapid exchange, the stage directions denoting actual movements. If there had previously been a production problem with movements during stromentato this must have been overcome.

RUGGIERO Se meno irata,
   Mia vita, udir mi vuoi...
BRADAMANTE Né voglio udirti,
   Né mirarti mai piú. (in atto di partire
RUGGIERO Senti, ben mio:
   Non partir: dove vai?
BRADAMANTE (con pianto ed ira) Vo d'un infido
   A svellermi, se posso,
   L'immagine del cor...
   Di vivere o d'amarti
   Vo, barbaro, a finir. (in atto di partire
RUGGIERO Deh, in questo stato,
   Deh, non mi abbandonar! (trattenendola
BRADAMANTE (staccandosi da lui) Lasciami, ingrato.

Bradamante's aria follows at once. The other remarkable passage, or series of passages, of stromentato in this opera is in Act III, scenes 2-4. There are certain formal considerations which reveal
this to be a reversal of the old system. Act sections commonly began with several scenes of recitative, the first aria occurring after perhaps 150 lines. These were full of important action and were set without orchestral accompaniment. Act III of "Ruggiero" begins with a somewhat shorter scene with an aria, then the section in question, three scenes leading to a second aria, containing important drama. In the traditional arrangement the whole would have been set in simple recitative with the possible exception of a passage in scene 1 where a fight is described; this might have yielded a picturesque accompaniment, especially in a festa teatrale.

Veduto avresti
Uscir dagli occhi suoi
Lampi di sdegno, e lucide scintille
Da' brandi ripercossi a mille a mille...
Scorse frattanto
Il tempo di pugnar: termine all'ire
Imposero le trombe...

In fact, this description is sung in simple recitative, and the accompaniment begins in the next scene where Bradamante, defeated in combat, throws away her sword in despair.

Andate a terra, andate
Da me lungi per sempre, armi infelici,
D'una femina imbelle inutil pondo...

The accompaniment ceases as a friend tries to console her. Ruggiero comes, and Bradamante again scorns him. Stromentato returns not for their desperate exchange of short fragments,
but for the dignified speech, a little rhetorical, in which Ruggerio at last banishes Bradamante's mistrust and regains her devotion.

Si, mia speranza,
T'amò più di me stesso: e tanto mai,
Quant'ora che ti perdo, io non t'amai.
Ma degli affetti tuoi
Senza rendermi indegno, anima mia,
Conservarti non posso...

Di', con qual fronte,
Con qual ragion contender posso al mio
Liberator ciò che più mio non era
Senza la sua pietà?

This passage, then, balances that in Act II where Bradamante's suspicions began. The final passage is one of dialogue and stage movement leading to an aria, as in Act II.

RUGGIERO Ah si, vinci te stessa: a' piedi tuoi (s'inginocchia)
   L'implora il tuo Ruggier. Questo l'ottenga
   Ultimo di mia fe' tenero pegno,
   Che imprime il labbro mio
   Su la tua man. (le bacia la mano

BRADAMANTE Ma come mai, ma come
   Esser può questo il tuo voler?

RUGGIERO Sì, questo
   È debito, è ragione,
   È preghiera, è consiglio.

The arrangement of these scenes may be shown graphically.
The change in the dramatic purpose of Hasse's accompanied recitative between "Gerone" and "Ruggiero" may be summarized as a shift from form to content, from symbolism to naturalism. In the early operas stromentato marked certain important formal caesuras, or it indicated in operatic language, certain special situations like the invocation of a god. Alongside these functions in the later operas, the heightening of dramatic excitement in scenes of dialogue and action begins to intrude, increasing after 1762 and reaching its culmination in "Ruggiero".

(ii) Musical techniques

As the decades pass stromentato increases in extent, and the instrumentation becomes more elaborate. However, it is hard to see an aesthetically significant development in the music of stromentato, as can be seen in its dramatic function. The techniques and material of the last operas are very similar to the
earliest; the rich orchestration of the Viennese feste teatrali after
1760 is a normal Viennese feature, to be found in the feste of
Fux, Caldara and Bonno.

Accompanied recitative, like simple recitative, is written
in common time and sung freely. Zeller lists other signatures
in Hasse's stromentato, (1) but this is to confuse stromentato
with arioso. The scena ultima of "Didone abbandonata" is set
with accompaniment and at one point the time changes to 3/4
and the voice has a few measured phrases. This passage is ario-
so, written in settenarii tronchi and appropriately indented
by Metastasio's printers. In some works sinfonie intrude into
recitatives, and these may be in other tempi, as when Alcide's
recitative beginning

Ma qual per la foresta
Dolce armonia risuona?

in scene 2 of "Alcide al bivio" is preceded by a charming
sinfonia in 3/4 time for flutes, oboes, cors anglais and strings.
This is required by the text, which specifies "una soave armonia
di flauti e di cetere". When the singer enters the signature
changes. The only concession to vocal lyricism occurs when there
is a measured accompagnimento to recitative, for example a measured
tremolando. Here one assumes that the singer performed as freely
as was possible.

There are certain traits of stromentato which permeate the
whole oeuvre. Metastasio's "Regolo" letter gives a starting
point.(1) The poet lists "rinforzi, staccato and legato bow strokes, hurried and slow ostinati, arpeggios, tremuli, held notes". This was not meant as a formal catalogue of Hasse's techniques, but it is more enlightening than Scheibe's quite formal essay, where only two types of stromentato are listed: that with a soft continuous accompaniment, and that in which strong orchestral figures are placed between the vocal phrases.(2) Several of Metastasio's types may be isolated as basic techniques.

(a) Accompaniment by held chords. The "halo of string chords" accompanying the voice was associated in the older Venetian opera with an invocation, as Zeller comments.(3) This association is still alive in Hasse's operas. Examples may be found in every period. In "Gerone", II, 16 Eumene's upbraiding of his cruel stars ("vedeste mai, vedeste fuor di me più infelice, astri spietati?") begins with such an accompaniment. In "Cajo Fabricio", I, 7 (4) Volusio's thanks to the gods ("io vivo ancora, o dèi Quiriti") are accompanied by the strings in held chords. Dido's request of her dead husband for pardon ("Didone abbandonata", III, 18, beginning, "Dell'offeso mio sposo ombra dolente") is the invocation not of a god but of an ombra, a spirit of the dead. In "Partenope", 11, the words of the oracle spoken by the priest Alceo ("Per mano al fin del principe cu- mano") are mainly accompanied by held chords.

This technique is freely used in other circumstances, too.
In the excellent accompanied finale of "Ciro riconosciuto"
a public speech is so treated. Ciro persuades the angry populace
to spare the captive tyrant Astiage, then asks Astiage to par-
don their excesses.

Perdonalo, signor. Per bocca mia
Piangendo ognun tel chiede: ognun ti giura
Eterna fè. Se a cancellar l'orrore
D'attentato si rio
V'è bisogno di sangue, eccoti il mio.

If it is objected that the divinity of kingship is here being
invoked — Astiage has done nothing to deserve such devotion —
another example may be given from "Il re pastore", III, 1.
Aminta describes his dilemma, torn between love for Elisa and
his duty as king.

Elisa
Il suo vuol ch'io rammenti
Tenero, lungo e generoso amore:
Con mille idee d'onore
Agenore m'opprime.

(b) Rinforzi. The struck chords, single or in crisp iambic
pairs, which are a universal accompaniment to recitative in
Neapolitan opera, passed into opera technique and survived
even into our own century. They occur at moments of vigorous
declamation and they sound between the vocal phrases, not with
them. They cause therefore the fragmentation of the vocal part
and its consequent retardation, a feature noticed by many of
the writers on recitative.(1) It would be futile to associate
rinforzì with particular Affekte, for they are ubiquitous.

There may be a single orchestral chord, or more than one, firmly on the beat.

EXAMPLE 98

![Musical notation]

(Al-lor fe- ro-ci en-tran nel campo i tuoi.)

("Antigono", II, 10)

The familiar iambic rhythm occurs in separate figures, or in pairs, or larger groups.

EXAMPLE 99

![Musical notation]

(0 dài! che udii? che vi-di?)

("Cajo Fabricio", I, 9)
(c) Thematic motifs. If the figure interrupting the voice be longer, becoming a persistent thematic motif which is transposed and fragmented, then a greater independence of music emerges and tempo markings sometimes become necessary. Metastasio does not single out this technique, but his "staccato and legato bow strokes" are the simplest form of thematic motif. The vertical dash means an accented staccato, near to martellato.

EXAMPLE 100

("Attilio Regolo", II, 7)
A longer thematic motif could be fragmented, the disconnected fragments always more or less resembling the original and thus unifying the scene, and self-contained instrumental motifs can expand into a short sentence, almost a ritornello or sinfonia. There is a charming example in "Piramo e Tisbe", II, 2 where the words "che puro ciel!" with their amusing echo of Gluck are preceded by a euphonious sinfonia of three bars.

(d) Accompanying textures. By reason of their thematic character and normally strong dynamic the above figures cannot accompany the voice, but sound between the vocal phrases. Apart from an accompaniment of held chords, the voice may be accompanied by "hurried and slow ostinati, arpeggios, tremuli", and other
techniques. Tremolandi seem to be measured rather than free; they are often marked with grouping dots, and on one occasion a fully notated tremolando in semiquavers gives way to the instruction "tremolo" (in "Achille in Sciro", III, 4). Like held chords, tremolandi are habitually associated with a particular reference in the text. However there is no absolute need for words like "palpitante", "trema". In "Antigono", II, 10 the sight of a burning fleet and the fierce ardour of its destroyers are enough to inspire tremolandi.

Le fiamme, il sangue,
La polve, il fumo e lo spavento...

By "arpeggios" Metastasio presumably meant chords played arpeggiando across the strings. These occur infrequently, and may have been connected with the clamour of a multitude - either persons or ideas, since the effect occurs in "Antigono", III, 7 for:

Qual confusa
Folla d'idee tutte funeste adombra
La mia ragion?

and in "Ciro riconosciuto", scena ultima, as Ciro addresses the assembled multitude of Medes in the temple.

Foste sedotti,
Lo so; vi spiece; a mille segni espressi
Già intendo il vostro cor; già in ogni destra
Veggo l'aste tremar; leggo il sincero
Pentimento del fallo in ogni fronte.
(iii) Symbolic figures

It is one thing to say that details of the text are imaginatively reflected in the music, which is my contention with regard to Hasse's recitative and arias; quite another to suggest that there was a symbolic language of musical figures, so that the same figure recurs whenever its verbal counterpart appears in the text. Regrettably, there are no contemporary critical sources which discuss symbolism in the music of accompanied recitative. For the moment this study must be empirical and therefore cautious. Undoubtedly, as Zeller perceived, there are certain textual associations which yield characteristic figures: some of the more obvious have already been mentioned.

The few figures isolated here are not confined to recitative, but occur in arias too. Stromentato is so conventional, so unlikely to avoid a gesture that is traditional and intelligible, that it is pertinent to discuss them at this point.

To the sustained chords in scenes of invocation are often added pulsating syncopations, as Zeller comments. (1) The earliest example is in "Tigrane" when Cleopatra has a vision of her lover's ghost crossing the Styx and turning in appeal to her.
A syncopated figure in "Gerone", III, 9 is occasioned by the word "ombra" alone, for Clotilde is here apostrophizing the living Gerone, not Eumene whom she believes dead.

All'ombra del morto Eumene
Aggiungero la mia. Io morirò:
Ma non sperar, tiranno, che invendicata
Sia l'alma perfidia tua.

In the celebrated recitative in I"Artaserse", II, 15, added by Lalli to Metastasio's text, Artabano seems to see the ghost of his son.

Gia spettacol funesto agli'occhi miei
Ti veggo: odo gli'accenti: odo i singhiozzi
Dell'innocente vittima...
Such a figure may occur only once in the later operas, a mere glance at the old symbolism. It begins a little adagio ritornello when Didone addresses the ghost of her dead husband ("Didone abbandonata", III, 18) and appears vestigially in "Attilio Regolo", scena ultima, for an invocation of the gods.

The best examples of this usage come from the earliest operas. The same is perhaps true of the "water motive", which was ignored by Zeller. Act II of "Tigrane" begins as Cleopatra rests in a quiet glade: "Qui tra le piante al mormorio dell' onde." The instruments enter thus:
Part II of "Semele" begins similarly, though Semele's short accompanied scene is more truly arioso than stromentato. The scene is by a stream in the woods.

EXAMPLE 103

In "Zenobia", I, 7 a conventional reference to the "onda fatale" - the water of the Styx, which the dead must cross - makes Hasse think of a "water motive". In the late "Piramo e Tisbe" (II, 2) it appears as one of those accompanying "ostinati" to which Metastasio refers, but which are seldom true accompaniments in Hasse.

EXAMPLE 104

The "heartbeat motive", as Zeller says, appears not only when the heart is mentioned but whenever a quickened heartbeat
is appropriate to the feeling. This figure, consisting of repeated notes in mezzo-staccato, is ubiquitous. Its typical form can be seen in "Attilio Regolo", II, 7.

EXAMPLE 105

Instances of this effect are numerous. In "Il re pastore", I, 6 the figure comes a few beats after its related text: "Oh, come mi balza il cor! Non mi credea che tanto affannasse un piacere." The orchestra responds with this figure, several times repeated:

EXAMPLE 106

If examples are needed of the common use of this figure where the word "core" does not explicitly occur, in "Asteria",
III, 3 the imagined sight of a darkened sky with thunder, lightning and hail causes a racing of the heart which is explicit only in the music.

Perhaps the most persistent symbol in Hasse's operas is the sweeping scale in demisemiquavers for lightning and thunderbolts. The words "baleno", "fulmine", "folgore" are the normal excuse. The bass often participates in this powerful effect.

EXAMPLE 107

---

Both recitative and aria prove beyond doubt the connection of this figure and the idea of lightning. It can also occur in scenes of excitement and rage, as Zeller says. (2) In "Cajo Fabbricio", III, 12(3) there is no suggestion of climatic phenomena.

Mi domandan questo
Sagrificio fumesto e patria, e onore.
Zeller is at pains to show that Hasse was bolder and broader in accompanied recitative than his contemporaries, commenting that he goes further than Vinci in their "Artaserse" settings of 1730. Although Hasse's great recitatives, like those in "Attilio Regolo" and "Alcide al bivio", have a breadth and firmness of technique that rival any of his contemporaries, as a dramaturgist he is conservative, moving only slowly towards the modern dramatic recitative and seldom engaging more than one character. In his textures and symbolic figures he continues to rehearse old procedures to the end of his career.
The Aria

(1) Typologies

Classification into types has sometimes been considered the very stuff of scientific music criticism. The Enlightenment, too, was fond of typologies. Modern writers have expended much effort on considering the types of eighteenth-century aria. Hucke tries to apply the typologies of Brown and Goldoni to Pergolesi's "Adriano in Siria" (1734). (1) Gerber attempts a new aria typology based on melody incipits. Another recent study, Hansell's thesis on the cantatas, contains a detailed study of Italian prosodies and their musical effects, which like Gerber's work suggests a typology based on the rhythmic patterns of first lines, though the American writer wisely avoids systematizing this in the old style. (2)

An analysis of contemporary aria typologies is offered by Viertel. (3) His study is concerned with contemporary aesthetics and dramaturgy, and he has no need to compare his conclusions with scores. Such a comparison, notwithstanding Hucke's attempt, is always inconclusive. This is not to say that the opera was a haphazard medley of unrelated arias composed ad hoc, (4) as will be shown later. According to Viertel the most significant contemporary accounts are in Goldoni's "Commedie", Volume 11 (1761), and in the "Letters upon the
poetry and music of the Italian opera; addressed to a friend" by
"Mr John Brown, painter", published in Edinburgh in 1789. From these
sources may be culled three observations: first, that arias must be
distributed amongst the cast in certain proportions; second, that
arias must be arranged in a chiaroscuro, like never following like;
third, that all arias belong to one of a small group of categories.
The first of these assertions contains a measure of truth.

A number of libretti by Metastasio and their settings by Hasse have
been analysed according to the number of arias allotted to each member
of the cast in each act. (1) The arrangement which Goldoni says was
recommended to him by Count Prata is shown also. One libretto of
Migliavacca, "Artemisia", is included. There are two deductions to be
made. First, Goldoni was broadly right, though not a single opera
studied conforms to his prescription. Second, economy grew during the
century, so that the early version of "Didone" in the Venice edition
of Metastasio gives no less than eight arias to Enea, but Hasse,
setting the text in 1742, reduces this to five. Metastasio effected
the same economy in revising his "Alessandro" for the Paris edition:
Poro's eight arias are reduced to five. However the primo uomo of
"Regolo" has only four, and "Ruggiero", Metastasio's last libretto
and Hasse's last opera, gives only three arias to the primo uomo.
This was a symptom of the steadily diminishing overall number of arias,
which Fehr noticed in Zeno and before, (2) and which certainly contin-
ued in Metastasio. "Ruggiero" has only 17 arias. However the ultima
parte was not so severely treated as Goldoni recommended ("one, or at most two"); he always had two arias, and sometimes three. Still, Goldoni's proportions are broadly observed, the notable exception being Erissena, the seconda donna of "Alessandro nell'Indie", who had six arias in the Venice edition of Metastasio, one more than the prima donna herself, though Hasse reduced this to four (1731) and Metastasio himself cut it to three in the Paris edition.

Next, the chiaroscuro of arias. Of course this usually obtains, but examples can be found of its contravention. Sometimes arias of similar emotion in the text are adjacent, but the composer seizes on different aspects for his settings. Occasionally arias seem well distinguished in the text but the settings are closely similar; inevitably, similar texts sometimes yield similar settings.

The first case is exemplified from "Antigono". It sometimes occurs that a pair of lovers end a section by singing an aria each, containing their reactions to the same situation, often a desperate one. At the close of Act III section i of this opera the lovers Berenice and Demetrio are reunited, but Demetrio determines to die rather than stand in the way of his father, who plans to marry Berenice. "Addio, mia vita" says Demetrio; "Dove... (aimè!) dove corri?" asks Berenice. Demetrio replies that he goes to die, to preserve his innocence.

\begin{verbatim}
Gia che morir degg'io,
L'onda fatal, ben mio,
Lascia ch'io varchi almeno
Ombra innocente.
\end{verbatim}
Senza rimorsi allor
Sarà quest'alma ognor,
Idolo del mio seno,
A te presente.

Berenice, left alone, is in a transport of despair and resolves at last to take her own life. With the reservation that Demetrio is concerned with avoiding guilt, while Berenice is merely bewildered, both arias show love in despair, seeking death.

Perche, se tanti siete
Che delirar mi fate,
Perchè non m'uccidete,
Affanni del mio cor?
Crescete, oh Dio! crescete,
Fin che mi ponga aita,
Con togliermi di vita,
L'eccesso del dolor.

Hasse seizes on the distinguishing feature. Neither of the arias is set as an aria patetica (perhaps because the dividing recitative contains an obviously pathetic short arioso) but the first becomes a noble and majestic piece, with long notes and wide intervals, what John Brown calls an aria di portamento: Demetrio's heroic preservation of his honour is underlined, not the sadness of his death. Berenice's aria is a frenzied, macabre piece in F minor, the ritornello containing uncanny chromaticisms. Her increasing troubles and consequent wild despair are pictured.

To find examples of the second case, the librettist innocent but the composer an offender, we must look at inferior or lesser works, especially the delicious feste teatrali. These were sometimes circuses of vocal conjuring, and the frequency of spirited bravura airs some-
times brought two together. Two aria texts in "Partenope" (1765) would not suggest similar settings. In the first Cleanto hears the call of love.

Le dimore Amor non ama,  
Presso a lei mi chiama Amore;  
Ed io volo ove mi chiama  
Il mio caro condottier.

Only the first part is quoted.

In the second aria Ismene refuses to let her doubts cloud the joy of a happy day. The text, having nature references, is pastoral and might therefore suggest an aria di bravura.

Nel sereno d'un giorno si lieto  
Atra nebbia di vani sospetti  
I diletti non venga a turbar.

Yet Hasse's settings are identical: bravura arias beginning with a theme of two powerful minims, a common type. They are both soprano arias, and the similarity of their themes is really embarrassing.

"Il trionfo di Clelia" furnishes an example in which the librettist and composer are accomplices in crime. In Act I occur two arias with nature references, both speaking of storms and their effect on the character singing, both making possible a bravura setting. First Clelia, a soprano.

Tempeste il mar minaccia,  
L'aria di nembi è piena;  
Ma l' alma è pur serena,  
Ma disperar non sa.  
In caso si funesto,  
A tanti rischi in faccia,  
Un bel presagio è questo  
Di mia felicità.
Then Porsenna, a tenor.

Sai che piegar si vede
Il docile arboscello,
Che vince allor che cede
De' turbini al furor.
Ma quercia, che ostinata
Sfida ogni vento a guerra,
Trofeo si vede a terra
Dell'austro vincitor.

Hasse falls into the obvious pitfall of writing two arie di gran' bravura, both with big ritornelli and codas, both of great length.

These cases are exceptional, but their appearance shows that Goldoni's strictures were not a rule of thumb. The first case to be mentioned, that of two lovers who react separately but in similar manner to the same plight, may even be regarded as a minor device of Metastasio.(1)

Elsewhere Goldoni seems to suggest that the five arias of each principal should be of different types.

Le quindici arie dei prima Attori devono essere distribuite in maniera, che due non si succedano dello stesso colore, e le arie degli altri Attori servono per formare il chiaroscuro.(2)

According to the source of this quotation, the "Commedie", each principal would have one aria patetica, one aria di bravura, one aria parlante, one aria di mezzo carattere, one aria brillante. Although it is impossible to classify convincingly more than a few arias, it is evident that this rule is not true for the dramas of Metastasio or the operas of Hasse. What is much clearer is that certain performers had their excellences and both librettist and composer catered for these.

The soprano castrato Salimbeni specialized in pathetic arias.
Obwohl Salimbeni als Schauspieler stets sehr wenig leistete, da er auch selbst bei den rührendsten Stellen sich meistens unbeweglich verhielt, so eroberte er dennoch durch seinen Gesang alle Herzen, so dass sein Ruf sich bald verbreitete. (1)

He was in Vienna from 1733, and there the court poet wrote a number of roles for him.

Metastasio... hatte mehrere Rollen für die Persönlichkeit des Salimbeni speziell eingerichtet; in der 'Olympiade', in welcher Oper der Liebhaber Megacle für ihn bestimmt war, ist der gelegt: 'Er hatte blondes Haar...'

This famous passage in Act I of "L'Olimpiade" ought to be quoted in Italian.

\[
\text{Io l’ho presente. Avea}
\]
\[
\text{Bionde le chiome, oscuro il ciglio; i labbri}
\]
\[
\text{Vermigli si, ma tumidetti, e forse}
\]
\[
\text{Oltre il dover; gli sguardi}
\]
\[
\text{Lenti e pietosi: un arrossir frequente,}
\]
\[
\text{Un soave parlar...}
\]

This role, Megacle, contains four numbers, one of them a duet. Two of these, the duet "Ne' giorni tuoi felici" and the aria "Se cerca, se dice" are surely pathetic; the other two ("Superbo di me stesso" and "Lo seguitai felice") are problematical. Hasse, writing for Monticelli in 1756, makes "Superbo" a bravura air and inserts an adapted text for "Lo seguitai" which begins "Placalo sdegno ormai", and yields an unquestionably pathetic aria. A more positive case is the role of Ciro in "Ciro riconosciuto", another Salimbeni role, which has five numbers, all of them apparently pathetic. In 1750 Salimbeni, now in Berlin, quarrelled with the King of Prussia and came to Dresden. He was consumptive, and died the following year. During his short stay in Dresden he performed two Hasse roles, the title part in Pasquini's
"Leucippo", and the singer's favourite role of Ciro.

The role of Leucippo had been written in 1747 for Carestini; (1) it contained the mildly pathetic "Nel lasciarti, o padre"; the bravura piece "Così geloso il cane"; the pretty, mildly coloratura "Del sole innamorato"; the stately aria di portamento "Per me vivi, amato bene"; and the brilliant aria with clever orchestral figures, "Voler, che invita io resti". The doctrinaire Goldonista might insist that these numbers were respectively patetica, di bravura, di mezzo carattere, di portamento, brillante. However, the role was completely rewritten for Salimbeni in 1750, the five arias being reduced to four, all of them more or less pathetic. (2) The different qualities of these two singers are well shown by Carestini's cool E major "Nel lasciarti", compared with Salimbeni's wilting F minor version; or especially by the comparatively bright "Del sole innamorato" which Salimbeni replaced with "Ah, che da lei lontano".

EXAMPLE 109

![Musical notes for Allegretto (Carestini) and Andante (Salimbeni)]

The sentimental effect of Salimbeni's rapt suspensions make his aria an almost Romantic piece. Salimbeni sang no aria di bravura.
As for "Ciro", Salimbeni made a great stir in this opera, above all with the aria "Parto, non ti sdegnar". Clearly this libretto was chosen as particularly suited to the new star. The aria mentioned is undoubtedly patetica. The other items are hard to classify, but not one is di bravura, parlante or brillante; they are all in slow or moderate tempi. For a revival of this opera Hasse replaced the duet closing Act I with a very conventional aria di bravura for Ciro, "Son combattuto legno", suggesting that a primo uomo so consistently moved to tender sadness was an exceptional creature.

Then there was the tenor, Angelo Amorevoli. He came to Dresden in 1742 and stayed until the break-up of the Kapelle in 1756. A contemporary said in 1750 that he was:

von einem bürgermeisterlichen Ansehen, mittler Grösse, schwarzbräunlichen Gesichts... seine treffliche Tenorstimme, seine gute Action, seine Mienen, sein gesetzter Gang, alles dieses macht ihn zu einen so guten Acteur, als er wirklich ein guter Sänger ist.

His arias suggest that his qualities were vigour and poise. Hasse wrote excellent arie parlanti for him, and he sometimes sang good bravura pieces, but many of his arias were vigorous, dashing, with crisp accompaniment figures, the coloratura straightforward. "Solcar pensa un mar sicuro" in "Arminio" is typical. Perhaps these pieces are arie brillanti. Often his arie di bravura, like "Fra mille furori" in "Ciro riconosciuto" Act I, are dramatic in justification and lack the pastoral text of the true bravura air.

The pattern of arias recommended by Goldoni is not to be found in Amorevoli's roles. It is interesting to see Hasse working with a
standard text and forging roles for his brilliant but idiosyncratic singers. "Adriano in Siria" was presumably not chosen in 1752 to suit Amorevoli, but more probably for the prima donna Regina Mingotti; Emirena, the captive Parthian maiden who survives dangers moral and physical to marry her prince, was a perfect vehicle for the pretty and wayward young singer who had mesmerized the Saxon capital. Amorevoli was Osroa. This gave him three arias. "Sprezza il furor del vento" in a solo scene at the close of Act I section i is a pastoral text suggesting bravura treatment; "Leon piagato a morte" the penultimate aria of Act II, an obvious bravura text; the heroic "Non ritrova un'alma forte" in Act III is open to several treatments, but could well be a shapely aria di portamento, not at all Amorevoli's strength. Hasse added an aria: three arias implied a somewhat run-down tenor part. "Giacché la via trovai"(1) is typical enough, in a bright 3/8 allegro, the violins playing triplet semiquavers, the singer having uniform broken coloratura. The unavoidably bravura "Leon piagato" is a fine piece with much clever realism, a staccato ritornello figure later illustrating the palpitations of "sente mancar la vita", the word "rugge" being sung to a descending seventh; the middle section is presto in the minor, with string tremolandi. The other possible bravura piece, "Sprezza il furor", resembles the extra aria: it is in a 3/4 molto allegro, the coloratura in triplets and broken figures, not really a bravura piece.

This leaves the adaptable "Non ritrova un'alma forte". Hasse treats this dramatically, but not as an aria parlante. As well as
a memorable head motive and good declamation, there is much scalar
and syncopated coloratura, the line "fa terribil il morir" causing
a diversion into the minor key.

It is quite impossible to fit this role of Amorevoli into a
preconceived pattern although it is easy to see that it suited
Amorevoli well enough. The same is true of Amorevoli's roles in
"Artamia", II"Ezio" and "L'Olimpiade". His best arias are
highly dramatic like "Perfidi! già che in vita" in "Demofoonte",
where the repeated cries of "perfidi!" and "no, no!" cut through
the frenetic orchestral texture.

It is not intended to contest Goldoni's rules for the appor-
tionment of arias, merely to show that they are broad generaliz-
ations. As for the actual typology, this is a product of the Enlight-
enment's passion for classification, as Hucke remarks,(1) and it
cannot place every aria. Goldoni names the aria patetica, di bravura,
parlante, di mezzo carattere, and brillante. John Brown omits the
aria patetica and aria brillante, but adds the aria cantabile and
aria di portamento, as well as the rondo and cavatina, later types
which scarcely concern us. He offers examples from the texts of
Metastasio.

The aria cantabile is "the highest species of song", express-
ing tenderness or "sadness of that pleasing kind which the mind
loves to indulge". It may be the same as Goldoni's aria patetica.
Since its emotional content must not be too harrowing or agitated,
there is scope for extempore ornamentation, though the singer should "keep his fancy within due bounds"; the tempo is slow. "The instrumental parts are, in this kind of song, restricted to almost nothing."

As an example Brown presents an aria from "L'eroe cinese", III, 1.

Frena le belle lagrime,
Idolo del mio cor:
No, per vederti piangere,
Caro, non ho valor.

This text obviously fits his description. It had been set by a number of composers before Brown's date of publication, but Hasse's setting of 1753 satisfies several of Brown's requirements. It is slowish and uncluttered with short values, the composer's appoggiature suggesting points of departure for extemporization.

EXAMPLE 110

Un poco lento

The instrumental parts are more than "almost nothing"; the flutes have small concertante figures in the ritornello, which later answer repetitions of the word "cara".

The term "di portamento", remarks Brown, is "expressive of a certain way of managing the voice. It means, that the voice must be strongly supported, and artfully managed, through the long notes, of which this air is composed, the motion of which is graver than that of any other species. In the cantabile the notes are also long; but their march is, in general, gradual and gliding: Here, on the contrary, the intervals ought to be bold,
striking, and unexpected. In the former, the gentle dying away, - here, the grand swell of the voice ought to be principally atten-ende: to". (1) To understand the technical aspects of this, it must be grasped that melismata were sung, even in slow tempo, in a light martellato, the *gestossene Vokalisation*. The legato melisma, normal for modern singers, was an exception and was possible only in conjunct motion; the term legato is itself modern. Conspicuously disjunct motion, the outstanding feature of the aria di portamento, presented certain problems for the contemporary singer, even if the setting was syllabic. To span the thirds, fourths, fifths and even octaves of this aria a special technique was needed, not necessarily the quick glissando implied by the modern "portamento". This is the "artful management" mentioned by Brown. (2)

The characteristics of the aria di portamento are "grandeur and sublimity".

The great object, which musicians seem to have had in view in this kind of air is... as the Italians very emphat-ically express it, 'far pompa della voce'... (This type of aria is) too serious and important to admit of that degree of ornament which is essential to the cantabile.

Brown's examples of the aria di portamento include "Oh qual fiamma" from "Attilio Regolo"; if he had heard a setting of this it must have been either Hasse's or Jommelli's, (3) for that of Carlo Monza (1777) was never performed and that of Luigi Guido Beltrami was not yet written. Hasse's majestic setting fits Brown's description of this aria type, as well as being an im-
portant example of instrumental realism.

**EXAMPLE 111**

Non troppo andante, e maestoso nell'istesso tempo

The emotion reflected is admiration for the noble spirit of Regolo, and since this causes Manlio's blood to course through his veins:

Oh qual fiamma di gloria, d'onore
Scorrer sento per tutte le vene...

there is a triplet accompaniment throughout often cleverly counterpointed with leisurely coloratura in triplets.

These two types, cantabile and di portamento, "may, more or less, partake, sometimes, of the nature of each other". (1) It is not expected, then, that all slowish arias can be firmly fitted into either category. Indeed some may belong to the next category, the aria di mezzo carattere. This is a pleasing air, not so pathetic or grand as the other kinds, soothing rather than sad, lively rather than gay. The example is "Quel buon pastor son io" from
Metastasio's "La morte d'Abel", a metrical version of John's gospel, X, 11. It seems that Brown was at some pains to find a good example of this type, which is surely ubiquitous! The reason is that his examples are texts, not music; it is indeed hard to find a text which could not be treated otherwise than as di mezzo carattere. Most of these cool, unassuming pieces tend towards the pathetic, like this text from "L'Olimpiade".

Tu di saper procura
Dove il mio ben s'aggira;
Se piú di me si cura,
Se parla piú di me.

Hasse's subtle little aria has some coloratura in broken triplets and is in the "tonic return" form, (l) that is, all five sections begin with the same music in the same key. Nevertheless the text could have yielded a more emotional treatment, and clearly the line between cantabile (or patetica) and di mezzo carattere is imaginary; since cantabile and di portamento have already been found sometimes indistinguishable, we are clearly speaking, so far, of catchwords rather than categories. This is not quite so with the remaining two kinds of aria.

The aria parlante expresses "violent emotions of all kinds", suggesting "the acceleration of speech, common to all emotions whatever of the impetuous kind". (2) The more passionate kinds may be called aria agitata, aria di strepito, aria infuriata, and (as Brown later mentions) aria di smanie. Brown makes two remarks about musical qualities.
The instrumental parts are here like wise of great efficacy, particularly in the expression of the more violent passions, giving, by the addition of a great body of sound, and by the distinctness and rapidity of their execution, a force and energy to the whole. (1)

It might be thought that the term parlante would mean syllabic, without coloratura. Brown's next remark is of great interest, therefore.

Rousseau, somewhere in his works, makes a very ingenious observation, the truth of which the Italian composers seem evidently to have felt, - that, as violent passion has a tendency to choke the voice, so, in the expression of it by musical sounds, a roulade... has often a more powerful effect than distinct articulation: - such passages are sometimes introduced in airs of this kind; and, though I cannot help giving my assent to Rousseau's observation, yet I must, at the same time, confess, that they are too apt to be abused, and that, if continued for any length of time, they have always appeared to me unnatural. (2)

It has sometimes been inferred from Brown's statement that the aria parlante is a kind of coloratura piece. But the whole force of the passage is to indicate that coloratura is exceptional in the aria parlante. Rousseau's justification of roulades in this type of aria is "ingenious" - which meant "inspired" in the eighteenth century - hardly a suitable word for an observation that was merely commonplace; and such passages are "sometimes" - not always - introduced into the aria parlante. Brown's unspoken implication is that coloratura is exceptional, and that the aria parlante is indeed a "speaking" aria, syllabic and generally without coloratura.

Brown's fourteen examples show the weakness of an essay
based only on texts, for the typology is concerned with music as well as text, as certain of its terms (di strepito; cantabile) suggest. His first four examples, all from "Achille in Sciro", could be variously treated by composers, and Hasse's versions betray no outstanding common features. Turning to the scores, however, there is a kind of aria, dramatic, without coloratura, full of fine declamation, especially repeated words or phrases shouted in orchestral pauses. The violins often have tremolandi and busy scales. One of Brown's examples, "Dimmi crudel dov'è" from "Ciro riconosciuto", which he sub-classifies as an aria di smanie, is clearly such a piece in Hasse's 1751 setting of the text, where it has a vibrant power that rivals Mozart. The shepherd Mitridate, a bass, learns that his ward, the true prince Ciro, has been sent to his death as an impostor. Frantically he asks, "Where can I find him? What can I do?" After a powerful and brief ritornello the voice slams in at the cadence and the singing is afterwards all declamatory, without coloratura.

EXAMPLE 112

Allegro assai

\[ \text{Example notation here} \]
Some arie parlanti require the singer alternately to address different persons. In "Tu mi disarmi" from "Didone abbandonata", I, 17, the first line is addressed by Iarba, the barbarian king, to Didone, the second line to Enea.

Tu mi disarmi il fianco, (a Didone
Tu mi vorresti oppresso... (ad Enea

After a violent orchestral opening, Iarba sings these lines "un poco lento", giving himself time to face his two collocubors, then he defies them:

Ma sono ancor l'istesso,
Ma non son vinto ancor.

The music returns to "presto assai". Another aria of "alternate address" set as an aria parlante is "Regina tradita" ("Artemisia", II, 4). This seems to be a predisposing factor for parlante treatment.(1)

Returning to John Brown. Quoting Rousseau, he avers that this type of aria may sometimes have coloratura. Assuredly, there are arias exactly like the ones listed, but having limited melismata. These may be no more than embellishments of a declamatory vocal line, aids to a passionate intonation; in such cases there seems no reason for excluding the arias from the parlante class. Such a piece is
"No, genitor, non voglio" from "Arminio", which is almost wholly declamatory, with excellent repetitions of "no, non voglio... si, lo confesso", but always presents its first line with a little flourish of triplets.

EXAMPLE 113

Non troppo andante

\[ \text{No, genitor, non voglio} \]

A similar case is "Se intende si poco" from "Semiramide riconosciuta", I, 11,(1) which has declaimed cries of "Dille... parla..." but no coloratura, except a little scale which embellishes the first line.

However some arias, in a fast tempo and with declamation, have real coloratura. Two of Amorevoli's arias in "La Spartana generosa" illustrate this. "Sarò contento allora" (III, 4) is a vibrant piece in "allegro assai", Ib beginning with a shout of "Perfidi!" which falls an octave; nevertheless, it has a little coloratura too. An earlier aria, "No, non è vero, oh dèi" (II, 8), begins in real parlante style, with busy violins and a crisply punched vocal entry. Later there is some real coloratura in triplets, the violins playing antiphonally with the voice. This is clearly at a remove from those purely declamatory arias which seem to match Brown's description so well. It must be admitted that there is virtually a continuum of dramatic arias from the purely declamatory to the almost
bravura. There are several examples of arias to a dramatic text, in quick tempi and with exciting instrumental parts, with good vocal declamation, which present also very extensive coloratura. The text of an aria in "Alfonso" might suggest parlante treatment.

Sdegno, vergogna, e doglia,
Affetto, odio, rimorso,
Tutto a perir m'invoglia
Tutto mi spinge a morte.

Both the ritornello and the vocal start confirm this. The position of the aria militates against such a treatment: it closes the solo scene at the end of Act IV (there are five acts). It is therefore given much coloratura, mainly rows of trilled minims.

"Vedi nel mio perdono" from "Didone abbandonata" is a similar case, Ib beginning with a shout of "Perfido!" taken from the second line of text (as in the "L'Olimpiade" example); the dramatic coup which it accompanies, Enea's tearing up of Iarba's death warrant, occasions a terse and dynamic ritornello. But the piece has good coloratura in semiquavers, too. "Se d'un amor tiranno" from the 1740 revision of "Artaserse" is at a further remove from the typical aria parlante. It has good declamation, with a cry of "barbara!" and despairing gasps of "lasciami... lusingar... che più... non amo", but as well as having coloratura it is a slow piece, "un poco lento". When, therefore, are we to stop talking of arie parlanti?

Even more important, the absence of coloratura alone does not guarantee an aria parlante. In the early period many short
tender arias appear, without coloratura, which are merely songs, lyrical syllabic settings of the text. Both ritornello and vocal section of "Pupille care" in "Tigrane" (1729) begin thus.

EXAMPLE 114

Allegretto

Pu-pil-le ca-re, luci amo-ro-se

The piece is without coloratura, very short and bland. Nothing could be further from the "violent emotions"(1) of the aria parlante. Other examples in this opera are "Disprezzando il tuo periglio" and "Presso all'fonte".(2) By the thirties such arias had usually acquired a little easy coloratura, as may be seen in several arias in "Cajo Fabricio" (1731), for instance "Giovani cori amanti". Nevertheless short lyrical arias without coloratura may be found throughout Hasse's oeuvre; the delightful "Quanto mai felici siete" from II"Ezio" is almost without melismata, and "Gia vendicato sei" in "Nitteti", with its obviously pathetic sentiment, is without coloratura.(3) Finally, an aria may lack coloratura for quite another reason, namely that it is a picturesque piece. "Mormora un tempo il fulmine" from the pastoral "Atalanta" might seem parlante from its instrumental and vocal starts, and sure enough, the aria is without coloratura. But it is in no way dramatic: the ritornello portrays the distant thunder, and the rest of the aria adds lightning and the fleeing flocks.

Of the various arie parlanti described above, only one ("Dimmi,
crudel") is on Brown's list of texts. None of his other examples could be called unequivocal arie parlanti in Hasse's settings, and in some cases Brown is wide of the mark. Of two arias in "Achille in Sciro", "Del sen gli ardori" and "Dille che si consoli", Brown considers the first parlante tending to di mezzo carattere, the second clearly parlante. Hasse sets "Del sen gli ardori" as an aria di bravura and "Dille che si consoli" as an aria di mezzo carattere. Surprisingly, Brown offers "Parto, non ti sdegnar" from "Ciro riconosciuto" as an aria parlante which tends towards the cantabile; but this aria, Salimbeni's heartrending farewell in Hasse's version of 1751, is surely a model of the pathetic cantabile aria. The most interesting anomaly is this text from "Ciro", II, 9, which Brown calls an aria infuriata.

Men bramosa di stragi funeste,
Va scorrendo l'armene foreste
Fiera tigre che i figli perde.

This is surely a conventional bravura text about an Armenian tigress. There is nothing to distinguish it from countless other such beasts, like "Corre al cimento ardita" in "Arminio". Hasse, however, sets it as an aria parlante, without coloratura. Perhaps Brown knew Hasse's version.

The aria parlante, then, can be isolated as a real aria type, though there are many arias which only approximate to the type. The same applies to the aria di bravura. Almost all commentators, including Metastasio,(1) who write about the aria di bravura decry it as trivial and anti-dramatic.
Where there has ever been a genuine taste for any of the arts, this aptness to admire what is new and difficult is one of the first symptoms of the decline of that taste. (1)

Like most puritans Brown got his history wrong. The aria di bravura was integral to opera seria from its birth. (2) It is important to distinguish it from the ordinary florid aria, for most arias contain fioriture of one kind or another; in the aria di bravura they are much more extensive. Just how extensive cannot be said statistically. Bravura varies with the voice; usually the castrato parts are more florid than those of the tenor and female voices. Other considerations – the content of the text and the position of the aria – may suggest a bravura classification when there is less extensive coloratura than elsewhere. The tempo is significant also. And what is bravura in the dramma per musica might not seem so in a festa teatrale.

Still, some idea of the extent of coloratura in the true bravura aria may be given. The extreme limit is reached in the aria "Ah, di pace nel pigro stupore" from "Egeria", which has 17 bars in four-beat common time sung to a single syllable. Such excesses recall Arteaga's taunt to Anfossi. (3) The 19½ bars in two-beat common time in "Del vento che desta" ("Arminio", II, 13; Gerber's edition, pp 203-204) are more typical. It is unrealistic to assess the amount of coloratura without considering the balancing syllabic bars, for in the extreme examples there might be almost as much vocal material in coloratura as in syllabic delivery – for example 48 bars to 59 in "Dal sen delle tempeste" ("Antigono", "
On the other hand an undeniably bravura piece like "Sperai vicino il lido" (II"Demofoonte", I, 4) has only 26 bars in coloratura to 56 syllabic.

John Brown follows his notes on the aria di bravura with a letter on simile arias. When he lists the similes which are apt for use, he gives a clue to the recognition of the true bravura aria.

The whistling of the winds, the noise of thunder, the roaring and dashing of the sea, the murmurs of a stream, the whispers of a breeze, - the solemn waving of a lofty pine, the forked motion and momentary appearance of lightning, the grand swell of a billow, the rapidity of a torrent, the meanders of a rivulet, or the smooth gliding of a silent stream...(1) There are some pleasant aberrations here. How represent in music "the forked motion of lightning"? I know of no aria which expresses "the solemn waving of a lofty pine", but many texts have the word "pino" - perhaps Brown did not know it was a poetic word for a ship. The three arias mentioned above as examples of arie di bravura all have similes drawn from Brown's list. What is the connection, then, between the simile text and bravura treatment?

There is no direct correlation, for some simile texts are not set in bravura, and some bravura arias have no simile text. But the connection is regular enough to call for a closer examination. Generally, the wild and mercurial similes become occasions for bravura - storms, shipwreck and the suffering sailor, lions, tigers and stags.(2) Occasionally a more tranquil reference inspires a bravura aria, especially if it is pastoral, like "Parto qual pastorello" (I"Artaserse") or an aria in "Ezio":

II, 6).
which is one of Hasse's most brilliant essays. An innocuous zoological reference sometimes appears, as in "Semplicetta tortorella" ("Demetrio", III, 11).

On the other hand, texts of this kind sometimes have different settings: "Cosi leon feroce" ("Achille in Sciro", II, 6) relies on instrumental accompaniment figures, "Non han le selve armene" ("Solimanno", III, 6) has only limited running quavers in coloratura, and relies on its headlong tempo. Moreover arias that are without any question di gran' bravura sometimes have straightforward dramatic texts, like "Non respiro che rabbia e veleno" ("Zenobia", II, 6) and "D'un cor disperato" ("Artemisia", II, 10).

D'un cor disperato
Non vedi l'affanno?
Me stesso condanno,
Mi piace morir.

The Viennese feste teatrali after 1760 are a special case, for they resort to the bravura aria constantly and with only slender cause. Two texts have been quoted above from "Partenope", one virtually dramatic, the other containing a suggestion of simile, which though consecutive are both treated as bravura arias.(1) Another aria from the same work proves that no justification whatever was needed for a bravura setting provided that there was a great singer to sing it - in this case Venanzio Rauzzini, for whom Mozart's "Exultate jubilate" was written, who retired in 1787 to Bath and was buried in Bath Abbey in 1810.
Senza parlar fra loro
S'intendono gl'amanti:
Dicono i lor sembianti
Quanto nasconde il sen.

The pretty conceit of lovers' looks speaking without words is a
cliché, treated in many another aria as merely decorative.

The weight of bravura arias with simile texts is enormous,
and the exceptions mentioned can do nothing to vitiate the con-
nection. John Brown did not make the connection explicit, but
hinted it by embarking on a discussion of the simile aria after
describing the aria di bravura. Some of his examples would not
normally have been given bravura settings, "the whispers of a
breeze, the meanders of a rivulet", and this must lead us to
discuss a further type of aria which may have been in Brown's
mind in this letter. Its existence is implicitly recognized by
many contemporary writers, though it is never separately classif-
ied in the typologies. This is the picturesque aria, which uses
vocal or instrumental realism as its main effect: to a greater
degree, that is to say, than the ordinary dramatic aria with
incidental traits of realism.(1) There is an excellent essay
by J.A. Hiller on realism in the aria which gives several examples
from operas of Hasse.(2) Hiller lists suitable subjects for
realism, and a few unsuitable ones.

Das murmeln eines Baches, das Sausen des Windes, der
Gesang der Vögel, der Donner, und dergleichen mehr, sind
Dinge, die man schon auf mancherley Art nachzuahmen versucht
hat... Unsere Intermezzen sind darinnen selten vorsichtig
genug. Sie sind voll von abenteuerlichen Nachahmungen, und
einfältigen Spielwerken. Da kann man hören, Seiger schlagen,
Enten schnarren, Frosche quacken, und bald wird man auch
darinnen die Flöhe niesen und das Gras wachsen hören.

Man wase es im Übrigen nicht, wenn man nicht ein Liebling
des Apollo selber ist; wenn man nicht den feurigsten Geist
und die stärkste Beurtheilungskraft besitzet; wenn man nicht
in der Wahl und der Ausführung gleich glücklich seyn kann;
kurz, wenn man nicht ein Hasse selber ist. (1)

Hasse, then, was a master of realism in the aria. Hiller
mentions "Così geloso il cane" (I"Leucippo", I, 9) as an example:
in I the dog's barking is heard, in II its growls.

EXAMPLE 115

Allegro assai

unis. horns, oboes, bassoons, strings

from I

from II: violins, violas

Another "Leucippo" aria depicts a river flowing between rocks.

Ugual è il desio,
Che m'arde nel petto,
A un rio che ristretto
Tra i sassi sen va.

EXAMPLE 116

Andante
In "Attilio Regolo" the coursing of the blood in passionate admiration is represented, a more directly emotional idea ("0 qual fiamma di gloria", II, 2).(1)

In the last two examples the effect is achieved with an instrumental accompaniment figure which permeates the aria and gives it its character. It is worth extending Hiller's study by considering other texts, especially those with nature references.

Pallavicini writes a charming aria in "Asteria", I, 8, in which the lover foresees that after his death the sounds of wind and water will perpetuate his complaints to the cruel beloved.

L'alto suon di mie querele
Empirà le selve, e'l monte,
Ed il vento alla crudele
Suo malgrado il porterà.
E la fonte,
Pìù che speglio alla sua fronte,
Un immagine fedele
Del mio pianto a lei sarà.

Hasse pictures the natural sounds with a triplet accompaniment figure on violins and violas.

EXAMPLE 117

Allegro ma poco

[Music notation with labels for violin I, oboes, flutes, violin II, viola]
This is not strictly a simile aria. However the following text from "Ipermestra", II, 5, is a typical simile; in II, which is not quoted, the singer explains that he is himself the swollen river, about to break out and crush his enemies.

Gonfio tu vedi il fiume;  
Non gli scherzar d'intorno;  
Forse potrebbe un giorno  
Fuor de' ripari uscir.

There is some coloratura in Hasse's setting, but its most notable feature is a string-crossing accompaniment figure for second violins (the aria was rewritten and the figures disappeared in the later adaptation of this opera).

This text could well inspire a bravura aria. It is striking, therefore, to find a parallel text in "Nitteti", I, 1, which gives rise, in the Saxon adaptation of the Venice opera, to both accompaniment figures and extensive bravura.

Sono in mar, non veggo sponde;  
Mi confonde il mio periglio...  
Improvvisa è la tempesta;  
Ne mi resta aita alcuna...

Hiller's third example, "Oh qual fiamma" from "Attilio Regolo", has already been quoted as an example of the aria di portamento. It shows an accompaniment figure portraying the quickened flow of blood in excitement; this is not a nature reference, but something nearer to direct emotional expression. It is not an isolated example. The following text in "Siroe", III, 5:

Gelido in ogni vena  
Scorrevi mi sento il sangue...

has in the earlier setting of 1733 a very plain vocal part in
slow tempo with an accompaniment figure in triplets throughout.

Again, this text from "L'Olimpiade":

Non so donde viene
Quel tenero affetto...
Quel gel che le vene
Scorrendo mi va.

inspires a delightful semiquaver accompaniment figure in the
violins. In "Artaserse" the following text:

Fra cento affanni e cento
Palpito, tremo e sento
Che freddo dalle vene
Fugge il mio sangue al cor.

produces, in the earliest setting of Hasse, an aria with accom-
paniment figures which incorporate a trace of tremolando.

It seems, then, that this was a standard feature. But if there
is an established type of picturesque aria in which accompaniment
figures portray some natural phenomenon, or the coursing of the
blood, we must not mind Van der Meer's "Abstumpfung gegen beson-
dere Wirkungen"; accompaniment figures can also occur in arias of
direct expression.(1)

But let us pursue the study of arias with nature references.

An aria in "Atalanta" refers to a turtledove.

Dubbia sta d'entrar nel nido,
Amorosa tortorella,
Che la prole sua novella
Pochi istanti abbandono.

In contrast to the example above(2) in which the reference to a
turtledove leads to an aria di bravura, this aria transforms the
alarmed hubbub of the birds into an extraordinary concertante
horn duet recurring in the ritornelli.

EXAMPLE 118

Allegro

Another text suggests a reference to the Hyrcanian tigress so common in bravura.

Va tra le selve arcane,
Barbaro genitore;
Fiera di te peggiore,
Mostro peggior non v'è. (I"Artaserse", II, 12)

Instead of a bravura aria Hasse writes a furious piece with tremolando strings and two horns in magnificent concertante which, answering the voice, become almost obbligato.

It is not clear why concertante horns should picture a waterfall. They appear, however, in Hasse's setting of this text:

Quell'onda che ruina
Dalla pendice alpina,
Balza, si frange e mormora,
Ma limpida si fa. ("Alcide al bivio", 5)

Flutes, like horns, sometimes appear in concertante. For some reason they are not considered picturesque; the arias are directly
dramatic, like "Si, lo confesso" ("Attilio Regolo", III, 3),
"Ah se il tuo core obblia" ("Solimanno", II, 2) and "Ombra amante"
("Leucippo", III, 7).

Concertante must be distinguished from obbligato treatment of
instruments. In concertante the winds have a soloistic role in
the orchestration, but do not relate much to the voice; they
play mostly, or at least most prominently, in the ritornelli.
An obbligato instrument plays throughout the aria, accompanying
the voice in parallel thirds or in canon, or answering the vocal
phrases in alternation. Hasse writes obbligato parts for flute,
oboe, trumpet, horn and theorbo, very often to picturesque texts
of the kind already discussed.

Thus "Cerva al bosco" ("Cleofide", III, 6) has obbligato
parts, incredibly virtuosic, for horn and theorbo, its text men-
tioning a stag. "Non fidi al mar" ("Demetrio", II, 10) has two
horns, active in the ritornelli, which continue their soloistic
activities in the vocal sections — again the subject of the text
is clear from the title. "Nocchier che teme assorto" ("Cajo
Fabricio", II, 14) is similar, but has oboes as well as horns
and illustrates the kinship of bravura and picturesque arias:
it is virtually bravura as well.

Flutes are predictably used to represent birds. In "L'augel-
letto in lacci" ("Didone abbandonata", II, 4) the first ritornello
begins with flute and violins only, without bass instruments;
there is an extended flute solo, then the voice enters, again without bass, the flute continuing with an exquisite obbligato. It is a choice piece, the epitome of picturesque setting. "Scon-solata filomena" ("Il natal di Giove", prologo) allows the pictured nightingale an important solo, with its own cadenza, in the first ritornello; a chromatic scale suggests that the bird is "disconsolate". Later there is double coloratura for voice and flute. This is a long and elaborate piece.

There is an interesting case in "Artemisia", II, 11. The aria in this closing solo scene is picturesque enough in its second stanza, but only one word - "aura", breeze - suggests such a setting in the first stanza.

Di speranza un'aura appena
Or spirava al cor la calma:
E già sparve, e già quest'alma
Ricomincia a palpitar.

Dell'estrema algente arena
Così al pallido abitante
Il sol nasce, e in un istante
Gìa ritorna a tramontar.

However, this receives an elaborate obbligato setting with two flutes, the ritornelli being largely without bass instruments, the vocal coloratura interchanging with flute figures. The sunrise in II is already pictured in the head motive of I.
This motion is inverted in II, the sun setting to a scale in minims which descends an eleventh to the A below the soprano-clef stave.

Undoubtedly the "air of hope" suggested the setting in this piece, for an aria of the following year (1755), also closing an act, has a similar flute duet in obbligato. The middle section has arpeggiando violin figures, "presto", for the subsequent storm.

Fin che un zeffiro soave
Tien del mar l'ira placata,
Ogni nave è fortunata,
È felice ogni nocchier.
È ben prova di coraggio
Incontrar l'onde funeste,
Navigar fra le tempeste,
E non perdere il sentier.

Texts which generate oboe obbligato arias vary in their evocation: the oboe, in spite of its evocative powers, does not resemble a natural sound in the way that flute (especially the baroque instrument) resembles wind or birdsong. This aria in "Numa pompilio", II, 8:

Piange quel fonte, e geme,
E pur ha dolci l'onde...

is a fully-developed obbligato piece, the oboe playing its own cadenza in the ritornelli. The sweetness and sadness of love are compared to the fresh and pure water of the spring, which weeps in spite of its happiness. The aria closes an act.

In "Che puro ciel" Gluck used an oboe solo to suggest a clear sky. In this he was forestalled by Hasse who wrote an excellent obbligato aria in 1754 for this text:
Già sereno il di sperai:
L'onde già parean più chiare... ("Solimanno", II, 7)
The oboe plays in thirds and in canon with the voice and there is a double cadenza for oboe and voice. The cantabile character aptly suggests a calm day at sea.

The word "leon" is usually enough to permit an aria di bravura. But in "Demetrio", III, 5, the lion has been tamed.

Più non sembra ardito e fiero
Quel leon, che, prigionero,
A soffrir la sua catena
Lungamente s'avvezzo.

The aria has a fully developed oboe obbligato in a gentle "moderato" (the lion breaks his chains and attacks his captor in II). There is an oboe cadenza in the ritornello and later a double cadenza for voice and oboe.

In some wind obbligato arias, there may be a parallel to the use of accompaniment figures for the coursing of the blood. That practice, ostensibly picturesque, is virtually a direct emotional expression. Now, elaborate wind parts are sometimes associated with the words "sospirare" and "respirare", with the ideas of breathing and sighing. The connection is as naive as it could be, but the effect is something close to direct expression because the words are seldom metaphorical. The most outstanding obbligato aria in Hasse's oeuvre is in "Ezio", III, 10. Metastasio's original text begins, "Ah! non son io che parlo", which Hasse alters to

Ah! S'io respiro, e parlo,
E il barbaro dolore,
Che parla nel mio core,
Che respirar lo fa. (l)

Why is this text altered? An obvious solution would be that the new text matches the end of the previous recitative more closely.

Ed io parlo, infelice, ed io respiro?

Whatever the reason, the effect is clearly to emphasize the recitative's last word "respiro". It is now clear that grief not only speaks for Fulvia, but breathing within her heart, keeps her alive. The surpassing beauty of this oboe obbligato piece cannot be briefly described. The oboe enters over the close of the recitative, and when the bass has slowly descended to the tonic, it curls upward in an arabesque. The ritornello is an elaborate instrumental movement with changes of key and a cadenza, and the vocal sections have shared coloratura, sometimes with the voice above, sometimes the oboe.

EXAMPLE 119

Lento
Like the other techniques mentioned, obbligato is sometimes applied to an ordinary dramatic text. "Jardi s'avvede" (I"La clemenza di Tito") has two obbligato horns, but no simile or picturesque reference in the text. The only trumpet obbligato aria, "Se vendetta io chiedo" (III"Artaserse", I, 15), a fine piece which closes an act, has a dramatic text. "Io non so se nel mio core", a good flute obbligato aria in "Artemisia", I, 8, has no hint of a nature reference in the text.

It has often been mentioned in passing that these arias, arie di bravura and picturesque settings, come at the end of an act in a solo scene. The theatrical reason is obvious: the act closed to hearty applause, with no other singers on stage to be eclipsed. They occur also before scene changes in the midst of acts. The correlation of the three related features - picturesque and pastoral texts: obbligato, picturesque and bravura settings: and the final position in an act-section - could be measured statistically, and would be found positive. It is enough to tabulate the arias which have at least one of these features. The resultant tables show graphically how often these features coincide. (1) An empty space represents a failure to correlate. Arias are listed if they fulfil either, or both, of the critical conditions: that is to say, they are somehow picturesque in the text, or in the setting, or both. One opera of Pallavicini ("Numa Pompilio") and a group of Metastasio's earlier dramas are included. In his middle years Metastasio turned away from the picturesque text.
A modern misapprehension must be corrected. Elaborate orchestration is often associated with moments of special drama by modern writers, because Mozart and his successors used the orchestra thus. It is even imagined that the aria di bravura had a primarily expressive purpose. (1) Both these procedures, far from being dramatic, were associated with merely picturesque texts; they were ornamental and anti-dramatic. Occasionally they appear in arias that are direct emotional expressions, perhaps because there are implied effects of realism, such as the portraying of the quickened flow of blood in passion or the fluttering eyes of lovers. But this is not their characteristic function. A string accompaniment figure suggests most readily water or fire, a flute obbligato birds, an aria di bravura the ubiquitous "tigre ircane". 

In conclusion, a reply can be framed to John Brown. Like him, we have begun with the text rather than the music. Here are two sorts of text which in many cases give rise to arias of discernible types: the declamatory dramatic text, basis of the aria parlante, and the picturesque text - simile or otherwise - which is set either with special instrumental effects or as an aria di bravura. A picturesque text with its appropriate setting comes often as last aria in an act-section. Brown's other classifications have no precise meaning, though here and there arias may seem to fit them, not necessarily Brown's own examples.
(ii) Form

It is possible that Hasse had a part in the development of aria forms in the 1750's and 1760's, as Gerber suggests. Readers interested in thematic development or the origins of the two-part cavatina are referred to Gerber's fine study. It is more appropriate here to consider the typical aria form which Hasse almost always employed. Because of his interest in Classical instrumental music Gerber assumed that Hasse was trying, and failing, to bring together contrasting material into a unity by means of thematic development; this was certainly not the case. Gerber's study of the regular aria form is thus unsympathetic.

The first aria in II"Arminio", "Solcar pensa in mar sicuro", is both typical and easily available to the scholar, so it may be taken as a basis for this study.

(a) The first ritornello. At the outset the head motive is shared by orchestra and voice.

```
EXAMPLE 120
```

In some cases the orchestral and vocal versions are different, usually because the instrumental version cannot be sung. In "Mormora un tempo il fulmine" ("Atalanta", II, 6) the murmuring string figure is modified for the voice.
EXAMPLE 121

Allegro ma non troppo

violins (ritornello)

Mor-mora un tempo
ful-mi-ne a fredda nube in seno

Very commonly, the difference is no more than ornamental; the violins, having no words to sing, are given a slightly embellished phrase. The example is from "Achille in Sciro", I, 8.

EXAMPLE 122

Un poco lento

Ritornello

Voice Si, ben mi-o

In such cases the two versions are naturally distinguished throughout the aria, the voice retaining the simpler form.

It is the rule for the orchestra and voice to share the head motive. There is no suggestion in the aria of that distinction of tutti and solo material which occurs in the concerto, for instance in the first movements of Bach's Brandenburg Concerto No 2 in F and Mozart's Piano Concerto in C minor, K 491. Very occasionally the voice may vary the head motive in a more significant way, by adding a few notes or altering the rhythm or tempo.
EXAMPLE 123

Allegro

Lento

-Se res-to Sul li-do-

("Didone abbandonata", I, 19)

Typically there follow two more ideas in the ritornello. Each may have one of several functions.

A purely instrumental figure which appears in subsequent ritornelli but is never sung by the voice, may be called a "ritornello figure". It may appear in the accompaniment to the vocal sections. It is thus exactly parallel to the ritornello figure in the concerto, which recurs in accompaniment and ritornelli but not in the solo part. The next figure in "Solcar pensa" is such a figure.

EXAMPLE 124

This may be heard accompanying the voice at bars 16 and 17 for example, and it forms the basis of the middle ritornello at bar 32.

A figure which is heard in the first ritornello and then studiously reserved until the end of the aria may be called
a "reserved figure". Occasionally it forms the basis of the vocal coda, but usually it disappears until the final ritornello. This is a persistent device in the first movements of Mozart's piano concertos: in the Concerto K 595 in B flat Mozart went to the length of writing a reserved figure into the first ritornello after the work was finished. There is a rudimentary reserved figure in "Solcar pensa", the tremolando on D at bar 10, a snatch of which is heard just before the cadenza (bar 57); it reappears in full at the very end (bar 61).

This accounts for the three figures in the first ritornello of "Solcar pensa", but in other arias figures may appear with different functions. The figure after the head motive, like the head motive itself, may be shared by orchestra and voice, its recurrence in the vocal part not immediately following the head motive. Its recurrence must be in the vocal part itself, of course, not merely in the accompaniment. Two arias from "Ciro riconosciuto" exemplify this. In "Ogn'or tu fosti il mio" (I, 5) a figure from the first ritornello is heard in the accompaniment at the start of the subsidiary vocal material, but the voice enters with a different figure.

EXAMPLE 125
In "Non piangete" (I, 9) the subsidiary vocal material seems to show an identical procedure. There is a vital difference: here the singer adopts the orchestral figure and makes it her own.

EXAMPLE 126

This figure, the last in the opening ritornello, is thus a shared figure. Usually the distinction is much more evident than this; the examples selected are slightly problematic, intentionally so. Thus, the figure at bar 10 of the opening ritornello of "Vanne superbo" ("Arminio", I, 4) plainly occurs as a vocal figure at bar 43.

Rarely a figure in the first ritornello may never recur again. If this is anything more than a very insignificant link, there must be some justification. In the hunting aria "Al lieeto suon di corno" ("Asteria", II, 5) two concertante horns exchange a phrase with two oboes, but the colourful effect is
never repeated. In the middle ritornello a new figure appears, shorter and simpler, and this takes the place of the concertante effect for the rest of the aria. Clearly the original effect was too telling to be repeated.

In the same opera there occurs a ritornello figure which seems to be missing from the rest of the aria, although it has none of the high relief of the figure just mentioned. The text is direct enough in I, but II contains two distinct affections, jealousy and cruelty.

Penso che non si da
Un core innamorato,
Un core tormentato
Più degno di pieta:
Novo mi rode il seno
Di gelosia il veleno
Come se a farmi misera
Non basti crudeltà.

The music of I is uniformly pointed and forceful, matching the lover's keen resentment. The only contrasting element is an insinuating smooth syncopated violin figure in the first ritornello, which does not recur in I. However something very like it appears in the accompaniment to II. Exceptionally, the composer was preparing in the first ritornello a contrast of emotion which was not to be described until the second stanza of text.
The first ritornello, then, may contain up to four separable elements, each of which may seem to consist of more than one figure. The separation of the elements depends on the analysis of the rest of the aria, not on their apparent musical distinctness. If there is only one element, the main theme, the ritornello becomes a mere playover.

Sometimes, of course, the first ritornello is entirely missing. Such arias are normally answers to questions, as is "Dice che t'è fedele" ("Demetrio", II, 4).

| CLEONICE | Che dice?                      |
| MITRANE  | Dice che t'è fedele:          |
|          | Dice che alcun t'inganna...   |

If the aria is not a response to a question then it is a direct retort, even an interruption of the other speaker.

| LICINIO  | Perché roman son io, credei che oppormi |
|          | Al tuo fato inumano...              |
| REGOLO   | Taci: non è romano                  |
|          | Chi un viltà consiglia. ("Regolo", II, 4) |

(b) The first vocal section. As already stated, the first vocal section always begins with the aria's main theme. The Devise opening was archaic. It is seen in the early cantata "Antonio e Cleopatra" (the aria "Addio trono, impero") but otherwise occurs only fortuitously, for example in "Fa pur l'intrepido" ("Attilio Regolo", III, 4). (1)

The voice may enter early with a kind of Eingang. In "Alcide al bivio" there is an aria which begins with a question. The singer enters most beautifully just before the cadence of the ritornello then reiterates the question to the aria's head motive.
Arias to do with parting frequently begin with a long held note, usually accompanied by the head motive or something resembling it. This may be observed in "Parto qual pastorello" ("Artaserse", III, 2), "Ti lascio in ceppi avvinto" (II "Arminio", II, 12), "Parto, non ti sdegnar" ("Ciro riconosciuto", II, 10), "Vado, morro costante" ("Artemisia", II, 3), and "Parto, ma tu, ben mio" (II "La clemenza di Tito", I, 10). In the first of these the entry of the voice unaccompanied is characteristic; the subsequent string figure is clearly a version of the head motive, which follows at once.

EXAMPLE 128

**Un poco lento**

Dove ando? dove ando?

---

**Allegro**

Dove ando? dove ando?

Parto, parto quel pastorello.
The effect is always abandoned in Ib which will begin without delay with a variant of the head motive. Such arias very commonly begin without a ritornello although the aria quoted has a full opening ritornello.

The main theme is now extended lyrically, usually modulating to the second main key. The extension is \textit{lyrical}; it is not a development. There is a wide range of effects, from a literal repeat of the main theme to a figure that contrasts strongly enough to be separately analysed. The typical effect in a longish aria resembles the second line of a song, which indeed it is; motivically related to the main theme, it cannot be heard as a symphonic development of it. In "Solcar pensa" the lyrical extension is thus.

\textbf{EXAMPLE 129}

\begin{center}
\includegraphics[width=\textwidth]{example.png}
\end{center}

\begin{center}
Non si fidi in un bale\-no puo can-

giar- si il cie-
lo e il mar,
\end{center}

After this comes the most significant part of Ia, except for the head motive. This is the subsidiary vocal material. It
is very often in coloratura, as indeed it is in "Solcar pensa". But coloratura may have already occurred, and in any case many arias have no coloratura in Ia. It is common for this material to be related to a figure in the first ritornello, but not literally identical, even if the distinguishing feature is minimal.

(c) Middle ritornello. At the mid-point of the tonal scheme of I occurs a ritornello, much shorter than the first. Typically it makes use of a ritornello figure, as in "Solcar pensa" (bar 32). But it may return to the head motive (as in "Far che di giubilo", "Ciro riconosciuto", I, 3), it may echo a phrase from the subsidiary vocal material, especially a coloratura figure ("Penso che non si da", "Asteria", II, 4) or it may introduce a new figure which is afterwards used again ("Rendimi il figlio mio", "Ciro riconosciuto", I, 12). The last procedure is most probable in an aria without first ritornello.

The key is usually the dominant or relative major. It may be the supertonic minor ("Benche l'augel", "Ciro", III, 10) or it may return by a modulation to the tonic ("Tu sei figlia", "Attilio Regolo", I, 1).

Infrequently the middle ritornello may be missing, its absence marked by a pause ("Tue crude parte", "Asteria", II, 8) or unnoticed ("Molti affetti", "Romolo ed Ersilia", I, 6).

(d) Second vocal section (Ib). It is so common for the
voice to begin after the middle ritornello exactly as it began before, but in the new key, that this may be regarded as the rule. It holds in "Solcar pensa" (bar 35). Very frequently, even the change of key is abandoned: Ib exactly resembles Ia in the tonic. Certain other keys may occur, the commonest being the supertonic minor.

If the first motive of Ib is new, this may be just a sport ("Del vento che desta", "Arminio", II, 13) and the new figure may never recur. Or it may be a structural feature: in "Prudente mi chiedi" (II"Demofoonte", II, 2) Ia leads from F minor to B flat minor, but Ib is in A flat major, with new material that dominates the rest of the aria's main section.

There is an almost immediate digression: only seldom is the material from Ia allowed to unfold at any length. Where the first gesture was a return to the head motive of Ia in the new key, there will probably follow a "quick return", that is to say, an immediate repeat of the same figure in the tonic prior to modulation. In "Solcar pensa" this is at bar 37. In some cases the initial gesture is so nominal that the quick return almost becomes a tonic restart as already described.

The music now follows one of a number of paths. Naturally it may retrace the course of Ia passing through the lyrical extension and subsidiary material, only the modulation being altered, perhaps to pass through related minor keys. This
occurs in "Solcar pensa", though the lyrical extension survives only vestigially. "his aria illustrates an important feature: in Ia the lyrical extension of the main theme effects the modulation, and the subsidiary material sits firmly in the new key. The tonal digressions of Ib, on the other hand, occur within the subsidiary material which now strays through several related keys.

At this point in the aria there may occur new material, especially if Ia lacked coloratura. "In quella vaga fronte" ("Asteria", I, 3) has almost no coloratura in Ia but in Ib a coloratura passage is inserted, a quite arbitrary figure being chosen.

The whole first stanza of text is sung both in Ia and in Ib. This consideration is important in discovering the point at which the next division occurs, that between the subsidiary material of Ib and the vocal coda. Most arias have such a coda, which begins after the whole text has been sung in Ib. There is a cadence at this point, usually a full close (bar 53 in "Solcar pensa") even including a short ritornello, but sometimes a half close or an interrupted cadence. Still, the division is real, for the formal procedures of the vocal coda differ from those of the preceding sections. Its text is a paraphrase or an abridgement of the stanza just heard or occasionally a complete restatement of it, so that Gluck's complaint that the
first stanza was repeated four times, counting the da capo,(1) was really an understatement. It is sung virtually six times.(2)

There is much freedom in the invention and construction of the vocal coda. It may be no more than a petite reprise, repeating the previous few bars with a slightly elaborated cadence, and prefaced by a pause. Its material may be a new invention, without being formally important; it may, on the other hand, return to the head motive giving a suggestion of recapitulation in the sonata manner. It may return to the subsidiary vocal material transposed to the tonic. If this was replaced earlier in Ib by a new continuation there results a particularly neat form in which the new material fits within the sequence of figures taken over from Ia. This is the case in "No, non vedrete mai" ("Ciro riconosciuto", III, 12) where the vocal parts may be represented thus.

If both these procedures occur together - the reprise of both main theme and subsidiary material in the coda - there is something resembling a sonata recapitulation. This is never very clear, however, for the music is obeying lyrical not symphonic principles. In "Benché l'augel s'asconda" ("Ciro
riconosciuto", III, 10) the coda begins with a figure based on the head motive, and the subsidiary material then appears in the tonic. But the head motive is much altered and the cyclic feeling of sonata recapitulation is studiously averted.

In appropriate cases the coda begins with a declamatory cry which may even be unaccompanied and may be followed by a pause, like the cry of "Rendimi!" which starts the vocal coda of "Rendimi il figlio mio" ("Ciro riconosciuto", I, 12). A more standard declamatory effect is that in which the voice is answered by orchestral rinforzi like those in recitativo stromentato ("Tu figlio mio", "Lucio Papirio", II, 5). Since such a gesture leads to a pause it is apparent that the coda, as well as following a pause, may in other cases contain one.

If the material in the coda comes from the first ritornello, then of course such material would normally be classified as a "shared figure". There are many cases, however, where a "reserved figure" - a figure which has been omitted from the whole course of the aria - may come into prominence in the coda, before assuming its true role in the final ritornello. To be consistent, such a figure ought to be reclassified; but such a sharing seems to make little difference to the structural function of the figure, and I persist in calling such figures "reserved". A hint of the reserved figure in "Solcar pensa" is heard in the accompaniment of the vocal
coda just before the cadenza. In "Se piu fortì" ("Lucio Papirio", II, 7) an odd chromatic figure with bassetto appears at some length in the coda, not having been heard since the first ritornello.

The vocal coda sometimes begins with a digression to the tonic minor. In such a case it is hard to see how the text is served, for the words that ought to inspire the change have already been heard twice.

Long bravura arias normally resume their roulades in the coda, giving three main sections in coloratura. The proportions of such pieces seem distinctly ternary.

If there is a cadenza, the 6/4 chord heralding it occurs just before the end of this section; less frequently, it is isolated and occurs after the final ritornello has begun, as it does in "Del vento che desta" ("Arminio", II, 13). The latter practice left its mark on the Classical concerto. No cadenzas are written into the scores, except for a tiny link in "Se il mio duol" ("Ipermestra", II, 3), a slow aria in which a brilliant cadenza would be out of place.

EXAMPLE 130

In some duets there is a pause in both vocal parts allowing for a double cadenza.
(e) Final ritornello. In the concertos of Vivaldi and Bach and in concerto-style movements like the preludes to Bach's English Suites the final ritornello is often identical to the first, and thus very extensive. This is almost never true in the Neapolitan da capo aria. When it does obtain, the first ritornello has itself been brief and simple. More typically the final ritornello takes up certain figures from the other ritornelli, especially reserved figures. Thus in "Solcar pensa" the final ritornello comprises the ritornello figure and the reserved figure and is an abridgement of the end of the first ritornello. The head motive may recur, however, either to start the final ritornello or to close it. Obvious devices are to abridge the first ritornello by omitting a figure or to play the head motive and the closing figure of the first ritornello, omitting the central figures.

Infrequently the end of an aria is linked to the succeeding recitative. Arias were often rewarded with applause, but not always; composers must have known when it was safe to continue without a break for applause. It is appropriate to connect aria and recitative when the aria is not an ingresso and the singer remains on stage. This is the case with "T'intendo, ingrata" (I"Demofoonte", I, 5); although the singer means to depart after this bitter reproach to his beloved, she detains him. His intention to depart survives for several more lines of
recitative; it is a very amusing juncture. A notable exception is in "Attilio Regolo". Scene 6 of Act II is a solo scene, closing an act-section and leading to a change of set. But Attilia's aria, "Se più fulmini", is connected to the accompanied recitative that follows: "Qui s'entra nel recitativo dopo la replica". This, in spite of the recitative's being sung by a different character.

It is unusual for the final ritornello to be missing entirely. In "Se al labbro mio" (III"Artaserse", I, 14) it shrinks to a mere three bars; in "Rendete eterni dei" ("Piramo e Tisbe" II) there is a direction to omit it on the reprise, passing from Ib straight into stromentato.

(f) Middle section (II). The middle section is a setting of the second stanza of text and its invention and significance depend on this. If there is a close textual unity between I and II then II will continue the musical ideas of I, perhaps transposed to the relative minor ("Te felice o pastorella", "Leucippo", I, 3) or even in the tonic ("Benchè giusto", "Antigono", III, 5). Later in Hasse's career there may be a significant variation on the original material: in "Ah, se in ciel" ("L'eroe cinese", I, 2) the original theme is put in the tonic minor and modified from common time, allegro, to 3/8, un poco lento, without any obvious emotional change in the text. When this occurs in "Dei clementi" ("Alcide al bivio",...
I, 2) there is a reason, however: in I the singer asks for divine enlightenment, in II he laments his loss of heart.

**EXAMPLE 131**

I Largo e maestoso II Allegretto

\[ \text{Senza voi dubbioso e lento} \]

The music of II may be unrelated to that of I. In the most obvious cases this is because the texts contrast, as when I is a pastoral fancy and II relates it to the situation in hand. In "Alla prigione antica" ("L'asilo d'Amore", 9) the first stanza describes the caged bird which, though given its liberty, returns soon to its cage; the second to the god of love who has escaped and misbehaved himself, but like the bird must eventually return to constraint. I is in A, alla breve time, andantino moderato: II in A minor, 3/8, allegretto.

There are many excuses for a musical contrast between I and II, like a simple change of emotion or reference, as in "Nasce al bosco" (II"Ezio", II, 8) where I speaks of the happy shepherd who rises to be king, II of the royal prince who sinks to be a shepherd. The contrast may be caused by the singer's addressing different characters. These emotional antitheses between I and II are an especial feature of Metastasio's earlier dramas: "Ezio" was written in 1728 though Hasse's second setting dates from 1755.
Nevertheless, a musical contrast may occur when the sentiments of I and II seem identical. At a very tender juncture in "Demofoonte" the heroine, Dircea, sings:

Se tutti i mali miei
Io ti potessi dir,
Divider ti farei
Per tenerezza il cor.
In questo amaro passo
Si giusto è il mio martir,
Che, se tu fossi un sasso,
Ne piangeresti ancor.

There is a modest musical distinction between the sections, II plunging from E flat major into A flat minor. Is there any justification? In I tenderness might break the listener's heart, in II she would be moved to tears.

The middle section of "Solcar pensa" begins exactly like the main section, but digresses at once to the subdominant and remains there. This is very typical. There are no formal divisions: II is continuous.

This section generally lacks coloratura or has only very limited coloratura. Only in the most extreme bravura pieces is there any considerable coloratura. In fact, this section is sometimes very short, a mere sideways glance before the repeat of the main section, especially in certain operas, like the first "La clemenza di Tito" (1738). On the other hand, in an extreme aria there may occur not only bravura but a pause for a cadenza; since there will have been such a pause in I also, the singer is called to give three cadenzas during the course of the aria. II may be quite separate. Its music need not be prepared in the
aria's first ritornello, and there may be emotional and realistic
effects which are quite unexpected. In the festa teatrale there
may even be passages of recitative: "Ferma Alcide" ("Alcide al
bivio", I, 13) has two such passages.

(g) The returning ritornello. If the instruction after II is
"da capo", then the first ritornello now serves to introduce the
main section again. More often an alternative is written, much
shorter and sometimes modulating, the "returning ritornello".
In "Solcar pensa" this is a radical abridgement of the first rit-
ornello, there being no modulation after the close in the sub-
dominant. The material and tempo of the returning ritornello are
almost always those of the main section; the ritornello in the tempo
of II in "Se d'un amor tiranno" (III"Artaserse", II, 6) is ex-
ceptional. This ritornello can be quite short, as little as four
bars. It may disappear entirely, II leading straight into the
vocal part of I ("Non ti son padre", III"Artaserse", I, 12).

When reprise techniques became more fluid in the last operas,
beginning with III"Artaserse" from which the last examples were
taken, the position of the returning ritornello is confused. The
whole of Ia may be omitted in the reprise, or it may be abridged.
In these cases the style is in decay and one cannot speak of a
returning ritornello in the traditional sense.
Why analyse the arias of opera seria, if their forms seem to bear no relation to the music of later periods? Gerber was preoccupied with the emergence of sonata form and symphonic development. He showed quite correctly that the Neapolitan aria had little to do with this emergence. Another question: why subject the aria to a rigorous musical analysis when the very essence of opera seria is the centrality of the text? To behave thus is to make absolute music of song.

An examination of the thousand or so surviving arias of Hasse leaves a deep impression of the classicism of the style. The great majority have the same pattern as described here, and there is no suggestion that a departure from it is caused by a real change in the aesthetic of the opera or the libretto. An important opera for innovations in aria forms was the 1760 "Artaserse", a text that had been first set by Hasse thirty years previously. The authentic Neapolitan opera begins with Sarri's "Didone abbandonata" (1724) and ends with Hasse's second "Demofoonte" (1758).

There was resistance to any change in the conventions because of the Arcadian ideals which underlay metastasian drama. The clarity and sharp relief which Binni finds at the heart of these ideals formed the taste of the earlier century.

There is therefore no reason to consider the aria form insensitive to the expression of the text. Its uniformity was a matter of intelligibility and stylistic rationale. But within the pattern, there was much scope for variety; it is this variety which the anal-
yst must seek, not the spurious variety caused by the dissolution of the aria form in the 1760's. It is more important, then, to observe the relation of vocal sections to ritornelli, or the subtleties of motivic relations between figures, than to seek out shortened reprises and cavatinas. A close study of aria form cures certain other maladies. Gerber quotes examples of illustrative effects within arias which recur to different words to which they are inappropriate. For example, in "Vapor di bassa valle" ("Lucio Papirio", I, 6) the rising cloud of mist and the falling rain are delicately pictured, but the same music recurs in II for different words. Similarly, an expressive effect may occur to illustrate words that are sung at a different time, as when a broken figure in coloratura is sung to the words "fuor dal petto mi balza il cor" ("Basta così", "Ciro riconosciuto", I, 1). This scarcely matches the heart's leaping from the breast, but is obviously an illustration of the previous line, "Mi manchino quasi i respiri". It was the composer's choice to illustrate breathlessness in coloratura; coloratura comes most properly with the last line of text, which is why the poet focuses this line on an open vowel. Heinichen's account of aria composition shows that such procedures were eminently rational, the themes of the text suggesting musical ideas which were then built into a structure. To consider that the failure of words and musical expression to coincide bespeaks a barbaric unconcern, is to forget the essential middle stage of song composition where suggestion passes into
invention and invention acquires its own life.

It is considered to be damning that arias were sometimes adapted to different words. Where is the respect for the text when the music was written for a different text? Such a view is too doctrinaire: it would be more apt to examine these contrafacta and see if they are successful. Hasse was much less guilty of the practice than contemporaries like Bach and Handel. The opera "Nitteti" (Venice, 1758) was adapted for a later performance, perhaps in Warsaw in 1759, and several arias were imported from elsewhere – including as it happens "Solcar pensa in mar sicuro" from "Arminio". (1) Others were adapted to new words, including "Son pietosa e sono amante" ("Nitteti", III, 9) which uses the music of "Opprimete i contumaci" (II"La clemenza di Tito"). The titles do not suggest that the texts are related in mood, but in fact both are the cries of miserable lovers, Nitteti because her beloved Sammete has yielded to her rival, Sesto because his love for the cruel Vitellia has caused him to betray his friend Tito. The "Tito" text has a darkening of mood in the third line.

\begin{verbatim}
Opprimete i contumaci;
Son gli sdegni allor permessi:
Ma infierir contro gli oppressi!
Questo è un barbaro piacer.
\end{verbatim}

This occasions a change to the tonic minor at the start of the second vocal phrase. An unusual leaping figure in the ritornello perhaps matches the word "infierir" – the impermissible rage against the oppressed. The "Nitteti" text has only three lines,
and much repetition is necessary.

Son pietosa e sono amante,
E nemica ho la fortuna
Nell'amor, nella pietà.

The change of mode now seems to match the word "nemica", but there is no obvious justification for the figure in the ritornello. The contrafactum is not a barbarism but its effectiveness is open to question.

There is no hope of compiling a complete list of contrafacta, especially as some items may come from other composers. Sometimes one suspects a contrafactum without knowing the source: "Nuvoletta opposta al sole" (III"Artaserse", III, 2) persistently fails to accommodate the double anacrusis of the word "nuvoletta", requiring the first two syllables to be sung to a single crotchet. But the practices of importation and contrafactum were not important in Hasse's work.

It is impossible, then, to study the position of the text in the aesthetic scheme of the aria without knowing the conventions, respect for which was universal in all arias. Such a knowledge is blocked by a desire that structure shall assume a new position as the flexible tool of a madrigalist or the imaged dialectic of a symphonist. As for any suggestion of development or recapitulation in the sonata manner, such things are not to be found in the da capo aria. Here the recapitulation was the da capo: any recapitulation within the scheme of the first section would be senseless. The same goes for thematic dualism. Gerber discov-
ered "second subjects" within certain arias of Hasse and mourned Hasse's inability ever to recapitulate the two subjects in the proper manner. But all these features are fortuitous. There is no significance in such an apparent second subject, or its accidental reappearance in the tonic in the vocal coda. To be more precise, the significance should be sought in the text not in the form. Gerber quotes "Vedrò dalla sua tomba" ("Asteria", III, 6) as an example of an aria with a clearly defined second subject. It is true that the head motive and a shared figure, which later becomes the subsidiary vocal material, are clearly distinguished.

EXAMPLE 132

\[\text{Non troppo allegro}\]

\[\text{head motive \quad \text{il zelo}}\]

Vedrò dalla sua tomba
Nascere il mio riposo,
Servono al cor geloso
Il zelo, ed il dover.

There are thus two themes in the text, too. An unwinding, slightly chromatic figure often suggested an "ombra"(1) and here wittily hints at the singer's peace of mind arising from his rival's grave. The bright opening is apt for the dutiful zeal which has led to this happy outcome. This is slightly confused by the mutual interchange of themes in words and music, the unwinding figure becoming a melisma on "zelo".
As for apparent recapitulations caused by the reappearance of earlier material in the coda, such accidents are discussed above. (1) Naturally, if the figure used comes from the subsidiary vocal material it will be restored to the tonic key in the coda.

In this description of aria form certain common variations or additions to the form were ignored. The "tonic return" form is not properly one of these for it is apparently the fortuitous result of all vocal sections, Ia, Ib, II, and of course the two sections in the reprise, beginning with the same music in the tonic key. It bears a deceptive resemblance to the Classical rondo. It is separately mentioned because it seems so extreme an example of lyrical unity and is the despair of the symphonically minded analyst. An example is "Unite a lupi andranno" ("Solimanno", III, 3). The tonic return form has nothing to do with hurry of composition; it is to be associated rather with the growing emotional unity of Metastasio's texts. The greatest concentration of arias in tonic return form is not in the hodgepodge operas of 1759 but in "Attilio Regolo" (1750), a score on which Hasse expended much effort. The aria closing the first act, "Sempre è minor del vero", is the most notable example of this form, with very extensive similarity of the three sections.

A variation of the regular form was the aria in two tempi: that is, in which two tempi alternated in the main section. If the middle section (II) also presented a contrast of tempo then
there were three tempi. The changes of tempo were always justified by the text. The following text has a clear reversal halfway through the first stanza, and the second speaks of the uncertainty caused by such reversals.

Dopo crudel fortuna
Talora il ciel si schiara
Ma poi di nuovo imbruna,
E torna a balenar.
Tu dal nocchiero accorto
Ad esser cauto impara;
E se non giungi al porto,
Non ti fidar del mar. ("Artemisia", II, 6)

The setting begins with a ritornello marked "presto". But the voice, entering with the mention of the clear sky after a storm, sings in "moderato" with a variant of the same figure. The third line with its returning thunderstorm causes a return to "presto" and leads of course to coloratura. After a middle ritornello Ib has the same pattern. II is in a different met: e, 3/8, and is marked "andantino".

<table>
<thead>
<tr>
<th>Ritornello</th>
<th>Ia</th>
<th>Ritor-</th>
<th>Ib</th>
<th>Ritor-</th>
<th>II</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Moder-</td>
<td>Presto</td>
<td>Moder-</td>
<td>Presto</td>
<td>3/8</td>
</tr>
<tr>
<td>Presto</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Andan-tino</td>
</tr>
</tbody>
</table>

It is possible for the middle section to contain within itself a change of tempo. In an aria from "La clemenza di Tito" the singer cannot make up her mind betwixt reproof and self-accusation.

Come potesti, oh Dio!
Perfido traditor!...
Ah, che la rea son io!
Sento gelarmi il cor,
Mancar mi sento.
Pri di tradir la fé,
Perché, crudel! perché...
Ah! che del fallo mio
Tardi mi pento.

The angry reproaches are set (in the earlier "Tito") in common
time, "presto", the attacks of guilt in 3/8, "larghetto". The
tempo changes ten times during the course of the aria.

The most extreme case shows a change of tempo within the voc-
al coda also. It is more of a conceit, for there is less obvious
justification in the text. The goddess Athene sings in "L'asilo
d'Amore" (scene 12) of the pretended blindness and childishness
of the god of love, which he can put off at will.

Parlagli d'un periglio,
Avrà la benda al ciglio:
Una ragion gli chiedi,
Fanciullo Amor sarà.
Ma se favelli seco
D'un ombra, d'un sospetto,
Già non sarà più cieco,
Già tutto intenderà.

The words "fanciullo Amor sarà" inspire a charming 3/8 allegretto
in the midst of the spirited allegro; II begins in the slower
tempo for the hints and chimeras on which Love thrives then re-
turns to quick common time for "Già non sarà". This pattern
causes no less than fourteen changes of tempo.
The cavatina is an obvious curtailment of da capo form. It is merely a da capo aria without middle section or reprise, comprising only Ia and Ib. There is little more to say of its form, though the treatment of the text may vary. If there is only a single stanza in the libretto, there is no difficulty and it is set as though it were the first of two stanzas ("Si ben mio", "Achille in Sciro", I, 8, an aria actually headed "cavatina" in the score). If there are two stanzas, various solutions are found. The simplest expedient is to omit the second stanza, the first stanza being sung whole in both Ia and Ib in the normal manner ("Vibra lo vuol vendetta", "Cajo Fabricio", III, 7). The second stanza may appear in Ib after the middle ritornello, so that Ia and Ib set different texts ("Intendo il tuo rossor", etc.)
"Achille in Sciro", I, 13). The favoured solution is to set the whole text in Ia and repeat it in Ib. The very dramatic "Regina tradita" ("Artemisia", II, 4), an aria of alternate address, seems to have been intended by its librettist for da capo form, the last two lines providing for a brief II.

Regina tradita  
(ad Idaspe)

Gli dono la vita,  
(ad Idaspe)
Gli rendo il mio core:  
(a Nicandro)
L'invito all'impero,  
(a Nicandro)
Mi scordo di me.  
(a Nicandro)

"Spregiuro, vassallo"  
(a Nicandro)
Non cura il suo fallo,  
Non cura il suo fallo,
Disprezza l'amore:  
Disprezza l'amore:
Non cangia pensiero,  
Non cangia pensiero,
Non vuole merce.  
Non vuole merce.

"Ah mora l'altero!"  
(ad ambidue)
Pietade non v'è.  
(ad ambidue)

As Ia reaches the relative major, however, Hasse's Artemisia breaks into a cry of "Ah... mora!" and the whole text is heard, followed by a short ritornello. Ib makes free use of the whole text, punctuated by angry cries: "Tradita! spregiuro! vassallo! No, non cangia!" and this time the couplet beginning "Ah mora" is left until the grim chromatic coda based on new material. From the musical point of view the aria resembles a concerto movement.

Cavatinas occur more often in the late operas, but they were always a resource of the Neapolitan style: there are examples in I"Artaserse" (1730), "Atalanta" (1737), "Semiramide" (1744).

To speak strictly, the cavatina form does not represent a change in principle for it is really a curtailed da capo form.
The forms which remain for discussion are all signs of the dissolution of da capo form in the 1750's and 1760's. They are of no special importance to a paradigmatic study.

The simplest method of shortening a reprise is to omit Ia on the return, passing stright from the returning ritornello to Ib. Seven of the sixteen numbers in "Ruggiero" have this pattern, the remainder being either normal da capo pieces or having slightly more complicated short reprises.

There are many variants of this. The reprise of Ib can be condensed giving an even more pithy reprise and requiring the whole number to be written out ("Padre perdona", II"Demofoonte", I, 12). Or the beginning of Ib can be slightly rewritten after II, the dal segno marking then causing a return to a point somewhere in the midst of Ib ("Senza parlar fra loro", "Partenope", I, 4). The absence of Ia on the return may be compensated for by lengthening the returning ritornello to contain some of its material ("Ah più di te confusa", "Partenope", II, 2). The reprise can be unified by conflating Ia and Ib, the first part of Ia being written out after II with an instruction to return direct to the middle of Ib ("Lo sdegno ancor fiero", "Ruggiero", II, 6).

The earliest shortened reprise occurs in "Il re pastore", 1755 (the duet "Vanne a regnar", I, 8). Significant, this, because "Il re" was a Dresden work, written for the conservative audience of the Saxon capital before the Seven Years' War ended the period of operatic magnificence. As such, it had no successors,
for the only subsequent work for the Dresden stage was "L'Olimpiade" (1756) which has no shortened reprises though one of its arias is through-composed.

This aria - the through-composed "Se cerca, se dice" ("L'Olimpiade", II,10) - may serve as an example of its type. The text has three stanzas.

Se cerca, se dice:
"L'amico dov'è?"
"L'amico infelice"
Rispondi, "morì."
Ah! no, si gran duolo
Non darle per me:
Rispondi, ma solo:
"Piangendo partì."
Che abisso di pene
Lasciare il suo bene,
Lasciarlo per sempre,
Lasciarlo così!

Each stanza generates its own material in Hasse's setting, the first in E flat major, "andantino", the second in B flat minor, the last in A flat major, "allegro assai". There is a close in A flat and the original material recurs in F minor, leading as before to the dominant minor - now C minor - with the words of the first two stanzas freely treated. The tonic key reached again, the original material is heard, but with the words "ma solo rispondi" from the second stanza. Finally the third unit of material, to its text "che abisso" and its quicker tempo, closes the aria. Several views could be taken of this pattern. Perhaps it represents an embryonic sonata form, bearing some formal resemblance to certain of Mozart's arias. Or perhaps it is a cavatina with its mid-point in the subdominant and a marked reprise in the coda.
It would seem so obvious to a modern musician to move to
the dominant during the first stanza, then after a ritornello set
the second stanza to different music in related keys, then return
to the tonic to repeat the first stanza, that this very uncharac-
teristic arrangement, of which there is one example, has been left
until last. "Tanto esposta alle sventure" ("Il trionfo di Cle-
lia", III, 1) is neither ingresso nor uscita, coming in the
middle of a solo scene. It therefore fulfils the function
of many an arioso in earlier operas, but the text has two
quatrains, which are set to different music, the first stanza
recurring with its original music at the end, the final ritor-
nello leading continuously into simple recitative. It should
be urged that this is the antithesis of da capo form, in which
the first stanza is sung twice, leading to a full close before
the second stanza is heard.

Duets, trios and quartets can have the same form as the
typical aria, but the larger the ensemble the more likely is
an elliptical form. Ensembles do not normally occur in feste
teatrali and drammi pastorali. An exception is the quartet "La
ragion se da legge agli affetti" from "Alcide al bivio", a
fully worked-out da capo piece.

In the typical duet the opening material is repeated, the
second time leading to a modulation, and the voices sing to-
gether in the subsidiary vocal section. Such a piece is "Tu
vuoi ch'io viva" in I"Artaserse", III, 7. The librettist there-
fore provided three or four lines of text for each singer at
the start, which could be sung to similar music; after an exchange of shorter phrases they sing together, issuing then into coloratura.

ARBACE Tu vuoi ch'io viva, o cara;
Ma, se mi nieghi amore,
Cara, mi fai morir.
MANDANE Oh Dio, che pena amara!
Ti basti il mio rossore:
Più non ti posso dir.
ARBACE Sentimi.
MANDANE No.
ARBACE Tu sei...
MANDANE Parti dagli occhi miei;
Lasciami per pietà!
BOTH Quando finisce, o dèi,
La vostra crudeltà?

II is not quoted. The final vowel of "crudeltà" is strategically placed for coloratura, of course. If the librettist did not provide for a passage a due in I, the voices sang together with different words ("Non temer", "Antigono", II, 12). In one case the opening stanzas are not allotted severally to the singers, for each stanza is divided into three, the singers having alternate lines; the music is repeated, the positions of the voices exactly reversed (only the first section of I is quoted).

CIRO Sappi, che al nascer mio...
ARPALICE Siegui.
CIRO (Giurai tacer.)
ARPALICE Sappi che bramo anch'io...
CIRO Parla.
ARPALICE (Crudel dover!)

In duets the middle section is sung a due and may contain further coloratura.

Trios and quartets are often in cavatina form or through-
composed. These forms may be observed in the trios in "La clemenza di Tito" and "Arminio" (which has two trios) and in the quartet in "Il re pastore"; in "Nitteti" there is a trio in da capo form and in "Alcide al bivio" and "Partenope" quartets in this form.

Though large ensembles are usually in abbreviated forms, the only sextet, at the end of "Antigono", is in full da capo form. A review of its text (only I is quoted) shows that its plan is not unlike that of a duet.

DEMETRIO Padre, sposa, ah! dunque insieme
Adorar potravvi il core, 
E innocente il cor sara!

ANTIGONO Figlio amato!

BERENICE Amata speme!

ANTIGONO Chi negar potrebbe amore
and A si bella fedeltà?

BERENICE

ANTIGONO

Berenice

Alessandro, Fausti numi, altrui beate;

CLEARCO

BERENICE, Se tai gioie, o fausti cieli,

DEMETRIO, Minacciando, altrui donate;

ANTIGONO

ALL Oh minacce fortunate!
Oh pietosa crudeltà!

The whole of this text is sung twice in I, thus four times in all. It is treated as an extension or duplication of the usual duet pattern: Demetrio has the main theme, Antigono and Berenice taking over the lyrical extension and subsidiary material, in double coloratura, and leading to the dominant. At the cadence Alessandro and Ismene enter with a new theme which also leads to extension and double coloratura, reaching the relative minor.
Berenice, Demetrio and Antigono enter, and as the rest join them the music closes in the dominant for a middle ritornello. This pattern (only Ia is plotted, Ib being similar but treating the text more freely) may be compared with that of a typical duet like "Tu vuoi ch'io viva".

<table>
<thead>
<tr>
<th>DUET</th>
<th>Voice (a) Main Theme</th>
<th>Voice (b) Main Theme</th>
<th>Voices (a) and (b) exchanges: lyrical extension</th>
<th>Both voices Subsidiary material in coloratura, dominant key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sextet</td>
<td>Voice (a) Main theme</td>
<td>Voices (b) and (c) exchanges: lyrical extension</td>
<td>Voices (b) and (c): subsidiary material in coloratura, dominant key</td>
<td>Voices (d), (e) &amp; (f), Second theme to relative minor, with coloratura</td>
</tr>
<tr>
<td></td>
<td>&quot;Padre&quot;</td>
<td>&quot;figlio&quot;</td>
<td>&quot;chi negar&quot;</td>
<td>&quot;se mostrandovi&quot;</td>
</tr>
</tbody>
</table>

Voices (a), (b) & (c): lyrical material, to half close in dominant

"se tai gioie" "oh minacce"

The coda, after such a sprawling design, merely repeats the last two lines in homophony of six voices. II is in a different key and time.
Robert Schumann believed that true criticism possesses the aesthetic qualities of its subject. In this respect formal analysis of opera seria fails lamentably, because it offers a model that is academic and sterile for something spontaneous and infinitely subtle. Most of Hasse's arias are in the same da capo form, but the variations within that form are many. It is important to have a formal model which emphasizes the form's flexibility, not its conventionality. The variations listed here are by no means all: Hasse can always surprise even the listener who has absorbed the style and become in a spiritual sense its contemporary.

(iii) Ritornello and locos topicos

One of the main butts of the "reformers" of the mid-century was the ritornello, which tended "to arrest an actor in the greatest heat of dialogue". (1) Other writers, however, regarded the ritornello as necessary and significant. It epitomized the main emotional idea of the aria in purely musical terms. Thus J.G. Sulzer:

Gegenwärtig versteht man durch Ritornel den Theil eines Singestücks... womit insgemein das Stück mit allen Instrumenten anfängt und die Hauptgedanken des ganzen Stücks kurz vorträgt. (2)

Lorenz Mizler speaks at greater length in his commentary on the "Beweis, dass ein Singespiel oder eine Oper nicht gut seyn könne", of D. Ludwig. (3) Ludwig says:
Die neuern Musikverständigen haben das Ritornell verworfen: was war dieses anders als eine Wiederhohlung der ersten Clausel, welche unmittelbar geschehe?

To this Mizler replies:

Der Herr Verfasser irret sich hier. Das Ritornell ist keine Wiederhohlung der ersten Clausel so unmittelbar geschiehet, sondern ein ordentlich ausgearbeiteter musicalischer Satz, der zwischen verschiedenen Arien, oder Strophen einer Ode abgespielt wird, und mit selbigen einen Zusammenhang hat. Unsers wissens sind sie nicht schlechterdings abgeschaffet... Hernach wird auch dem Zuhörer die Melodie zum voraus bekannt, die die singende Person vorbringen wird, und kan also alsdenn, wenn die Worte wirklich abgesungen werden, mehr seinen Verstand auf die Worte als die Melodie richten.(1)

The redoubtable John Brown concurs precisely.

This symphony is the enunciation, by the orchestra, of the strain or subject, what the Italians call the motivo of the Air; and when not improperly introduced, (which it always is when the sense admits not of any pause), serves several useful purposes; - it gives time to the singer to breathe, already, perhaps, fatigued by a long recitative; - it often fills up, with propriety, a natural pause, and always finely prepares the audience for what is to come after, by enabling them, having thus once heard the strain, to listen with more intelligence, and, of consequence, with more interest and pleasure to the song.(2)

Scheibe considers that an aria must state its thematic material at once, even though some of the ideas are associated with parts of the text which have not yet been sung. Clearly an opening ritornello was the best device to achieve this.

Der Hauptsatz der Arie, oder was es ist, muss, ob er schon nur einige Takte beträgt, dennoch auf einmal entdecken, was der Inhalt des ganzen darauf folgenden Satzes seyn wird: er soll also die Worte und die Gemüthsbewegungen ausdrücken, die in der Folge ferner und vollständiger ausgeführt werden.(3)
Johann David Heinichen, Hasse's predecessor as Kapellmeister at Dresden, begins his massive "Generalbass" with an essay on the musical invention in arias. (1) He recommends that the composer, like the orator, seize on a locos topicos in his text, and allow his musical material to grow from this. There are many music examples, all of them in a style which Hasse would have found archaic, but lengthy and enlightening. All Heinichen's specimen arias have initial ritornelli, and it is clear that these function as Mizler specified, preparing the aria's expression and raising the modality from an intellectual to a musical level.

This essay presumably inspired Mattheson's painstaking application of the theories of rhetoric to the composition of operatic arias. The later writer, after mentioning Heinichen, quotes the "Gründliche Einleitung zur Teutschen und Lateinischen Oratorie" of Christoph Weissenborn, and then traces not merely a locos topicos, but a locos notationis, locus descriptionis and so forth. (2) Like much contemporary aesthetic writing this is just a play of erudition; the paucity of music examples in Mattheson's account robs it of all but academic interest. It will be instructive, however, to consider Hasse's invention in the light of Heinichen's essay, in spite of the stylistic discrepancy.

Following the theory of rhetoric, Heinichen specifies three possible sources of the composer's invention: the antecedentia,
concomitancia and consequentia textus. This means that the preceding recitative may provide an idea for the aria; or the text of the aria itself; or that of the aria's second part, or the succeeding recitative. He fails to illustrate the last of these possibilities, which seems anyway a bit perverse, but he illustrates at length all the others.

Assume, for example, the character Metilde has to sing the following aria:

Non è sola e straniera
La causa, ch'è vera;
Non dubito no
Scoprire si sa
Spesso meglio da se la verità.

What can the composer make of this text, devoid of emotion and bereft of suggestive words?

Examinirt man aber die antecedentia Textus, so entdecket die Metilde ihre Affecten vollkommen in gedachten vorhergehenden Recitativ, wenn sie dem Adolpho auff die Frage: 'che machini, che pensi?' also antwortet: 'alti disegni, e precipizii immensi: accusare, gridare, chieder ragione & c., e con novo d'amor fatto animoso liberare il mio sposo, & c.(1)

Thus the composer can fill his piece with "aller furieusesten Affect". If his invention needs further stimulation he may turn to "special Expressiones", that is, ideas suggested by individual words, like "alti disegni, e precipizii immensi", or even better, "accusare, gridare, chieder raggione". The quarrelling ("zänckende") effect of this is graphically expressed by a
concertante violin part, the main idea of which appears in the initial ritornello.

EXAMPLE 133

\[\text{Vivace} \]

Nevertheless it is usually possible to make something of the aria text itself, to use, that is, the concomitania textus.

Heinichen quotes another unhelpful text:

\[\text{Chi ha nemica la fortuna} \\
\text{Si vedrà sempre penar.} \]

Consider the qualities of "la fortuna": bad luck, which constantly persecutes us, may be expressed by "starcke concertirende Harmonie durch Violin und Bass-Themata, oder durch à propos erwhehlte einzelne Instrumenta". The following bass figure, worrying steadily down the scale, serves as an example.

EXAMPLE 134

\[\text{Con violini e violette all'ottava alta} \]
The word "penar" suggests the inconstancy of fortune and the suffering it brings, thus a quite different setting.

**EXAMPLE 135**

In an interesting footnote to this example, with its chromaticisms, Heinichen discourages the filling of theatrical pieces with such "serieuxen Inventionibus", which are more appropriate to the church and chamber styles; in cases of unhappy love the composer should seek to express the tenderness rather than the sorrow of the situation.

Where the first section of an aria contains no source of suggestion for the musician, he may turn to the *consequentia textus*, for example the second part of the aria.

Non lo dirò col labro,
Che tanto ardir non ha.
Forse con le faville
Dell'avide pupille
Per dirche già tutt'ardo,
Lo sguardo
Parlerà.

The word "faville" ("sparks") though it is not sung until the unrepeated middle section of the aria, may suggest "das brennende Liebes-Feuer".
On the other hand, the loving glances and "avide pupille" suggest amorous trifling, flirtation.

In Heinichen's more extensive quotation it becomes clear that the vocal sections have the bassetto, rare but still extant in Hasse.

As for a really fruitful text, Heinichen finds many alternative settings. Thus Aminta, seeking his shepherdess in the shade of the trees:

Vo cercando il vero nume,
Che sospira la mia fè.
Qual farfaletta intorno al lume
Fra quest'ombre aggiro il piè. D.C.

If the general tenderness is considered, this might be set as a languishing siciliana in 12/8 time. However, the word "sos-
"píra" might be the occasion for a "special expression", an imitation of the lover's sighs. The quotation begins at the third bar of Heinichen's example.

EXAMPLE 138

This sighing effect can be combined with a representation of "suielende Liebes-Blicke", if one considers the happy outcome of the search, the reunion of Aminta and his beloved. As in the setting of "Non lo dirò" the amorous emotion is expressed by triplets. The quotation begins at the fifth bar of the vocal section of Heinichen's example.

EXAMPLE 139

Flauti unisoni

che sospira la mia fe,
Or if one chooses, the vicissitudes of lovers' relations can be expressed by a duet of two instruments which move now in canon, now together, and which often make dissonances only to resolve them sweetly. This is clearly a case of the ritornello, and later the accompaniment, furnishing the expression of the text, rather than the vocal part.

EXAMPLE 140

This quotation begins at the fifth bar of Heinichen's example.

As in the other aria, the second section of text may provide the material; the "farfaletta" may beat its wings in a semiquaver flute figure. Or much less obvious, the sylvan shadows in which Aminta seeks his love may be illustrated by muted strings.
In most of Heinichen's examples certain facts are plain. The *locos topicos* is expressed at once in the opening ritornello, either because orchestra and voice share a head motive, or because the instruments have the expression. Further, the connection of the text with its setting would not be obvious to the modern critic without Heinichen's key. Like much baroque theoretical writing this account probably represents the opera composer as much more systematic than he would be in practice. Nevertheless, it offers a view of word-setting in which the music is much more literally linked to the text than it would be today. The doctrine of the *locos topicos* is very consistently followed, except for the version of "Vo cercando" in which flute triplets are combined with vocal sighs, so that two ideas are expressed simultaneously.

Not only does Hasse's musical style differ profoundly from that of his Dresden predecessor, but his texts and his approach to them are different in many respects. It is however possible to trace the doctrine of *locos topicos* in Hasse's arias.

EXAMPLE 141

\[
\text{violini e violette unis. con sordini}
\]
The librettists, especially Metastasio, had learnt, by the golden age of the dramma per musica, to write clearly evocative and unified texts, so it is hard to find an aria text which suggests nothing in particular and throws the composer back to the preceding recitative in his search for an idea. The emotion of a text is usually single and obvious; different settings vary in their shading, but no one could regard "Quando il mar bian-cheggia e freme" (1) as anything other than a storm-at-sea piece, apt for bravura setting; or "Perchê, se tanti siete" as an expression of anything other than wild grief (2). In the ritornelli of these arias Hasse epitomizes these moods.

In illustrating such settings of clear and unified texts three approaches may be considered: first, the direct reflection of the locos topicos in the head motive, both in ritornello and voice; second, the use of instruments to reflect the locos topicos; third - a refinement not found in Heinichen, because of his shorter ritornelli - the use of the ritornello figure, as defined in the last section.

An example of the locos topicos procedure appears in an aria from "Semiramide riconosciuta", where the text offers a number of possible evocations.

Se intende si poco
Che ho l'alma piagata,
Here is an abundance of evocative words: "foco", "sospira", "peno", "moro", "turba", and several conflicting emotions, for Scitalce, who sings this aria, is pretending love for another in the hope of spurring Semiramide to reveal herself, for she is in disguise. His real love, his pretence and irony, his sly observation of Semiramide's confusion, make the aria ambiguous and subtle. Yet Hasse's setting is monothematic, the eight-bar orchestral play-over presenting a pithy theme which is immediately taken up by the voice and forms the basis of every section in the aria, passing in II into the tonic minor. Its insistent syncopation, with a short bright melisma, seems to underline the insolent irony of Scitalce's stance.

EXAMPLE 142

Allegretto

\begin{music}
\begin{tikzpicture}
\node [music note] at (-2,0) {}; % C
\node [music note] at (-1,0) {}; % D
\node [music note] at (0,0) {}; % E
\node [music note] at (1,0) {}; % F
\node [music note] at (2,0) {}; % G
\node [music note] at (3,0) {}; % A
\node [music note] at (4,0) {}; % B
\node [music note] at (5,0) {}; % C
\node [music note] at (6,0) {}; % D
\node [music note] at (7,0) {}; % E
\node [music note] at (8,0) {}; % F
\node [music note] at (9,0) {}; % G
\node [music note] at (10,0) {}; % A
\end{tikzpicture}
\end{music}

Se intende si poco
The aria "Pallido il sole" from the original version of "Ar-
taserse" may serve as an example of instrumental portrayal of the locos topicos.

Pallido il sole, turbido il cielo,
Pena minaccia, morte prepara,
Tutto mi spira rimorso e orror.

The mounting horror of this text is variously represented in this fine aria, by the chromatically descending bass and resultant harmonies, by the rising melody, but especially by the figure for muted strings which fills the ritornello and accompanies the voice.

EXAMPLE 143

Andante

The ritornello figure may also assist in portraying the locos topicos, adding something accessible only to instruments or best presented by them. The idea represented may be a general
theme abstracted from the text, or it may be a single word or phrase, what Heinichen called a "special expression". A striking and subtle example occurs in "Achille in Sciro", I, 15, in an aria which might be thought to contain two expressions. It is not so treated by Hasse. Teagene, in love with "Pirra", finds her adorably splendid and proud in her rejection of him, as well he might, for Pirra is Achille in disguise.

Chi mai vide altrove ancora
Cosi amabile fierezza,
Che minaccia ed innamora,
Che diletta e fa tremar?

The composer had the problem of a text essentially ambiguous; it is conventionally amorous but has a suggestion of the heroic or bellicose. The trilling head motive, typical of an amorous aria, develops into a memorable ritornello figure which lightly suggests the fanfares of martial music, for example an operatic marcia. This figure and a sinfonia from "Alcide al bivio" are presented for comparison, together with the head motive of this aria.

EXAMPLE 1

<table>
<thead>
<tr>
<th>Allegretto</th>
</tr>
</thead>
<tbody>
<tr>
<td>tr</td>
</tr>
<tr>
<td>tr</td>
</tr>
</tbody>
</table>

Head motive

ritornello figure
This is an example of a general idea abstracted from the text, unless it is regarded as a suggestion of the word "fierozza". "Special expressions", however, are common in ritornello figures. In "Egeria" there is an aria which mentions the roaring of a lion.

Ah di pace nel pigro stupore,
Ah non perda l'antico vigore
Quel leon ch'ogni belva più fiera
Sol ruggendo fin or atterri!

In the ritornello there is a unison figure which afterwards recurs, and clearly matches the word "ruggendo".

Exactly the same figure appears in an aria in "Cleofide" where it represents the cooing of a dove! The high level of stylization in such an effect may be compared with the crudely realistic barking of Cerberus in Gluck's "Orfeo".
The conventional expressions which are mentioned by Bernhard Zeller in connection with stromentato appear also in arias. (1) For example, repeated quavers or semiquavers with staccato dots, and often slurs, represent heartbeats. In the aria "Quel nome se ascolto" ("Ciro riconosciuto", II, 11) the second line, "Mi palpita il core", is foreshadowed in the ritornello, and later accompanied by a figure of vibrato quavers (\[\text{\includegraphics{vibrato.png}}\]). Naturally the beating of a passionate heart may not be specifically mentioned in the text, as when the amorous text "Tu sei mio caro ardor" ("Lucio Papirio", II, 6) gives rise to a tiny palpitation.

The idea of trembling yields tremolandi, of course, always measured, often flowing into scalic semiquaver figures. There is no need to illustrate this obvious feature: "0 piú tremar non voglio" from "Demofoonte" may be mentioned.

When "special expressions" occur they are often in ritornello figures rather than head motives, since the head motive needs to be a lyrical setting of the first line of the text. They can occur, however, in connection with vocal coloratura or with obbligato and concertante instruments. The latter method is discussed elsewhere. (2)

It is harder to vindicate Heinichen's remarks about the antecedentia and consequentia textus, because of Metastasio's pithy texts. Still, the preceding recitative must be looked to
in the case of "Sempre è minor del vero" ("Attilio Regolo", I, ll.). For some reason Metastasio's word "maggior" has been altered but presumably no change in meaning is intended, or the aria would make poor sense. Here is the whole text, in the original form.

Sempre è maggior del vero
L'idea d'una sventura,
Al credulo pensiero
Dipinta dal timor.
Chi stolto il mal figura,
Affretta il proprio affanno,
Ed assicura un danno,
Quando è dubbioso ancor.

The singer, Barce, is afraid that her lover, Amilcare, will return to Carthage without her. To parody Heinichen: what can the composer make of this? Is it an expression of confidence, a forswearing of all fear and gloomy imaginings? Or is the singer overwhelmed by her forebodings, and making only feeble attempts to resist them? Certainly, if "special expressions" be regarded, it can only be a gloomy and fearful aria, for "sventura", "timor", "mal", "affanno", "danno" are the only affective words available. There is no easy way out: it cannot be mezzo carattere because it closes an act.

The preceding recitative decides the matter. It is typical of the poet in its binary pattern, with an abrupt volte-face in the middle. Beginning with exactly the forebodings mentioned in the aria, it ends with a firm resolution to remain in hope.
Che barbaro destino
Sarebbe il mio, se Amilcare dovesse
Pur di nuovo a Cartago
Senza me ritornar! Solo in pensarlo
Mi sento... Ah! no: speriam più tosto. Avremo
Sempre tempo a penar. Non è prudenza,
Ma follia de' mortali
L'arte crudel di presagirsi i mali.

The aria is a powerful D major allegro in "tonic return" form.
Its justification lies, then, in the exclamation "Speriam più
tosto". (1)

Heinichen gives examples of loci topici derived from II where
the text of I gives insufficient emotional suggestion. These are
hard to find in Hasse, but the following text from Pallavicini's
"Atalanta" gives rise to an intricate ritornello figure in
staccato semiquavers which seems to match the word "scintilla"
in II better than any specific reference in I, though the whole
aria is about sparkling eyes.

Begl'occhi, ho detto poco,
Non basta del mio foco,
Non basta aver pietà.
Una scintilla almeno
Ne provi il seno amato,
E pago del suo fato
Il cor si struggerà.

EXAMPLE 146

Un poco adagio
"Atalanta" is a dramma pastorale. In such works the reflection of the text is so graphic as to amount to realism. The aria in the second act, "Mormora un tempo il fulmine", depicts thunder, lightning, the fleeing flocks, with wide-eyed naïveté. Such realism, which occurs in the true drama also, especially when there is a pastoral thread, can have great beauty. For example, the aria "D'atre nubi è il sol ravvolto" from the azione teatrale "Il natal di Giove" describes the sun breaking out from stormclouds. The evocation by means of a steadily rising scale is as simple as any of Haydn's "French trash", but it engenders a very choice aria.

EXAMPLE 147

Allegro

\[ \text{Example 147} \]

\begin{equation}
\begin{align*}
\text{D'atre} & \quad \text{nubi} & \quad \text{e il sol} \\
\text{C} & \quad \text{tr} & \quad \text{tr} & \quad \text{tr} & \quad \text{tr} & \quad \text{tr} & \quad \text{tr} & \quad \text{tr} & \quad \text{tr} & \quad \text{tr} & \quad \text{tr} & \quad \text{tr}
\end{align*}
\end{equation}
The doctrine of the *locos topicos* prescribes only one musical idea for an aria, so the detailed realism of this piece flouts it. There is little to suggest that Hasse respected such a doctrine of thematic unity; indeed, the development of the da capo form in the 1720's and the lengthening of the ritornello made it obselete. In the commentary already quoted, Mizler ingeniously justifies the composite ritornelli of Neapolitan opera.

**Ludwig**: Die Componisten haben etwas, was sie ein Thema nennen; welches, wie die Handlung in der Fabel, die Seele in der ganzen Arie ist. Viele Handlungen verwirren den Zuschauer eines theatralischen Stückes eben so, wie die viele Themata den Zuhörer einer Musik irre machen.

**Mizler**: Viele Themata... verwirren den Zuhörer eben so wenig, als die Nebenhandlungen in einem theatralischen Stück den Zuschauer irre machen. (1)

Hasse had no compunction about following the several details of a text so that the opening ritornello was an anthology of

(Example 147)
text-related figures. In a dramma per musica with a strong pastoral thread, "Il re pastore", there is an aria which nicely reverses the evocation of the last.

Si spande al sole in faccia
Nube talor così,
E folgora e minaccia
Su l'arido terren. (I, 3)

Who could have known, hearing the first ritornello, that the slowly descending bass represented the gradual covering of the sun? or the swirling broken chords stormclouds? or the scale fragments flashes of lightning?(1)

Though such pieces are common in pastorals or in operas with a pastoral thread, they can occur elsewhere: "Antigono" is a very "serious" opera yet the following aria text, not pastoral, is very closely followed in the music.

Già che morir degg'io,
L'onda fatal, ben mio,
Lascia ch'io varchi almeno
Ombra innocente.

In the first ritornello there is a normal head motive; then a sinuous figure (a) representing "l'onda fatal"; an imitative figure, with trills, reappears in Ib as an accompaniment to coloratura which suggests a tremulous heart(b); finally, an odd chromatic figure (c) suggests the spectre crossing the Styx ("ombra innocente").
EXAMPLE 148
It must be admitted that certain expressive devices contradict by their very nature the doctrine of the locos topicos. As discussed in Chapter 1, the swing from major to minor usually has some expressive meaning; this should be remembered when examining the instrumental music of C.P.E. Bach and Haydn. Naturally such a contrast may obtain between I and II; this is a standard potentiality of the da capo aria. But it may come also within I and indeed within the first ritornello. The aria in the beautiful first scene of "Artaserse" is amorous and pathetic.

Conservati fedele
Pensa ch'io resto e peno...

But it contains also a reference to suffering in the single word "peno". The ritornello (in the 1730 version) swings towards the tonic minor in anticipation of this shade of feeling in the text.

A change may occur in the first ritornello for another reason; because some feature of declamation later necessitates it. It may be claimed that such a ritornello is not an epitome of the "Hauptgedanken" at all, just a routine playover of the music of the vocal part. Nevertheless "Non ti sovviene, crudele" in Pasquini's "Leucippo" has a typical long ritornello with distinct ritornello figures, aptly expressive of the fierce locos topicos, as well as an anticipation in its instrumental opening of the rinforzi, in stromentato style, which answer
the singer's first defiant phrase when she enters.

EXAMPLE 149

(Allegro?)

It remains to describe a few very subtle expressions where an apparently whimsical figure may be seen, on closer examination, to match some idea in the text. The singularity of such figures — "Singularity is almost invariably a clue," says Sherlock Holmes(1) — and the composer's habit of deriving his ideas very closely from the text, make such interpretations more than just fanciful, especially as some of Heinichen's examples are equally recherché.

How express, for example, the idea of duality?

Perché due cori insieme
Sempre non leghi, Amore?
E, quando sciogli un core,
L'altro non sciogli ancor? ("Antigono", II, 8)

Hasse allows the instruments softly to echo the voice when the word "insieme" is sung, and this tiny echo of the "insieme" figure permeates the aria, occurring first in the opening ritornello.
This is a general notion abstracted from the text; but "special expressions" may receive similar treatment. Most sections, including the brief opening ritornello, of "Se forse ti piace" ("Artemisia", I, 6) begin curiously with a contrapuntal effect, the head motive being answered by a tiny semiquaver scale.

A perusal of the text yields a possible explanation.

"Balen", which normally means "lightning", is habitually expressed by scale figures. But the brilliance of the throne which seems to captivate Dardano in this scene is, according to Sebaste, a false brilliance. The phrase "falso balen" matches this little circumscribed scale figure which murmurs beneath the head motive.

A surprising effect occurs in "Se fra catene il core" ("L'eroe
cinese", II, 5) where the text is clearly about chains.

Se fra catene il core
Ho da sentirmi in sen,
Scegliere io voglio almen
Le mie catene.

In Ia the word "catene" gives rise to imitation between the first and second violins, the voice doubling the seconds, with a chain of suspensions and resolutions. There was a trace of this in the opening ritornello. This is realism in the old manner, almost madrigalism, like the use of a rising figure for "Himmel", condemned by Marpurg. (1)

EXAMPLE 152

It is not claimed that all expressive effects must occur in the first ritornello, that nothing new can be introduced after the entry of the voice except for types of coloratura. This is regularly the case. But no rule is unbroken in Hasse's music. The duet which closes Act II of "Antigono" sets problems for the composer since the text has an emotional curve, Demetrio beginning in quiet confidence in his renunciation of Berenice, and Berenice in indignation against him; but they are overcome...
by mutual love and at last bewail the dismal fate that separates them.

DEMETRIO     Non temer, non son più amante;
             La tua legge ho già nel cor.
BERENICE    Per pietà! da questo istante
             Non parlar mai più d'amor.
DEMETRIO    Dunque addio... Ma tu sospiri?
BERENICE    Vanne: addio. Perch'è t'arresti?
DEMETRIO    Ah, per me tu non nacesti!
BERENICE    Ah, non nascuri, oh Dio, per te!

There is no hint of the impending change in the first ritornello, but when Demetrio laments that Berenice was not born for him there is a beautiful chromatic descent in both voice and bass, the violins playing staccato "heartbeats", and the coda contains a swing to the minor.

It may be considered that, with sufficient special pleading, any aria may be shown to reflect its text, however preposterously inappropriate the setting may seem. Yet there are a few arias which have defeated me in this respect. In "L'Olimpiade" there is an aria with a substitute text.

Alle speranze il volo
Si presto non aprir,
Per farti impallidir
Basta un istante.
      Amica al valor solo
Non è la sorte ognor:
E in un balen talor
Cangia sembiante.

This is set as a stately aria di portamento with flowing melodic coloratura. The threatening sentiment of the text is no more
reflected than its evocative words, "volo", "impallidir", "balen". One can only guess that it is an exercise in characterization, since it is sung by the wise old grandfather Aminta.

Hasse's regular practice vindicates the statements of Sulzer and Mizler: the first ritornello is a summary in instrumental terms of the expressive material of the aria. Heinichen's more systematic doctrine of the locos topicos, though his examples are important in showing how subtly a composer may represent his text, seems rather too stereotyped. It is not always the case that a single idea dominates the aria; the opening ritornello can reflect several ideas in the text.

(iv) Thematic relations between arias

In simple recitative the intentional echo of a phrase in the text is faithfully matched by a musical echo; sometimes a musical echo makes a dramatic point where there is no verbatim reiteration in the text. (1) These processes may be observed in arias, also, though of the first I have found only one example.

In Act I of "Alessandro nell'Indie" Poro has been defeated by Alexander the Great. At first he suspects his sweetheart, the queen Cleofide, of having transferred her love to the conqueror; she persuades him that this is not so, and mollified, he sings a short arioso renouncing his jealousy.

Se mai più sarò geloso
Mi punisca il sacro nume
Che dell'India è domator.
Cleofide, however, decides to visit Alessandro, having heard that he is both handsome and magnanimous. Poro's jealousy is reawakened, and Cleofide tries to dispel it in an aria.

Se mai turbo il tuo riposo,
Se m'accendo ad altro lume,
Pace mai non abbia il cor.
Fosti sempre il mio bel nume;
Sei tu solo il mio diletto;
E sarai l'ultimo affetto,
Come fosti il primo amor.

Cleofide goes to Alessandro and Poro follows, hoping to obstruct by his presence her affair with Alessandro. Left together, Cleofide and Poro close the act with a duet in which reproaches are exchanged, each taunting the other with their previous avowals of fidelity. I omit the text of II.

PORO  "Se mai turbo il tuo riposo,
      Se m'accendo ad altro lume,
      Pace mai non abbia il cor."

CLEOFIDE "Se mai più sarò geloso,
           Mi punisca il sacro nume
           Che dell'India è domator."

PORO Infedel! questo è l'amore?
CLEOFIDE Menzogner! questa è la fede?
BOTH Chi non crede al mio dolore,
      Che lo possa un di provar!

In Hasse's "Cleofide" the use of a common theme for each of these texts underlines their dramatic relation.

EXAMPLE 153

\[ \text{Se mai più sarò geloso} \]
(Example 153)

In the 1736 reworking of this opera this is somewhat complicated: the first two items are merely transposed to suit the singers, but the duet begins as an arioso, passing into stromentato style at "Infedel! questo è l'amore?" The true duet begins at the words "Chi non crede al mio dolore". Although the short ariosi, in which the singers taunt each other with their previous avowals, retain the "Se mai piú" theme, the true duet is based on a variant of it in triple time: the first and third motives are inverted.

EXAMPLE 154

As Gerber noticed, Hasse's aria themes fall easily into types, being based on simple recurrent schemata and composed of a limited number of motivic stereotypes. Gerber's elaborate
typology of incipits, however, achieves little because it makes no reference to text and dramatic position. Simple recitative is even more conventional than the aria in its musical material, yet dramatic parallels and connections are often pointed therein. Because the Neapolitan style is so conventional it has been assumed that the composers were naive and careless and that subtle dramatic nuances are not to be sought. But in such a style musical connections between arias are easier, not harder to contrive, as they are more natural, less selfconscious in effect.

In the first act of "Attilio Regolo" the Carthaginian envoy Amilcare brings Regolo himself into the presence of the Roman Senate to the accompaniment of a short, solemn sinfonia for unison strings. Its theme, composed of two absolutely standard motives, permeates the following stromentato.

EXAMPLE 155

Regolo conveys the Carthaginian terms of peace, as he has promised to do, then advises the Romans to reject them though this means death for him. The consul Manlio, once Regolo's enemy, is converted to an ardent admirer of the hero who despises death and whose loss will be too much to bear, though he demands it himself. Manlio's fervent aria is built on the second motive
of the sinfonia theme.

EXAMPLE 156

Allegro, e con spirito

Tu, sprezzator di morte,
Dai per la patria il sangue;
Ma il figlio suo più forte
Perde la patria in te.

In a later scene Manlio speaks to Regolo of his former envy,
and says that it has now entirely turned to admiration and respect. Again Manlio hymns Regolo's greatness, this time referring to the first motive of the sinfonia (II, 2).

EXAMPLE 157

Oh qual fiamma di gloria, d'onore
Scorrer sento per tutte le vene,
Alma grande, parlando con te!

Regolo himself recalls this motive - it seems to be associated with his own nobility of character - when Licinio claims that he wishes Carthage to be pacified and Regolo to be freed because he, Licinio, is a "Roman". No true Roman, snaps Regolo, would give such base counsel.
In Act III, long after these examples, the Carthaginian Amilcare offers Regolo his freedom. Regolo treats this offer with utter scorn; it is a coward's way out, fit only for barbarians. Amilcare feels the humiliation keenly but cannot help recalling Regolo's theme in his aria.

This aria has the most striking resemblance to the original sinfonia theme, especially as the key is the same; the unison string phrase which answers the voice is identical to the sinfonia. The continuation of the vocal part inverts the end of the motive, as in "Oh qual fiamma di gloria". And there are other,
slighter reflections of this theme during the course of the opera.

The laments of the two protagonists in "Siroe" (the 1733 version) are similar enough for even the casual listener to notice. They appear as the first two items in Example 160, below. There is a web of thematic connections amongst the vocal numbers of this opera which would need a lengthy exposition, especially if its dramatic relevance were to be shown. It must suffice to present a number of incipits, rearranged to show their similarities (the numbers indicate their actual positions in the opera's sequence of 24 vocal numbers plus sinfonia and coro). The connection of the first and last arias in this collection is only rendered obvious by the intermediate stages, but in the opera they are adjacent except for an insignificant piece which is not recorded here.

EXAMPLE 160

[Musical notation shown]

(continues...
In case it is assumed that such webs of melodic similarity may be traced across the whole oeuvre - Gerber made such an assumption with regard to rhythm and phrase structure - the later "Siroe" may be briefly considered. Most of the numbers are recomposed, and if the aria "La sorte mia tiranna" (the first item in Example 160, no 7) is considered then a new shape and spirit are already apparent. The new theme may be compared, however, with the first aria in the same opera, "Se il mio paterno amore"; clearly there is a new scheme of thematic relations.
EXAMPLE 161

Largo

"La sorte mia tiranna"

Allegro, e con spirito

"Se il mio paterno amore"

(v) Interrupted arias and arioso

It is not quite correct to speak at any length of arioso in Hasse's operas. The term is properly applied to the recitativo arioso of seventeenth-century opera, in which simple recitative strayed momentarily into a measured and lyrical style without a change of accompaniment or the suggestion of aria forms. In Hasse's work the lineaments of regular Neapolitan opera form exert so powerful an influence that it is almost impossible for measured, lyrical singing to progress far without beginning to suggest the first section of a da capo aria, and such measured episodes never occur without orchestral accompaniment. It is sensible to reverse the order of critical logic proper to early opera: instead of beginning with free arioso and showing how it can approach the true aria, it is better to start with what are virtually arias and then retreat into the freer and more fragmentary ariosi.
These techniques must be regarded as only minor devices of Hasse. Such was his preference for the sharp distinction of aria and recitative that he sometimes suppressed passages in his librettos which, written in ottonarii or shorter metres, required setting in arioso. The four-line arioso with which Metastasio begins Act III of "Artaserse" is omitted by Hasse in all three versions of the opera.

When an aria is interrupted for dramatic reasons, like Handel's "A serpent in my bosom" from "Saul", there seems no cause to separate it formally from other arias. "Intendo amico rio", the first aria in "Il re pastore", exactly reproduces the pattern of Handel's "A serpent", having a normal first section with middle and final ritornelli, but breaking off suddenly after the start of the middle section, because another character enters and disturbs the reverie.

There may, however, be irregularities which would prevent the aria from being completed normally. In "Ciro riconosciuto", I, 8 the singer falls asleep in the midst of an aria. The text suggests an arrangement similar to that of "Intendo amico rio" and "A serpent in my bosom".

Sciolto dal suo timor,
Par che non senta il cor
L'usato affanno.
Languidi gli'occhi miei... (s'addormenta

This is not the composer's solution. The first three lines of
text have no modulation; there is a ritornello in the tonic, and the next line ("Languidi...") begins with the original theme, as though it were Ib in the "tonic return" form, but with new words. When the key of the supertonic minor is reached the singer falls asleep on a tenuto chord. The same plan may be observed in "Fra quante vicende" ("L'eroe cinese", III, 1) and in "Giusta dea" ("Il natal di Giove", 6).

In these cases the curtailment of the aria has some dramatic cause. When something like an aria is embedded in accompanied recitative, its curtailment may be a function of the rhythm of the scene so that there is a closer resemblance to true arioso. The first scene of Act II of "Nitteti" has an unusual form: beginning with an aria d'uscita it closes, after a short recitative, with a reprise of the aria's first stanza. The singer remains on stage for scene 2.

Povero cor, tu palpiti;
Ne a torto in questo di
Tu palpiti così,
Povero core!
Si tratta, oh Dio! di perdere
Per sempre il caro ben,
Che di sua mano in sen
M'impresso Amore.
Troppo, ah troppo io dispero!
M'ama Sammete... è vero;
Ma che potrà lo sventurato in faccia
Ad un padre che alletta, a un re che sforza,
A un merto che seduce? Il grado mio,
Gli altrui consigli... il suo decoro... oh Dio!
Povero cor, tu palpiti;
I have not seen the score of Conforti's opera, the original setting of this text, but since the performance was directed by Farinelli (Vienna, 1756) the oddness of this scene cannot be considered a capricious experiment. Hasse, writing for a Venetian performance in 1758, sets the opening aria text continuously, with a ritornello to start and another between the stanzas. But the first stanza is wholly in E minor, the second in G major, and the ritornello between them modulates. A short closing ritornello leads straight into recitative, which is entirely accompanied, and the first part of the arioso is quite naturally repeated at the end with a short orchestral link to the next scene. The instruments continue for a few bars as the next scene begins. This setting demonstrates both the freedom of Hasse's composition and the irresistible attraction of ritornello-delineated closed forms. In no way can the setting of "Si tratta, oh Dio" be called "Ib", in no way can the repeat of "Povero cor" be regarded as a da capo, but the influence of these procedures is clear.

A scene in "Zenobia" (I, 5) seems to present less difficulty. It has a full da capo aria text in the middle and after the aria is written, "Parte, e, finito il ritornello dell'aria, torna agitata." But this is a solo scene, set by Hasse largely in
recitativo stromentato. Perhaps because of this the aria is not set in the usual form but is integral to the scene, flowing out of recitative and ending in recitative style. As in the previous example the two stanzas are set continuously, so that what would seem to be the "middle ritornello" leads to new music and new words. Thereafter a very brief orchestral modulation leads to a partial reprise of the first stanza. If the scene is considered to have four sections - the initial recitative, the two stanzas of the aria, and the succeeding recitative - then all these sections are related by a scalar motive as is clear from the illustration.

EXAMPLE 162

(1)

(2) Allegretto vivo

(3) Andantino

(4)
It is instructive that the examples of arioso in the old manner – that is, of recitative changing briefly to aria style without any suggestion of aria form – come respectively from a very early opera, and from a later opera based on an early libretto. When Cleopatra at the beginning of Act II of "Tigrane" (Naples, 1729) relaxes for a moment in a beautiful arbour, the rustling of leaves and murmuring of water cause an entry of the strings of the orchestra with suitable realistic figures. Then, when the librettist gives her a quatrain of ottonarii, Hasse writes a lovely canonic ritornello, somewhat in the style of Scarlatti, and the singer embarks on a short freely-composed arioso until she is interrupted by the entry of Tigrane.

"Didone abbandonata" was composed in 1742 but Metastasio's libretto dates from 1724. Its ending is unparallelled in all Metastasio's works: a solo scene for the heroine, culminating in her immolation as fire destroys the palace and the sea rises to engulf the flames. In the midst of the text is a quatrain
of settenarii tronchi, its rhyme scheme freely related to the rest of the scene. Hasse sets the whole scene in stromentato; before the measured section there is a ritornello of two bars, then the first two lines are sung, each ending with a pause, progressing to the supertonic minor; the remainder is fitted to lyrical music which is inconsequent and leads abruptly to recitative style.

There is only one example of arioso in simple recitative. It is also the only case of a duet arioso. This is in Act II of "Cleofide" and its derivative "Alessandro nell'Indie". Cleofide and Poro decide to invoke the gods' protection of their mutual love. The quatrain of ottonarii is unfinished because Cleofide sees the approach of an intruder. In the scores the two singers have an arioso of only nine bars, without orchestra or ritornello.

Most of Hasse's ariosi are more like little arias than passages of measured recitative. True arioso survived only in French opera; the Neapolitan composers eschewed it, even altering the text in order to avoid it.
The Sinfonia

(1) The \textit{sinfonia avanti l'opera}

Mennicke's study is the most extensive modern work on Hasse, as it was the first. His subject, "Hasse as symphonist", is nearly as perverse as would be a study of the instrumental music of Verdi or the music dramas of Brahms. Nevertheless, a similar service has been performed by Helmut Hell for Porpora, Vinci, Pergolesi, Leo and Jommelli.(1)

Hasse's introductory sinfonie exhibit the qualities that one expects in the period; most are in three movements, the movements binary or through-composed, embryonic features of sonata form sometimes appearing. A few are French in style. The orchestration is bland, oboes or horns sometimes playing concertante, trumpets and drums appearing in the last scores. There is scarcely any trace of the linking of sinfonia to drama. As Rousseau justly remarked in his Dictionary, the sinfonia was merely to silence the audience and engage their interest.(2)

Consequently Mennicke finds that Hasse lacks "Innigkeit". He cannot devise a subjective, intimate second subject or a true development, his textures are empty and he repeats his material
endlessly. His sinfonie are the conventional numbers of a conventional genre, the ephemera of the stiff, indolent court of Dresden.

So much more contemporary instrumental music has been published since Mennicke completed his study that it is unnecessary to discuss Hasse's position in the development of sonata form or to compare his music with the instrumental works of C P E Bach, Haydn, J C Bach and Mozart. Indeed, the publication of "Arminio" by Rudolf Gerber goes more than halfway towards revealing Hasse's achievement as a symphonist, for this sinfonia is typical of most, only its "alla polacca" second movement being somewhat unusual.(1)

Hasse's earliest sinfonie show a little reluctance to settle down to the three-movement plan. That of "Tigrane" has four movements, each binary, the quick third movement beginning with a trace of imitation. "Semele"'s sinfonia has three movements, but the last two are marked "a tempo Sarabanda" and "a tempo di Minuetta". Most interesting is "Gerone", though its apparent four-movement form is a deception; the closing marcia is part of the first scene, accompanying the protagonists' stately arrival in Syracuse. The spirited first movement is through-composed; the slow movement is partly imitative and leads to a half-close; the third movement is in a quick 12/8 time reminiscent of Scarlatti.

With I"Artaserse" begins the long parade of typical sinfonie of which "Arminio" is representative. Perhaps the very short
slow movement, following continuously from the previous, is slightly irregular. But the terse binary finale in "allegro assai" and 3/8 time is typical enough, and the simple brisk theme of the opening, all repeated notes and gruppetti, illustrates what might be called "overture style".

EXAMPLE 163

Like most first movements this piece is in a binary-influenced continuous form in which material originally in the dominant is later transposed to the tonic; only a central cadence and a double bar are needed to turn this into a simple binary form. There are a few bars of perfunctory "development", hardly more than rosalia, before the tonic key is regained. This is the form of which Scheibe comments that there is "no definite division of first and second parts". (1)
A spurious similarity to sonata form is sometimes lent by the reappearance of the main figure at the end in the manner of a coda, so that there seems to be a "reversed recapitulation". This is the case in "Arminio"; in "Il re pastore" the main figure has already appeared as a codetta in the dominant after the subsidiary figures, emphasizing its function as a closing figure rather than a real reprise.

<table>
<thead>
<tr>
<th>Main figure in tonic</th>
<th>transition</th>
<th>Subsidiary figures in dominant</th>
<th>Codetta: main figure in dominant</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Development&quot;</td>
<td>Subsidiary figures in tonic</td>
<td>Coda: main figure in tonic</td>
<td></td>
</tr>
</tbody>
</table>

"Il re pastore": first movement of sinfonia

This first movement may be merely in binary form with no hint of reprise in the sense of the opening material returning in the tonic. More typical is the symmetrical binary form of "Romolo ed Ersilia", where the material is merely played again with the key structure reversed.

<table>
<thead>
<tr>
<th>Main figure in tonic</th>
<th>Subsidiary figures in dominant</th>
<th>Main figure in dominant</th>
<th>Subsidiary figures in tonic</th>
</tr>
</thead>
</table>

"Romolo ed Ersilia": first movement of sinfonia
This movement may end with a full close, but a half close occurs often or even an interrupted cadence ("Leucippo", "Cajo Fabricio"). There may be a few linking bars with their own tempo marking, as in I"Demofoonte" where these bars are marked "adagio" and accomplish a Phrygian cadence.

The central movement is commonly in a moderate tempo, not slow: "andante", "allegretto", "non troppo lento" are typical markings. It is in a related key, often the tonic minor, but also the relative minor ("Egeria"), the subdominant ("Zenobia") or the dominant ("Antigono"). The form may resemble that most often found in first movements: continuous, but with a clear midpoint and subsidiary material recapitulated in the tonic. It may be "rounded binary", with both sections repeated, the second section returning to the material of the first ("Ciro riconosciuto"). The ternary ABA form is a possibility, but the character seldom resembles the song-like movements of the Viennese composers; it is more commonly a slow dance measure, as in the "polacca" movement of "Arminio". In "Il re pastore" the theme begins somewhat like a slow movement of Mozart or Haydn.

EXAMPLE 164

Tempo giusto, non però len-to
The continuation, in square 4- and 8-bar groups and bland sequences, is in a different world from the Viennese masters. The extreme of pointed dance style is in "L'eroe cinese": perhaps an effort to sound Chinese, which without even the guidance of the vase decorations and wallpaper painting which helped Poppelmann in building Pillnitz, must perforce sound merely exotic—which is to say, like French ballet music.

EXAMPLE 165

Allegretto

The final movement may likewise be in Scheibe's continuous form, "without definite division of first and second parts", but is more often in the simplest binary form. There are a few more interesting examples, like II"Ezio" where a written-out reprise suggests a germinal sonata form, (1) and "Il re pastore" in which the same music appears thrice in tonic, dominant and tonic to produce a repetitious ternary pattern. Mennicke seizes on those last movements which resemble the Classical minuet in style, like those in "Antigono" and II"Siroe". The first of these has a specially convincing sinfonia, the finale stepping firmly out of the encrusted rococo ballroom by insisting that long notes shall be played without trills.
Nevertheless the title "minuet" appears only once, in the early "Semele", as mentioned above. More commonly there is a little jingling tune in 3/8 time or a busy but vacuous common-time affair like the "Il re pastore" movement already touched on.

Six of Hasse's operas have overtures which begin in the French manner: "Euristeo"(1732), "Irene"(1738), "L'Olimpiade" (1756), "Alcide al bivio"(1760), "Piramo e Tisbe"(1768) and "Ruggiero"(1771). (1) Not all of these can be called true French overtures. "L'Olimpiade", the finest example, is headed "Overture" and begins in the lofty saccade style, then embarks on an excellent fugue which has a reprise form of its own with a counter-exposition near the end, after which the saccade music recurs.
There is just one other movement, a continuous piece in 3/8 time. Hasse must have been aware of this overture's merit: he used it again two years later in II"Demofoonte", with an added slow movement.

The overture of "Irene", with a penultimate slow movement so that there are five tempi if one counts the return of the saccade opening. On the other hand "Ruggiero" seems to have an Italian sinfonia in which the first movement happens to have a French introduction. The majestic French style characterizes the opening, with horns, oboes and trumpets, but it is followed by a homophonic allegro spiritoso and it never returns. There are two more movements, an andantino and an allegro con spirito, separated by a half close. "Alcide al bivio" offers a similar arrangement; the others are more or less true French overtures, "Piramo e Tisbe" having a last movement in a most un-Italian gavotte rhythm.

It has been hinted above that the sinfonia could have a place in the scheme of thematic relations of the whole opera. (1) This point is of much less critical weight in the case of the sinfonia than the aria. In all periods sinfonie were re-used in other operas in a way that arias were not, except in the period of personal and political uncertainty of 1759-1760. Thus the sinfonia of "Senocrita" was used for "Alessandro nell'Indie";
that of "L'Olimpiade" for II"Demofoonte"; that of "Ezio" for III"Artaserse". Still, one is occasionally aware of a conscious thematic linking of the sinfonia and certain numbers in the opera. "Cajo Fabricio" (1731) is a little early for the scrupulous functionalism of "Regolo" to appear, but there are three arias, the last two consecutive, which refer to the sinfonia theme. All are about the relation of the singer to the heroine Sestia: first Fabricio her father in Act I, then in Act II her betrothed Volusio and his rival Pirro. The sinfonia theme is itself out of the ordinary, these persistent syncopes being commoner in the aria.

EXAMPLE 168

Presto

Allegretto

Poco andante

("Dell'amante l'alma bella", Act I)

("Lungi dagli occhi tuoi", Act II)

("Se tu non senti", Act II)
It is commoner to find a unity of *inventio* amongst the three movements of the sinfonia itself, predictable when one considers its common history with the suite which since Schein's "Banchetto musicale" had always tended towards such a unity. Perhaps an example may be given of both kinds of unity. Act II of "Demofonte" ends with the important duet of Timante and Dircea, the devoted spouses whom fate has torn apart. It is a particularly beautiful piece in the 1748 setting; its theme should be compared with the three movements of the sinfonia, from which it seems to emerge, at each step more clearly.

**EXAMPLE 169**

Duet, "La destra ti chiedo", Act II

Un poco lento

Allegro assai

Andantino

Presto

<table>
<thead>
<tr>
<th>Sinfonia (i)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(ii)</td>
</tr>
<tr>
<td>(iii)</td>
</tr>
</tbody>
</table>
Opera historians are generally more concerned with dramatic links between sinfonia and drama. These may be a matter of emotional tone, like the sinfonia to Gluck's "Alceste", or there may be in question the "programme overture", of which Gluck's "Iphigenie en Tauride" is an example. Mennicke rightly finds none of the latter in Hasse's works. Even the former type is hard to discern; like the passionate dialogue in accompanied recitative, the dramatic overture implies a new conception of dramaturgy in which form is dominated by psychological development. In the classic opera seria, as in the Greek tragedy, the case is emphatically the reverse. There is no reason why the sinfonia of one opera should not be used in another, for the formal purpose is the same in all operas.

The only admissible cases are the exotic operas. It has already been suggested that the pointed character of the "Eroe cinese" sinfonia was meant to recall French ballet music and thus outlandish costume extravaganzas like "Les Indes galantes". The same may be true of the "Solimanno" sinfonia. Later in the opera there is an example of "Turkish" orchestration, the march and chorus "Viva il prode". Although the sinfonia is for the usual orchestra, its first movement is in the manner of a Turkish march.

EXAMPLE 170

Allegro assai

\[\text{Musical notation}\]
The most notable connection between sinfonia and drama is the direct kind, in which the last movement of the sinfonia is a chorus inaugurating the drama. It is an area in which Hasse, in his later years, may have been truly a pioneer. The idea seems to have come from "La Spartana generosa" (1747) in which an ordinary three-movement sinfonia in G major is followed by an effective chorus in C, with solo sections. In "Adriano in Siria" (1752) the opening chorus becomes the sinfonia's third movement; the first two movements are allegro in D, andantino in D minor, and the chorus is again allegro in D. This pattern reappears in "Achille in Sciro" (1759), this opera having a very exciting opening: after two movements for oboes, horns, bassoons and strings, the second not slow (it is marked "allegro ma non troppo") there is a very extended chorus with ritornelli and a written-out reprise, accompanied by two orchestras of wind and strings, one on stage.

The Dresden score of "Romolo ed Ersilia" (1765)(1) suggests that this device was used again, although the unity of key has disappeared; after two movements in C and G there is a fine chorus in D in an abridged da capo form, with trumpets, timpani, oboes and horns.

There are no other examples, although "Egeria" and "Partenope" have choruses after their sinfonie like "La Spartana generosa".
(ii) Sinfonie and their purposes

In about half of Hasse's operas there occur sinfonie during the course of the action. Most are marches, though there is one "bello" (in "Numa Pompilio"), a battle headed "rotta" (in "Il trionfo di Clelia") and a few merely entitled "sinfonia". They are usually binary and very short. They occur typically at the beginnings of act-sections for ceremonial entries, especially when there is a disembarkation. The very first example, at the start of "Gerone", is such a scene; so are the marcie of "Cleofide", "Alessandro", "Demetrio", "Antigono", "Demofoonte" and "Artemisia". When a great personage left a ship in the eighteenth century the ship's band played and the side was piped, making a shrill and barbaric noise which in the theatre helped to conceal the clatter of stage machinery and the bustle of comparse. The libretti usually describe this as a "suono di stromenti barbari" ("Demofoonte", I, 5) though Migliavacca specifically asks for a "marittima sinfonia" ("Artemisia", I, 1). Naturally this effect may provide for any kind of ceremonial entry, of the Roman senators ("La clemenza di Tito"), of a triumphant general ("Lucio Papirio", "Ezio") or of an emperor and his court ("Solimanno", "Ruggiero").

Occasionally the libretto calls for a sinfonia of some kind which is omitted by the composer. "Il re pastore", III, 6 begins with the direction, "Fra l'armonia strepitosa de' militari stro-
menti esce Alessandro, preceduto da' capitani greci e seguito da' nobili di Sidone". On his entry Alessandro sings an *aria d'uscita*. In the score this aria begins with a blazing ritornello for trumpets, drums, flutes, oboes, horns and strings, which serves as the sinfonia. At the beginning of "Alessandro nell'Indie" a direction specifies "strepito d'armi e di stromenti militari". Neither in "Cleofide" nor in the "Alessandro" of 1736 is there any trace of this.

On the other hand a sinfonia may be supplied where the libretto makes no requirement. In "Demetrio", I, 8 Alceste's arrival in a little boat - "in picciola barca si vede approdare" - gives rise to a short marcia. Even the smallest sloop of war mustered a few fifes and drums!

A sinfonia may be linked to a chorus. The "Solimanno" example leads, after a short passage of simple recitative, to a chorus to the same theme. This is the celebrated scene of camels and elephants(1) and the scoring for four horns, "timpani piccoli", two oboes, two bassoons, two trumpets, timpani and strings gives a barbaric splendour. In "Nitteti" a sinfonia actually replaces a chorus. This is a coronation scene (I, 6), the stage direction requiring as many animals and supers as the "Solimanno" scene, with an orchestra on stage: "elephants, camels, Egyptians, Ethiopians". There follows - an amusing case of orchestration prescribed by the librettist - "lo strepito armonioso di timpani,
di sistri e d'altri stromenti barbari", and a big chorus with passages for semichorus. Before the Seven Years' War Hasse would have risen to the bait with zest, but in Venice in 1758 the resources were not available. There is a short binary marcia for the usual oboes, horns and strings and no chorus at all. Probably Metastasio's spectacular scene in "Nitteti" was an imitation of Migliavacca's "Solimanno" scene; perhaps the composer Conforti matched Hasse's "Solimanno" music for the 1756 Vienna production of "Nitteti". But Hasse no longer had access to such magnificence.

It has been commented above that accompanied recitative sometimes contains or starts with a short sinfonia. (1) Such a passage appears in "Attilio Regolo". (2) In the remarkable "Alcide al bivio" this procedure expands so that these "ritornelli" become self-contained sinfonie. The most striking case is in scene 2, where the libretto specifies "una soave armonia di flauti e di cetere". The little sinfonia which Hasse supplies is for flutes, oboes, cors anglais and strings (example 171 on page 295). This represents the charms of Edonide, goddess of pleasure, and in his stromentato Alcide is duly attracted.

Ma qual per la foresta
Dolce armonia risuona?

After 12 lines of this Edonide breaks into an aria without first ritornello, which echoes the sinfonia. Perhaps the sinfonia was its premature ritornello. (Example 172 on page 296)
EXAMPLE 171
EXAMPLE 172

The accompanied recitative of Act II, scenes 10-12 of "Il trionfo di Clelia" has already elicited comment. Beginning with a marcia, it contains an important innovation: instrumental music to accompany stage business. The normal approach to stage business may be seen in "Arminio", III, 14 where the noise of military instruments, a battle and a sortie from the castle are indicated in the libretto but given no music at all, presumably taking place in orchestral silence. In "Clelia" Horatius's encounter with the Etruscans is accompanied by a "rotta", "presto assai e furioso", for trumpets, timpani, oboes, horns and strings which is binary with a coda. A little later the "rotta" is repeated as Horatius again attacks the Etruscans and the blazing bridge falls into the Tiber, only the bass being copied in the manuscript score. A similar procedure is used in "Piramo e Tisbe" for the lion's attack on Tisbe, the sinfonia being marked "da capo" - presumably as many times as needed, like a music hall comic routine.

"Partenope" has an entr'acte called "sinfonia fra i due atti",

\[
\begin{align*}
&\text{Amdantino} \\
&\text{Ferma, Alcide;}
\end{align*}
\]
for flutes, oboes, horns and strings, in two movements, slow and quick. This is unique and could not have appeared in a true opera where the acts were divided by ballets and comic intermezzi.

It must not be concealed that the overwhelming majority of sinfonie are marches and that nearly all of these are in the simplest binary form. Pure instrumental music was of little importance in the dramma per musica.
The Chorus

(1) The rise of the operatic chorus

With many features of orchestration it is easy to explain developments and disappearances. The brilliant theorbo parts in "Cleofide" and "La clemenza di Tito" were written for the theorboist Sylvius Leopold Weiss. (1) The rhythm of development of Hasse's chorus is explained by no such human circumstance. According to Fürstenau the chorus in Dresden was provided by the Kreuzkirche. Well and good; but with the outbreak of war and the composer's move to Naples one would expect the chorus to disappear from his scores. In fact it does not, and "Achille in Sciro", produced at Naples in 1759, has the most remarkable choruses to be written in a true opera. Whence came the singers? In that year the Pietà dei Turchini conservatory petitioned the king to make less demands on them in the provision of opera choruses. (2) It is hard to escape the conclusion that Hasse's view of the chorus developed partly at least for artistic reasons.

Ersilia", and "Partenope". The Viennese feste teatrali ("Alcide", "Egeria" and "Partenope") were naturally choral, because this aspect of the festal opera had never disappeared in Vienna, surviving in the scores of Fux, Predieri, Caldara and Bonno. The choral festa "L'asilo d'Amore" was chosen for performance at Hubertusburg in 1743, and since Metastasio's text requires choral sequences these had to be composed. Yet there was no attempt to compose Metastasio's choruses in "Semiramide" when this drama was set for Venice in 1743, nor when the score was overhauled for Dresden in 1747; they were replaced with brief sinfonie. "Leucippo", written by the Saxon court poet Pasquini in 1747, has a chorus which Hasse sets. In the Vienna years when Metastasio was writing for Hasse, only "Romolo ed Ersilia" had elaborate choruses, although the Kapelle had to remove to Innsbruck for its first performance. When they moved to Milan for "Ruggiero" no chorus was deemed necessary.

The most that can be said is that Hasse's chorus rose to a crescendo in the fifties that culminated in the Naples "Achille" of 1759. Saxon extravagance may have started the trend but Hasse's taste seems to have continued it. Thereafter, though there are fine choruses in feste teatrali, only "Romolo ed Ersilia" amongst true operas has choruses of any significance.
(ii) Chorus forms

The simplest choruses are short outbursts, often in unison. The text is "Mora il tiranno!" (1) or "Viva, viva!" (2) Perhaps these rudimentary choruses were sung by the poor dumb compare and no true chorus was necessary. The smallest real choral numbers are in a continuous form beginning and ending with a ritornello. The very first chorus, beginning Act II of "Gerone", is in this form. It is an excellent little piece, written homophonically in four parts, with two trumpets in the orchestra.

Like the sinfonia the chorus can be binary, but the presence of ritornelli tends to distort the form. In the brief "coro di cacciatori" in "Atalanta" there is an initial ritornello, then a choral section moving to the dominant which is marked to be repeated. The remaining choral part, which returns to the tonic, is not repeated and there is a final ritornello.

A more natural extension is "cavatina form", the form of the first section of a da capo aria. The opening chorus of "Lucio Papirio", "Giove e placato", is in this form. After a ritornello the four-part chorus enters homophonically with a related but not identical theme, modulating to the dominant. There is a true middle ritornello and the single stanza of text is sung again to music which returns to the tonic for a final ritornello.

Only a middle section with its extra stanza of text is needed to convert this into da capo form. This is the form of that
sumptuous chorus in "Solimanno" which has been mentioned several times.

Viva il prode, viva il forte
Della Persia domator,
De' perigli, e della morte
Non paventa la sembianza:
Dell'imero e la speranza,
E de' barbari il terror.

The ritornello copies the scoring of the marcia which it echoes(1) with the addition of a stage orchestra of horns, oboes, bassoons and timpani piccoli, and leads to a homophonic chorus singing the first two lines of text. The middle section, a setting of the remaining four lines, is in 6/8 time and the tonic minor, softer and without the double wind band; it is modestly polyphonic. Then the first part is repeated.

The first section of this chorus is undivided, and this is generally true of da capo choruses. When the full da capo aria form appears in a chorus, with its six ritornelli, the "chorus" is usually an ensemble of soloists. Most operas end with such an ensemble marked "coro", the names of the singers written in. Although many of these ensembles are in a brief continuous form, in a simple binary form ("Demetrio") or in "cavatina form" ("Ezio"), others are in da capo form, like "Cleofide", "Senocrita", the 1740 version of "Artaserse" (but not the versions of 1730 and 1760) and "Ipermestra". In "Antigono", as already described, the final number is a sestetto in a very broad da capo form.
Many of the operas of the fifties, "Attilio Regolo", "Ciro riconosciuto", "Ipermestra", "Artemisia", "L'Olimpiade", end with da capo cori, some of which are evidently true choruses: the closing number of "Artemisia" is headed "coro di popolo" and contains sections for semichorus. When there have been earlier choruses in the drama, as in "L'Olimpiade", it is natural for the choristers to sing again at the end. Nevertheless it is hard to avoid the impression that a supernumerary chorus was employed in "Attilio Regolo" and "Ciro riconosciuto" for the last scene alone. The situation is very confusing. In the later operas there is sometimes no doubt about the presence of a true chorus, as in "Il trionfo di Clelia" and "Egeria", on other occasions there is apparently an ensemble of principals, as in "Zenobia" and "Ruggiero". When the true chorus is present there may be free da capo form ("Clelia") or an elaborate sequence with soli ("Egeria"). The ensemble of principals in full da capo form, which reaches its climax in the sextet of "Antigono", does not reappear in these later operas. Now, it is generally true that a da capo coro which is a true chorus, sung by supernumeraries, has an undivided first section. The final chorus of "Irene", as well as an earlier chorus in this opera, are exceptions. Both score and libretto make it clear that the double chorus in Act II is sung by choristers not principals. The heading is "coro di popolo, coro di soldati".
Both choruses sing in four parts and there are effective interchanges between them in I which is clearly divided by a middle ritornello, Ib beginning with the theme of Ia in the dominant. II modulates to the subdominant. The closing chorus of "Irene", also in full da capo form, is also sung by a supernumerary chorus, as the libretto has signalled their entry at the beginning of the scene. It is in five parts, the sopranos divided.

Some of the longer choruses are in the form of the concerto, which is also the form of arias in Latin sacred works. This is a form much used by Bach, for example in the "Laudamus te" of the Mass in B minor or the first chorus of the Magnificat in D. Its use in an opera shows the common ground of sacred and theatrical music, but more especially the link between the sacred and the pastoral. "L'Olimpiade" is an opera with a pastoral thread, and section (ii) of Act I begins with a chorus of nymphs and shepherds with solo passages for Argene, a Cretan lady disguised as a shepherdess. The text is designed for some form that allows refrains.
This is a hymn to the pastoral heaven, so the concerto form with its sacred connections is apt. In Bach's Magnificat chorus the part of the concertino is taken by the choir. But in Hasse's sumptuous number the choir sings the ritornelli, Argene becoming the concertino although there is a short introductory orchestral ritornello too. The keys of the choral ritornelli are those of the concerto tutti: tonic, dominant, relative minor, tonic, and the solo singer has a separate theme on her entry, which is reprised near the end.

"Oh care selve" chorus  RITORNELLO
Key C: theme (i)  Tonic

"Qui se un piacer"  SOLO
Argene  Tonic - dominant
C - G: theme (ii)
"Oh care selve" chorus
G: theme (i)
RITORNELLO
Dominant

"Qui poco ognun"
Argene
G - A minor: theme (ii)
SOLO
Dominant - relative

"Oh care selve" chorus (shortened)
A minor: theme (i)
RITORNELLO
Relative

"Senza custodi"
Argene
A minor - C, leading
to reprise of theme (ii)
in tonic
SOLO
with reprise

"Oh care selve" chorus
C: theme (i)
RITORNELLO
Tonic

This is a form which could be greatly elaborated. In "Egeria" the chorus "Saggia dea" has four soloists and treats its whole vocal forces as concertino, the ritornelli being played by the orchestra. The scale is lavish and the techniques are varied, single and double coloratura joining with canon, homophony and unison so that the piece resembles part of a mass or motet.

Though longer choral sequences are usually based on this form there are freer structures too. The disembarkation chorus in Act I of "Artemisia" follows soon after a marcia and employs two tempi, the 6/8 allegro of the choral opening and the four-beat common time of the previous marcia. There is a double orchestra and the four-part chorus divides into two semichoruses. The form
is neatly balanced without reflecting any particular convention.

<table>
<thead>
<tr>
<th>Full 6/8 tonic</th>
<th>Semi-chorus (i) C relative minor</th>
<th>Semi-chorus (ii) C dominant</th>
<th>Orchestra with choral interpolations C tonic</th>
<th>Full 6/8 tonic</th>
</tr>
</thead>
</table>

The opening chorus of "Romolo ed Ersilia", which in one manuscript seems to constitute the third movement of the sinfonia, (1) falls seemingly by accident into simple rondo form, (2) the middle refrain having its own words, the episodes sung by male voices alone in different keys.

On two occasions the chorus is introduced into an aria, destroying the da capo form and failing perhaps to substitute anything better. One is "Serbate o numi" in this same "Romolo", where an incomplete da capo aria - it gets as far as the middle section - is flanked by two identical bright choruses. Slightly better is the "aria colli cori" in Act II of "Achille in Sciro". Its charm equals that of the stage set, a banquet in the palace of Scyros with many twinkling lamps, at which Achilles is induced to sing to the lyre. The long text would permit a concerto structure, but instead of a balance of keys and a contrast of solo and choral material, all sections are thematically and tonally similar. This strophic arrangement is disappointing after so delightful a start with solo mandoline and pizzicato.
strings, the voice doubled by flute, the chorus singing in gentle imitation.

(iii) Dramatic relevance

When historians of opera speak of the "dramatic chorus" they usually mean a chorus which heightens the emotion of the drama by its musical expression of some sentiment, terror, joy, anger, grief. This is to consider the chorus in one of its antique roles, and its common role in French baroque opera and Handel's oratorios. Such a chorus is not "realistic"; crowds of people do not usually epitomize in powerful unisons the psychological states of protagonists or of nations. But since Gluck used the chorus thus we are apt to bewail the absence of such choruses from opera seria.

In fact the simplest Italian choruses are far more "dramatic" in the sense that they are really part of the action. In the final scene of "Attilio Regolo" the Romans are converted from an affectionate desire that Regolo remain with them and send Carthage to blazes, to a realization that his departure and death will be nobler and better, a sacrifice worthy of Rome's greatness. Manlio tries to clear a way for Regolo to the ships, but Licinio leads the people in obstructing this. "Regolo resti!" cry the Romans; Manlio tries to show them their error, but they again clamour for Regolo to remain; Regolo himself at last faces them and begins a sonorous speech which has been discussed above.
The effect is one of very realistic action, but of course this is not a "dramatic chorus" in the Gluckian sense.

EXAMPLE 173

Popolo (chorus in octaves)

Metastasio commented aptly that the place of the antique chorus is taken in opera seria by the aria. (1) It is there that emotion is epitomized and stylized, for the solo voice is considered the proper medium of emotional expression. Typical choruses are formal and decorative, resembling sinfonie in their dramatic function.
As Act I of "Gerone" begins with a marcia while the cast disembarks from a ship, so Act II begins with a chorus to accompany Gerone's entry with a triumphal procession, his captured enemy at his feet. Music and text are formal, a mechanical tribute to the tyrant and a flourish to begin the new act.

EXAMPLE 174

Allegro

Triumphal entries are common excuses for choruses: the spectacular chorus in Act I of "Solimanno" marks the return of the victorious Selim and his army to his father. Occasionally one of these formal celebratory choruses has more dramatic relevance, though not in the manner of Sophoclean drama. In Act II of "Irene" there is a plot to depose the queen, and the usurper asks people and soldiers for their support. They reply with the chorus described above, (1) of which the words and the musical style are quite conventional but a dramatic development is implied: the
people acquiesce in the change of ruler and Irene is isolated.

Such pieces are somewhat like movements from sinfonie in style, busy, effective, harmonically simple, in the major mode and common time. A little richer in invention are the hymn-like choruses in triple time which resemble movements of masses, though these choruses may equally be mere effects of colour. When the prologue of "L'asilo d'Amore" comes to an end and the palace of Venus in the sea off Cyprus is disclosed, a "coro di genii" sings of the elusiveness of Love.

\[ \text{Chi sa dir che fu d'Amore?} \\
\text{Chi palesa Amor dov'è?} \]

The massive concerto-form chorus with four soloists is part of the scenic effect, and the text is generalized and trivial although a suitable \textit{envoi} for what follows, since the boy Amore, sought by Mercury, has disappeared.

\textbf{EXAMPLE 175}

\begin{music}
\begin{musicnote}
\begin{musicexample}
\begin{musicnotex}
\begin{musicnotexx}
\end{musicnotexx}
\end{musicnotex}
\end{musicexample}
\end{musicnotex}
\end{musicexample}
\end{musicnote}

In Act I of "Leucippo" a chorus of priests and shepherds pleads with the goddess Diana for Leucippo's life: he has been
condemned to death for loving one of her chaste priestesses.

Dea delle selve
Che sdegni un core
Se reo d'amore
Non t'è fedel.

There is an elaborate reprise form with two soloists and a separate trio of singers from the chorus. If Christ instead of Diana(1) were addressed the words could have been "Agnus Dei, qui tollis..."

EXAMPLE 176

Allegro, e con spirito
Dea delle sel-ve che sdegni un core

(with horns, flutes, oboes & strings)

A word about the "coro di Romani" which ends "Attilio Regolo", after the scene in which Regolo's eloquence causes a change of heart. It is a true da capo chorus rather than a coro of principals. The sentiment, this opera lacking the lieto fine, is one of dignified sadness, the Romans bidding farewell to the departing Regolo.

Onor di questa sponda,
Padre di Roma, addio.
The music is in the manner of those hymn-like pieces which have been described.

EXAMPLE 177

The processions and triumphs which give rise to choruses in the dramma per musica are surpassed by the peerless scenic effects of the festa teatrale, where musical and scenic splendour become the work's raison d'être. This underlines the fact that such
processions do not constitute action or represent emotional crises, but are merely effects of colour. In the festa quite complex scenic developments occur during the singing of a chorus. "Egeria" is set by the sacred pool of the goddess who gives the festa its name, with waterfalls, antique ruins and a distant view of Rome's hills:

Upon various groups of clouds, which reach almost to the ground, are seen downstage Venus and Mercury on one side, Mars and Apollo on the other, accompanied by numerous swarms of *geni*, their trains, singing the following chorus.

The opening of the chorus is marked "sotto voce", choir and soloists alternating and interweaving, the form an extension on a very broad scale of the cavatina. This is perhaps the love-liest choral sequence in the composer's whole work.

*Da' placidi riposi*
*De' tuoi soggiorni ondosi*
*Mostrati, Egeria, a noi, Rendi piu chiaro il di.*

The style is like those almost sacred pieces described above.

EXAMPLE 178
Afterwards the libretto informs us:

While the above chorus is being sung, the goddess Egeria rises little by little in the middle of the pool with her companions the naiads, situated at random on a kind of floating island made up of fanciful masses of various marsh plants, of shells, crystals and other precious underground precipitations.

On one occasion we are positively informed that a chorus is danced. The true opera "Romolo ed Ersilia" begins with the chorus "Sul Tarpeo propizie e liete". The scene is the "grand piazza" of early Rome, with two broad paths leading down from the Capitol behind, on the occasion of the mass marriage of Roman youths to Sabine girls.

The lower part of the scene is crowded with warriors, lictors and people looking on; during the noise of festive instruments which accompanies the following chorus the bridal couples come down from the hill by various roads, and as they join hands in a cheerful dance on stage, Romolo and Ersilia from one direction, Ostilio and Valeria from another slowly follow the procession; only the numerous crowd of priests remains above, around the altar of Jove.

The tempo of the music, "Con spirito e in tempo di Menuetto", makes it clear that the chorus was danced. This combination of chorus and dance is a French intrusion that would be at home in Jommelli's "Fetonte" three years later but is very surprising in a dramma of Hasse.

Amongst the choruses discussed, only the final chorus of "Regolo" seems to epitomize and express an emotion in the way that Gluck's choruses were to do. On one other occasion Hasse
wrote a "dramatic" chorus of this kind. The closing section of "L'Olimpiade" (III, 6) is set outside the temple of Olympian Jove, where the hero is to be sacrificed to appease the angry god. There is an entry chorus: while it is sung the victim, the other principals and a chorus of priests and people descend from the temple. The text, asking for the god's mercy, parallels "Dea delle selve" in "Leucippo" and was evidently meant to be set in sacred vein. Probably Caldara set it thus; and thus it was set by Leo. (1)

I tuoi strali, terror de' mortali,
Ah! sospendi, gran padre de' numi.
Ah! deponi, gran nume de' re.

Hasse on the other hand composes the chorus in a pure French style. He sets only the refrain of a text which has two strophes and three refrains, in a continuous form, the technique homophonic and declamatory. The fierce short phrases and chromatic bass bring vividly to life the horrors of human sacrifice and the god's anger. (2) (See example 179 on page 316.)

Hasse's chorus takes part in the action of the drama, but its extended numbers are usually effects of colour and formal landmarks rather than emotional expressions. Only twice does the chorus epitomize a collective emotion, heightening the inherent feeling of a dramatic crisis. This shows clearly the allegiance of a composer who nevertheless lived into the age of Gluck's two "Iphigenia" operas and Mozart's "Idomeneo".
EXAMPLE 179

- Allegro

Voices and oboes

I tuoi stra-ta-li, ter-ror de' mor-

Vocal bass

instrumental bass
PART TWO

The Metastasian Drama
Part Two: The metastasian dramma

The new Metastasio criticism

Except for Stefano Benedetto Pallavicini, whose dramas are in an older style, Hasse's librettists may all be described as "metastasian". The other two Dresden court poets, Giovanni Claudio Pasquini and Giovanni Ambrogio Migliavacca, were both personally connected with Metastasio and conscious imitators of his style. (1) Hasse's drammi per musica stand or fall with the metastasian dramma; the disrepute into which this has fallen has caused the music of opera seria, also, to be treated with scorn. This disrepute is connected with the assumption, constantly repeated by writers in German and English, that Metastasio's dramas were trifling galanteries, apparently tragic but in truth merely ridiculous. Consequently (we learn) composers used the short aria texts as opportunities for endless coloratura irrelevant to the words, and set the recitative in perfunctory secco to which nobody listened. The opera was a singing concert, a bundle of arias of various types linked by recitativo secco.

If Italian literary writers are to be believed, however, this assessment rests on a dual misconception. On one side, a famous
statement of that great critic, Francesco De Sanctis, is misunderstood; on the other, the aesthetic judgment of Romantic writers like August Schlegel is taken as definitive, which is somewhat like accepting Scheibe's view of Bach. De Sanctis, in his "Storia della letteratura italiana", (1) called Metastasio's works "superficially tragic, at base comic" ("a superficie tragico, a fondo comico"). This has been taken as crushing ridicule by non-Italian musical writers. It is clearly interpreted thus in a recent study:

The tendency has been to assert that Metastasio's heroes are more effeminate than manly, and that they are more interested in their psychological problems than in anything else. From the time of De Sanctis in the last century the notion has prevailed that there is something vaguely comic in their indecision and vacillations. (2)

Rudolf Gerber, in his "Der Operntypus Hasses", also understood De Sanctis to have revealed something ludicrous in the indecision of Metastasio's characters.

Now, this was not all De Sanctis' meaning, as was shown by another great Italian critic, Benedetto Croce, in his "Il giudizio del De Sanctis sul Metastasio". (3) Croce finds "un tono di riabilitazione" in De Sanctis' chapter on Metastasio in the "Storia". This chapter was an abridgement of a lecture written in 1871, which Croce compares with De Sanctis' earlier lectures on dramatic poetry given at Naples in 1846-7, and published by Croce in "Teoria e storia della letteratura". (4) Both these writings were more or less favourable to Metastasio; but the later is a "rehabilitation"
because in 1847 Metastasio had been portrayed as the last poet of a vanishing age, the heir of Petrarch, Tasso and Guarini in his sensibility, tender delicacy, musicality, but facile and shallow. In the later study De Sanctis placed Metastasio at the junction of two eras, and thus makes of him an important precursor. In the "Teoria" Metastasio was "l'ultimo grande poeta della maniera del Petrarca". In the "Storia", however, he has become "l'uomo che rappresenta lo stato di transizione tra la vecchia e la nuova letteratura". The importance of this change of view is more evident to the literate Italian, familiar with the works of Goldoni and Leopardi, than the non-Italian musician who loses touch with great Italian verse and drama after the time of opera seria.

The meaning of De Sanctis' comment about tragedy and comedy will emerge more clearly if we turn to the second of the above-mentioned misconceptions, the uncritical following of Schlegel and his ilk, which arises from ignorance of the history of Italian criticism of Metastasio. In his own time Metastasio had eulogists and detractors, but all critical writers had a common yardstick, that of Classical tragedy. Throughout the eighteenth century opera was condemned for falling short of the ideals of the Greek tragedians and offending against the principles of Aristotle. At the same time, opera's apologists explained away these discrepancies and argued that "opera seria" was the true successor of the antique tragedy. The genre of "melodramma" was avoided by Metastasio's immediate predecessors, Muratori and Gravina, because of its lack
of dignity and its popular qualities. Their views are echoed in Martelli's "Dialogo della tragedia" (1) where opera is considered to have a corrupting influence on taste, and the exigencies of the musical theatre are deplored (for instance, the limited number of characters and their stock types).

It was against this established view that Metastasio was inveighing in his "Estratto dell' arte poetica di Aristotile". Here he speaks of "the error of those critics who have frankly decided that antique dramas were not sung, except for the choruses". (2) Ten references are made to ancient writers, including one quotation from Aristotle's "Poetics", to prove that tragedy, like opera, was entirely sung. The operatic aria is regarded as the counterpart of the antique chorus: for in the chorus the poet changed from his accustomed iambic metre to an anapaestic or trochaic metre, in groups of lines similar in rhythm and cadence. This "more artificial music", says Metastasio, was called "strophe", "antistrophe" and "epode"; and he reflects that the same word, "strophe", is used for the stanzas of Italian lyric poetry. He concludes: "Now what else are the arias of our musical dramas than the aforesaid antique strophes? Why do people complain so much about this visible and patent relic of the Greek theatre?" (3) Metastasio has to admit that opera librettists often contravene Aristotle's unities; but he argues that the Classical dramatists were equal offenders.

As Metastasio's dramas gained acceptance, learned condemnation of the operatic genre waned. Perhaps the high water mark for the melodramma came with Calsabigi's "Dissertazione" of 1755. While
accepting Metastasio's genealogy of the operatic form, Calsabigi also finds in Metastasio a reflection of the French tragic theatre, of Corneille, Racine and Quinault. He later changed his mind, of course, but this essay seems to form the basis of subsequent eulogies. For instance Francesco Algarotti, in the "Saggio", (1) considers opera to be a "tragedia per musica". His famous celebration of the "Sofocle italiano" is in the "Epistola in versi". (2) For Jean-Jacques Rousseau, Metastasio was the "Italian Racine", (3) while Voltaire found the soliloquies in "La clemenza di Tito" "worthy of Corneille when he is not too rhetorical, of Racine when he is not feeble". (4)

Even the writers of the nuova letteratura wrote respectfully of Metastasio, though the comparison with Classical tragedy had no importance for them. A brief article by Giuseppe Baretti in his journal La frusta letteraria in November 1763 praises Metastasio for being "chiaro", "preciso", "dolce", "soave" and for his good morals, but the word "tragedia" does not appear. (5) Carlo Goldoni, in his "Mémoires", praises Metastasio's clear expression of sentiments. (6) Giacomo Leopardi, though he has reservations, speaks of "perhaps the only Italian poet worthy of the name, after Tasso". (7)

But as the century drew to a close, cooler assessments of Metastasio appeared. The complaint was still that Metastasio's tragic vein lacked seriousness and authenticity, but the emphasis shifted from a comparison with ancient tragedy and the rules of Aristotle to a more subjective judgment. Bettinelli, for instance, found
Metastasio prosaic, inelegant, lacking the dignity of Zeno. He was not a true poet melodrammatico, being too dependent on rhymes and conceits, which were pleasing enough in sonnets but ridiculous in tragic dramas, so that...

These Regolos, these Catos, these Ezios became braggarts and paladins, boasting of their deeds, affecting lofty speeches, exaggerating in grand words to get themselves admired, instead of displaying their virtue and courage in actions, from which true heroism flows out in speeches that are sober, but weighty, just, well-expressed. (1)

This is the language of pre-Romanticism, and it foreshadows Alfieri's well-known contempt for Metastasio, epitomised in the anecdote in the "Vita" which signals a social as well as a cultural revolution: he had seen Metastasio "at Schönbrunn, in the imperial gardens, make to Maria Theresa a bob of the knee born of habit, his manner cheerfully servile and adulatory...." (2)

The leading Romantic account is that of August Wilhelm Schlegel. Schlegel's "Vorlesungen", delivered at Vienna in 1808, applied to dramatic criticism that distinction of Classic and Romantic which was basic for German writers of the time, including Schelling and Friedrich Schlegel. Since Metastasio was neither a true Classic nor a true Romantic, August Schlegel dismissed him as a mere servant of musicians and flatterer of courts; he denied that Greek tragedy was paralleled by opera, considering that in opera the poetry was of little account and the dramaturgy pre-determined by popular conventions. Speaking of Metastasio and Alfieri together, he refers
to their connections with the French tragedians, whom also he
finds unauthentic:

The affinity is in both undeniable....I trace it in the total
absence of the romantic spirit; in a certain fanciless insipidity
of composition; in the manner of handling mythological and his-
torical materials, which is neither properly mythological nor
historical; lastly, in the aim to produce a tragic purity, which
degenerates into monotony....

By his tragical pretensions (Metastasio) has injured him-
self: his powers were inadequate to support them, and the seduc-
tive movingness at which he aimed was irreconcilable with over-
powering energy. (1)

This "overpowering energy", to be found both in the dignified
monumentality of the Classics and in the storm and stress of the
Romantics, is described in a forthright manner by Sismondi, who in
his consideration of Metastasio makes it clear both that he is
treating him as an unsuccessful tragedian, and that his view of
tragedy has been influenced by the works of Goethe and Schiller:

Yet we hardly dare venture, like many of the Italians, to
consider Metastasio in the character of a tragedian; nor ought
he to be held out as a model to other nations in any species of
composition, but that of the opera....(His poetry) makes no
pretensions to real tragedy; and if placed in competition with
that, to which it cannot, in justice, be compared, we should,
doubtless, be compelled to admit its improbabilities, its want
of consistency, and the effeminacy of the manners, which it
depicts. Viewed in this light, the musical drama is confessedly
inferior. We feel that the object of tragedy is to call forth
the most powerful emotions, by pictures of human fate and wretch-
edness; and we know that no feelings can be thus deep and
powerful, which are not essentially founded in nature and in
truth. It is the duty of the tragic poet to transport us at once
into the very place he has chosen, to make us the witness of some
terrific action....
This was the triumph of the Greek theatre; and this the Germans
have also succeeded in effecting. (2)
Metastasio's only merit, then, was that of a successful opera librettist, and opera was an inadmissible hybrid, inseparable from the effeminate taste of courtly audiences. His claim to greatness was as a tragedian; these authors considered such a claim to be wholly refuted.

It was against this background that De Sanctis wrote his two reassessments of Metastasio. He was impressed by the great popularity of Metastasio's dramas in their time, and by the freshness and vitality which they seemed to retain, especially when compared with the stillborn "Classical" tragedies of Gravina. He could not deny the unreality of Metastasio's tragic vein. In fact, he argued that the element of tragedy is a kind of spectacle, perhaps replacing the absurdities of stage machinery in earlier operas: "The tragic element was not an elevation of the spirit, but simply a source of the marvellous, so pleasing to the common people, like fires, duels and suicides." De Sanctis agreed with Bettinelli and Schlegel that the heroes of these dramas were puppets. Heroism was a quality that seemed to radiate to the other characters "like an electric current"; this seemed artificial and mechanical. The reason was the shallowness of the times; in such an age it was impossible to write real tragedy. It was precisely because Metastasio based his work, in spite of himself, on other things that he was so successful, and his poetry has permanent value.
One of these things was the idyll, that oversensitive, dis-
ingenuously simple pastoral vision which can be traced to Tasso's "Aminta".

Metastasio, who sought tragedy with his head, was at heart an Arcadian, all Nice and Tirsi, all sighs and tenderness. From this idyllic nature elegy, not tragedy, might come forth. Like Tasso, he had great sensibility, a great facility for tears, but it was a superficial sensibility which could only ripple his serene world, not disturb it. This insufficient analysis and profundity of sentiment sustained the idyllic character of his world, did not transform it, but accentuated it and lent it colour and movement; because the idyll without the elegy is insipid.

De Sanctis considered that the pastoral tradition of the seventeenth century reached its crisis in Metastasio. In the earlier poets it retained an urgency of content, "that intellectual tension which we call seicentismo", which disappeared with the Arcadian movement, leaving only the empty form. This form, the essence of the vecchia letteratura, embraced a limpid fluent musicality of poetic sound, a purely sensuous quality; but the eighteenth century was no more able to grasp the extravagant imagery of "Gerusalemme liberata", the sculptured Neoclassic vision of "Aminta", than it could fathom Classic tragedy. Even in the description of sentiment, form prevailed over content, so that clarity, antithesis, precise definition replaced expressivity. This fascinating lucidity had often been praised by Metastasio's admirers, who mistook it for imaginative substance. Really, the vacuity of this poetry, linked to its musicality of sound, made it an ideal vehicle for the dramma per musica, and this was the culmination of the old literature. The musicality
of words could lead no further, and "the new poets were called Pergolese, Cimarosa, Paisiello. Thus ended the musical period of the old literature, initiated by Tasso, developed by Guarini and Marino, brought to its crisis by Pietro Metastasio". (1) In spite of this, Metastasio was an important precursor - not of the tragedies of Alfieri and Schiller, but of the comedies of Goldoni and the lyrics of Leopardi. Italy had no tragic tradition, as had France and England, but she had perhaps the most vital tradition of popular comedy in Europe, that of the commedia dell' arte. Could not the evident vitality of Metastasio have owed something to this?

Metastasio's first drama, "Didone abbandonata", was seen by De Sanctis as "a masterpiece, all warm with the life that filled it and surrounded it". (2) Nevertheless Dido was not Virgil's sublime figure, but Tasso's Armida set to music:

She is the heroine in name, the woman in everything; passion alone dominates her, and becomes like a madness of the heart, cynical and brazen, almost grotesque......under a tragic appearance, the whole situation is comic; so that, if Aeneas could in the end make it up with his beloved, the drama, with slight alterations, would be a comedy ......The comic is to be found in that "yes and no" of passion, in those sudden irresistible movements, which break out unforeseen, and against expectation; in the irrational, pushed to the absurd; in intrigues and low cunning, more worthy of a common woman than a queen; and all so apposite, so natural, so vital, that the public laughs and applauds, as though to say: it is true! (3)

One could hardly ask for a clearer exposition of the comic spirit.
Naturally this endeared "Didone" to the Italians, who were shallow and pleasure-loving, but devoted to comedy. De Sanctis therefore concluded that the work was "a superficie tragico, a fondo comico":

This drama, a tragedy on the surface and a comedy underneath, caught Italian life at its most intimate, with its contrast between external grandeur and internal vacuity. (1)

De Sanctis does not suggest that "Didone" is faintly ridiculous, as our musical writers have assumed. It is, in fact, a new kind of comedy. Certain characters can even be identified with the stock figures of the commedia dell' arte, like Jarba, the bravo, and Selene, the patita. And it is in this illusion that Metastasio's greatness lies, for he dissolves the seemingly irreconcilable ingredients into a perfect unity.

The illusion is perfect. An artistic life made up thus seems an absurdity; yet it is there, fresh, young, lively, harmonious, tempting us and overwhelming us.... Today reason and aesthetics condemn this life as conventional and incoherent. But it is there, in its immortal youth, and needs only reply: I am alive! - and if aesthetics does not understand, so much the worse for aesthetics. (2)

Significantly, De Sanctis found similar qualities in Goldoni, and condemned him, as he did Metastasio, for lacking an inner seriousness. Goldoni's marvellous observation of the everyday served no reforming purpose, it was merely gratuitous, meant to entertain:

Metastasio, Goldoni and Passeroni were made of the same stuff... they are the three poets of the transition. Already to be seen in them are the marks of a new literature, a style that is popular, unconstrained, rapid, liquid, clear, resulting more from
negligence than artifice. But it is still a formal game ("un giuoco di forma"), lacking any lofty or serious motive...(1)

De Sanctis was the first to see that the yardstick of tragedy was not relevant, and that Metastasio's art was supreme:

The world of Metastasio may seem absurd to the philosopher, just as the society it represented seemed absurd to philosophers. As art nothing is truer, in its coherence, its harmony, its inner vitality.(2)

Most Italian critics have taken De Sanctis as their starting point in writing of Metastasio. Many have been more sympathetic still; Luigi Russo, for instance, in a notable monograph,(3) distinguished between the social background which Metastasio reflects and the poet's artistic world - De Sanctis had assumed these to be identical. Russo wished to establish "how far the absurdity and conventionality of the life represented by Metastasio is matched by an artistic life, not absurd or conventional, in its poetic elaboration".(4) Russo spoke of "heroic pretensions amid idyllic reality in Metastasian art".

Croce, in the article already mentioned, was less favourable to Metastasio, complaining that De Sanctis' judgement was founded on a Romantic historicism, a tendency to criticise with reference to the society which an art form was supposed to express: "The lively, fine, effective expression of an individual or a society, taken on its own, is literature, but not poetry".(5) The dramas were not so much a poetic mirror of their times, but merely giuoco, festa, divertimento; that is to say, a social rather than artistic phenomenon.
The most spirited study of Metastasio's art appears in Walter Binni's "L'Arcadia e il Metastasio". Binni is a sober critic, alive to the dangers of falling into a "new Arcadia", but he is convinced of the authenticity and power of this poetry. His book is a collection of essays on figures connected with La Crusca and Arcadia, the academies of Florence and Rome, and it culminates in an exposition of Metastasio's aesthetic, with an account of his development and decline as a dramatist. The purely aesthetic parts of De Sanctis' judgement - his comments about comedy and the idyll - together with Russo's refinements of that argument, seem here to be thoroughly vindicated. Binni is convinced of the inadequacy of Croce's view. He finds the origins of Arcadianism in two traditions, the Neoclassic, adapted by Muratori and Gravina from the French tragedians, and the lyric, derived from Petrarch, Tasso and Guarini. Both these could lead to lifeless poetry, and Metastasio's aspirations to heroic tragedy exemplified this. But Metastasio's true world was "the bitter-sweet kingdom of amorous sensibility", in which the idyll and the elegy met in a pathetic contact.

The breadth of Binni's study is witnessed by his references to other writers. The Arcadians were not all exponents of petrarchismo, the manner of Petrarch without his power. Binni discovers in the lyrics of Eustachio Manfredi a real loftiness and exaltation comparable to the final numbers of Petrarch's "Rime". The description
of Manfredi's source of inspiration recalls Metastasio:

The elevated nostalgia of love and the delicate movement of his refined and thoughtful spirit....that delicate susceptibility to scenes of lofty tenderness, of youthful freshness, which vibrates in exquisite measure and in union with the frail spiritual enthusiasm for every condition of purity and intimacy.(1)

As for the drama of the Arcadian period, it was spoilt by a divorce of literary dramatists from the public. The public had their own drama, the exceedingly vital commedia dell' arte; written drama tended to follow Spanish models. Nevertheless, there were attempts to harness the life of the commedia dell' arte in a written form well before the time of Goldoni; interesting to musicians is Girolamo Gigli's "La Dirindina" (1712), a comedy which satirises the frivolous lives of opera singers. Still, the two popular dramatic forms, the commedia dell' arte and the melodramma, were considered beneath contempt by the letterati. When Arcadian poets turned to opera - for instance, Silvano Stampiglia and Apostolo Zeno - they combined a lofty contempt with a desire to force it into Neoclassic dress.

The predicament of the learned dramatist was highlighted by the failure of Ariosto's comedy "La scolastica", produced in Venice in 1717. Pier Jacopo Martello, himself a writer of comedies, blamed the public.(2) It was impossible, he said, to procure a public for "learned" comedies: there were simply not enough letterati to fill a theatre. Those wishing to reform the theatre must, therefore, keep to their own narrow circles, or even write plays for reading,
not for acting. This contradicted Muratori's belief that there could be a new, refined drama which would also speak to the public.

Metastasio may be seen, therefore, as the culmination of these Arcadian strivings, and the link with later Illuminism and Romanticism. His love poetry has all the lyrical tenderness of the poesia popolare, combined with the purity, ecstasy, delicacy, freshness, psychological precision of Petrarch's "Rime". His theatrical sense derives largely from the comedy of masks; his dramas, far from being heroic passages of spiritual conflict, are based on intrigue, disguise, mistaken identity, peripeteia, stock characters, with continual petty coups de théâtre which serve as occasions for emotional action and reaction of crystalline verisimilitude and contemporaneity. Above all, he reconciles the letterati with the ordinary public by choosing as his chief medium the melodrama. The Neoclassicism of Gravina and Muratori had no future, and when Metastasio remains near it, in his youthful "Giustino", his work is uncharacteristic and anaemic. Similarly, when the Viennese atmosphere tempts him to return to heroics, in "La clemenza di Tito" and "Temistocle", he is never fully at ease; the supposed masterpiece "Attilio Regolo" is bombastic and unauthentic. But in works like "Demofoonte" and "L'Olimpiade" Metastasio's grip is sure. (1)

Metastasio's ideals, according to Binni, were clear from the start of his career:
Necessary agreement of aria and recitative, expressive force in recitative and expressivity even in arias, an organic structure to the opera and its whole expressive intention. (l)

But in order to appreciate this and feel the vitality, we must accept the embodied traditions, distant though they seem from us. For example, the unreality and dreamlike quality of the setting, redolent of Ariosto and Tasso, is part of the softened, fragrant world of the poet's imagination, the very source of his lyric vein, to which the background of ancient Rome (in "Tito" and "Regolo") was inimical. The pathetic indecision of the lover, his perplessità, was a petrarchan theme central to Metastasio. The balance of characters, with their complicated interrelations in constantly changing patterns, was necessary to the delicate orologeria of the structure, designed not to reach tragic catharsis but to provide an unceasing parade of amorous and pathetic situations. At its best - Binni finds "Demofoonte" the best opera - this resulted in a work of supreme perfection, the characters drawn with the finest pencil, the emotional analysis lucid, scenes of pathos having the extremest poignancy, the setting a delicious fancy which nevertheless had the familiar characteristics of contemporary bourgeois life. In such a work Metastasio's verse is at its most musical, not merely pretty as the next century believed, but possessed of a refinement and spontaneity unique to him.
Genres literary and musical

Drama was traditionally divided by Italian critics into three categories, tragedy, comedy and pastoral. This division was illustrated by Sebastiano Serlio in 1545 when he printed three specimen scenes for the three genres. But like the names of the Greek musical modes which were applied to contemporary modes by Renaissance theorists without consideration of their original meanings, the three dramatic categories were used to signify something very different from their original connotation. For the Greek dramatists tragedy meant a heroic and symbolic drama in which a towering personality was cast down by a reverse of fortune; comedy meant a drama of social and political satire; the third class was the satyric drama, in which more licentious elements were allowed, the best example being Euripides' "Cyclops".

The Italian poet of 1700 had three main dramatic traditions to draw on, it is true. That of the melodramma - the serious opera libretto - was very far from resembling Classical tragedy, as may be seen from the works of Minato and Pariati. But librettists were strengthening and purifying the form, not so much by imitating Greek dramatists as by an assimilation of the devices of the French classicists, Corneille, Racine and Quinault. The attempts to write spoken tragedy on Classical lines had met with acceptance.
only by letterati, as the tragedies of Gravina, and Metastasio's youthful "Giustino" bear witness.

In the comic field there were the traditions of the commedia dell'arte, still largely unwritten, and of Spanish comedy, which influenced, for example, the comic operas of Scarlatti. (1) And finally there was the pastoral play. In spite of the habit of fitting this into the accepted third place in dramatic classification, it had very little in common with the Greek satyr play. If it had an antique pedigree, then the "Idylles" of Theocritus and the "Eclogues" of Virgil were its forebears. To them it had added a mannered refinement and artificiality which matched the taste of Renaissance Ferrara.

Quadrio, that voluble authority on poetry, seems to have realised this when he discussed the pastoral. There has been some confusion, he avers, over the nomenclature of this genre; when Agostino Beccari called his "Il sacrificio" (Ferrara, 1554: usually considered the first of the pastoral plays) a favola pastorale, and Torquato Tasso called his famous "Aminta" (Ferrara, 1573) a favola boschereccia they meant to avoid the appellation dramma satirica which would have implied the old third category. Guarini called his "Pastor fido", the most influential pastoral play of the epoch (published 1589) a tragicommedia. Thus, concludes Quadrio, "La favola rusticale si distingue da ogni altra spezie di drammatica poesia, o tragica, o comica, o satirica, o atellanica." (2) The distinguishing feature of this unique genre was the low social
class of the characters.

La favola rusticale... e sconvolgimento della fortuna di soli rustici. Quindi esclude da se i regi, o gli eroi, che entrano nella tragedia; e i cittadini, e i popolareschi, che formano la commedia...(1)

Writers on music, less learned than this high priest of literary criticism, usually spoke of three main categories without niceties of distinction from the antique classification. Scheibe, dividing operas thus, echoes Quadrio's reference to social class.

Man hat aber insgemein dreyerley Arten von Singespielen...
Man hat nämlich Opern, in welchen lauter grosse Helden, Könige, oder andere grosse und erhabene Personen vorkommen. Nachdem giebt es noch andere, in welchen nur allein Edelleute und Bürger erscheinen, und endlich besteht die dritte Gattung in Pastoralen, oder Hirtengedichten.(2)

The middle category is called Scherzspiel; so Scheibe was clearly thinking of the accepted three-fold division into serious opera, comic opera and pastoral. The same mode of thinking may be detected in Mattheson, who lists "die Serenate; das Balletto; Pastorale, oder Schäfer Spiel; die Oper; die Dialogi; das Oratorium".(3)

Musicians hardly need reminding that opera had grown out of the Italian pastoral play. This was realised in the eighteenth century, even if a little confusedly.

L'invenzione di unire alla rappresentazione de' Drammi la musica ha veramente avuto la sua prima origine dalla rappresentazione delle pastorali, dove prima si usava cantare i cori, poi gl'intermezzi. Così l'Egle del Giraldi, l'Aretusa del Lolli, ed altre innanzi al Sacrificio del Beccari ed all' Aminta del Tasso.(4)

It is true that the early Florentine operas were settings of pastoral dramas in the Ferrarese tradition. The absence of arias from Rinuccini's "Dafne" and "Euridice" is explained by this. But
the early librettists, like the pastoral dramatists, used the word *favola* to describe their works. This did not mean "story" or "legend" as Dent imagined,(1) but was simply the Italian form of the Latin word *fabula*, a play. Nino Pirrotta in his discussion of Poliziano's "Favola d'Orfeo", called "l'opera avant l'opéra" by Romain Rolland, sheds light on this habit of nomenclature.

"Fabula", come latinamente e forse con preciso intento filologico, scrisse il Poliziano, è il termine che meglio si addice all'Orfeo... Il termine è legato alla teoria, che io respingo, di una dipendenza della fabula dai modi di rappresentazione del teatro religioso fiorentino.(2)

The time of carnival gave licence to parody things religious, and the sacred drama had its counterpart in rappresentazioni conviviali performed at banquets, which contained music, dance, jugglers and clowns, and were often fitted between the courses of the meal. They were thus also called *inframesse* or *tramezzi*, and later *intermedi*. Such dramatic mélanges, with simple allegorical themes, might also mark state visits, weddings and other celebrations, and so were also called *feste*. Pirrotta is sure that Poliziano's "Orfeo" is firmly in this tradition: not only is it called a *favola* by its author, but it begins with the intimation, "Mercurio annunzia la festa".

The presence of choruses and ballets in the Ferrarese pastoral drama is connected, as Zeno suggests, with the use of such elements in the old court entertainments. We are warned by J.H. Whitfield, however, against seeing a connection between Poliziano's "Orfeo" and the pastorals of Ferrara.(3) "Aminta" and "Il pastor fido"
are more like extended passages of lyric poetry than dramas; the old machinery of the festa, allegory, song, burlesque, is not to be found in them, and the second of these plays is almost unactable because of its great length. Nevertheless there had long been an element of pastoralism in the court entertainments, which in a sense took the place of the religious ingredients of the teatro sacro on which they were modelled. The eclogue, continues Pirrotta, "Started to become a favourite theme of humanist poetry both in Latin and in Italian. For Poliziano, Mantua could hardly fail to suggest bucolic and Virgilian themes."(1)

Consequently different sources describe "Orfeo" as a festa or an egloga; even as a commedia. The connection of the pastoral genre with early comedy is shown by Carrara, who sees three streams of pastoral influence in the early cinquecento.

Vedemmo come la finzione pastorale si avvivese nell'azione drammatica per tre modi: o proseguendo la tradizione che potremo dire "lirica" dei dialoghi pastorali, con la tenuissima azione e con l'uso del ternario piano e sdrucciolo: o entrando come elemento secondario nelle feste cortigiane, caratterizzate dall'apparato fastoso, del meccanismo mitologico e dall'uso promiscuo dell'ottava delle Sacre Rappresentazioni con la terza rima: o infine... allargando la trama della favola con le varietà e le complicanze dei personaggi e delle trame alla guisa della commedia del tempo.(2)

This illuminating passage is full of meaning for the opera historian. Clearly the pastoral dialogues, lyric rather than dramatic in inspiration, needed only to take on the tragic metres of settenario and enecasillabo to expand into the "Aminta" and the "Pastor fido"; Tasso avoided stage action as far as possible, and his inability
to write a conversation for more than two characters \( (l) \) is reflected in Metastasio, perhaps even in the metastasian resistance to ensembles for more than two singers. The place of the pastoral in court entertainments has already been discussed. Carrara also associates the pastoral with the multiplication of characters and ramifications of intrigue which became characteristic of comedy and are perpetuated in the libretti of opera seria.

The feste cortigiane, however, differed from the true pastoral drama in having mythical and allegorical characters, and in being intermingled with songs, processions and grosser entertainments. One hardly needs to add that the dialogue of these pieces was spoken, not sung; they differed in this respect from the contemporary sacra rappresentazione as well as from later opera.

Carrara sees the earliest operas as offspring both of the pastoral play and the courtly feste. Taking the idea of a wholly musicked play from those parts of the courtly entertainment that were set to music in a madrigalian style, they adopted the subjects and invention of the pastoral drama. (2) However, they preserved the mythical characters of the feste, selecting personages who were noted as musicians: Apollo, the hero of Rinuccini's "Dafne", and of course Orpheus, are the Classical figures with nearest connections with the art of music. The device of their singing is thus excused. Subsequent texts prove that this was no accident.

The title role of Agostino Agazzari's "Eumelio", performed
in Rome in 1606, is an allegoric youth who is torn between the enticements of pleasure and vice and the appeals of reason and virtus, but who is also - quite unnecessarily from the point of view of the moral example he is called to give - an accomplished singer. (1)

The eighteenth century was dimly aware of all these things. Quadrio, in his discussion of *drammi musicali*, divides these into *melodrammi*, in other words true operas, *oratorii*, *feste musicali* and *intermedi*. He speaks of:

> queste feste musicali, che fecero a drammi la via; e così s'appellarono, perchè per occasione di qualche allegrezza, con festa, e giochi si sollevano cantare, facendo a questa guisa con qualche melodrammatica poesia introduzione, e accompagnamento a spettacoli, armeggiamenti, tornei, giostre, balletti, e altre simili cose... Nè meno quanto al loro artificio è uopo di perdervi tempo: perciocchè quanto abbiam detto degli oratorii, tutte qui intender si dee replicato: non essendo queste feste drammatiche dagli oratorii diverse, eccetto che questi hanno per argomento suggetti sacri, dove quelle intorno a cose profane si versano. (2)

Quadrio gives an accurate picture of the old courtly entertainments and rightly concludes that opera developed out of them. He sees also the connection with the *sacra rappresentazione* (not called an "oratorio" until the late cinquecento) but exaggerates this: Pirrotta shows that the sacred and secular dramas had many differences, in spite of their common basis. Quadrio's worst mistake, a little later on, is to confuse the term *intermedium*, one of the names of the courtly festival, with the contemporary *intermezzo*; thus his examples of the old *feste* are listed with contemporary comic operas.

This chapter is not a summary of the prehistory of Italian opera seria. Its purpose is to find a way through the terminol-
ogical pitfalls that have beset opera historians. The word favola, then, was a literary word rather than a musical; reflecting the Latin word fabula it simply meant a play. At the same time it underlined the connection between early court drama and the religious theatre. Festa and intermedium were names for the motley court entertainment, allegorical and mythical in theme, featuring equestrian displays, processions and prolonged passages of music. As a continuous background to these developments there was the sacra rappresentazione, later called "oratorio". There was an awareness of a separate pastoral genre, called favola rusticale, favola boschereccia and so forth, but really the pastoral strain had entered into all genres in the sixteenth century. Yet writers continued to refer to three types, tragedy, comedy and pastoral, as though these were the three categories of Classic drama.

Eighteenth-century scores and libretti usually declare the genre of a dramatic work. Attention should be paid to this declaration. Metastasio calls his serious operas simply drammi in the Venice and Paris editions. His other dramatic works are called feste teatrali, azioni teatrali, azioni teatrali sacre, cantate, componimenti drammatici. Scholars have been content to group the longer pieces in these categories together as feste teatrali. (1) Hasse's scores describe serious operas as drammi per musica or in musica. In his other Metastasio settings he usually follows the poet's terminology, but he sets works by other poets called serenata, dramma pastorale and favola pastorale. This is not to speak of comic opera, still called intermezzi, to which genre Metastasio
contributed "L'imprésario delle Canarie" and Hasse many celebrated pieces.

The terms azione and festa teatrale were in some degree Viennese specialities by the mid eighteenth century. A review of Metastasio's feste teatrali shows them to have allegorical and moralistic plots with mythical and historical characters, as vehicles for musical and visual splendour. The amount of action and the introduction of sub-plots are restricted by the elaborateness of musical development; the psychological tangles and deathly conflicts of opera seria do not appear. The language of these works is substantially pastoral, full of images taken from nature and the elements, and since composers often used such images as occasions for special musical effects, feste contain more than their share of realistic orchestral textures, arie di bravura and sensational recitativi stromentati. All these things enhance the element of spectacle, as do the elaborate choruses which often personify the "ninfe, pastori, cacciatori" of the pastoral play. The free use of stromentato extends to sections of arias, so that passages of accompanied recitative are heard before the reprise of the first part of an aria. The exit-aria convention is not observed in feste; aria and arioso can thus be used more freely. For instance, the big choral sequences sometimes include sections for soloists. It is true that such solo sections are occasionally written into opera seria choruses by Metastasio, for example in Act I of "L'Olimpiade", where the long chorus "Oh care selve" reveals the opera's
pastoral thread, as suggested above. (1) Stromentato is much more extensive than ever it is in the true opera, extending even to dialogue. But since the work is really spectacular rather than dramatic, the accompaniments tend to be illustrative rather than emotional: that is, the images presented by the text, battles or sunrises, are literally imitated by the orchestra. The most sumptuous feste call for big orchestras: "Alcide al bivio" has flutes, oboes, two cors anglais, trumpets, timpani and horns with the usual strings and continuo. This work has 160 lines of accompanied recitative against 271 of simple, an astonishing proportion.

The above description refers chiefly to works on which Metastasio and Hasse collaborated after 1760. The term feste teatrale had been used very little by Metastasio before then, only three works being thus described: "La contesa de'numi" (Rome, 1729), "Il tempio dell'eternità" (Vienna, 1731) and "L'asilo d'Amore" (Vienna, 1732). In spite of this, there are a number of texts in the intervening period which could well be called feste teatrali: "Il Parnaso accusato e difeso" and "La pace fra la virtù e la bellezza" (both 1738) are choral and extensive, and celebrated birthdays, but they are called respectively componimento drammatico and azione teatrale.

Perhaps the distinction between feste and azione teatrale depends on the purpose of the first performance. As Pirrotta shows, the long-standing belief that Poliziano's "Orfeo" was written to celebrate a wedding may be erroneous; such entertainments were
sometimes staged at banquets without any special occasion. The same consideration certainly applies to the lesser dramatic works of Metastasio: the azione teatrale "L'isola disabitata" (1753) celebrated no occasion. There are shreds of evidence to support this assumption. Works called "festa teatrale" always celebrated occasions; azioni teatrali sometimes did, but often did not. Calsabigi and Gluck's "Orfeo ed Euridice" (1762) was an azione teatrale, marking no court festivity, but when it was rewritten for Parma in 1769 it was included in a trilogy called "Le feste d'Apollo", this performance celebrating a marriage. Metastasio's "Atenaide" (1762) had no special occasion (in fact, because of illness, it was never performed); it is called an "azione teatrale". The other metastasian azione of these postwar years is "La corona", set by Gluck in 1765, which was meant for the Emperor's name day, but he died before it could be performed. The progress of "L'asilo d'Amore" is interesting: a festa teatrale when when it was performed for a birthday in 1732, it was rewritten in 1765 as "Il trionfo d'Amore" and called an "azione teatrale", though it still marked a court occasion, this time a wedding. In the Paris edition of Metastasio's works "Il trionfo" is again called a "festa teatrale".

Apparently the terms azione and festa teatrale were interchangeable, except for the rule that the festa always celebrated a court occasion, while the azione sometimes did, and sometimes did not. Perhaps the term azione teatrale served also as a reminder that these works were closer in form and style to the oratorio, called azione teatrale sacra, than to the opera. The elaborate choruses
and extensive recitativo stromentato were reflections of the sacred drama, as a comparison with Hasse's oratorios demonstrates, for example "La caduta di Gerico" (1745) and "La conversione di Sant'Agostino" (1750), the latter accessible in "Denkmäler deutscher Tonkunst". (1) Quadrio's comment, quoted above, that feste were simply oratorios with secular subjects, may have referred to their form: the true opera was always in three or more acts, while the feste and azione were either undivided or were in two parts (par-ti) like the oratorio. Even when the poet made no division there was sometimes a division in the performance: "Alcide al bivio" is continuous in Metastasio's text, but the Dresden score of Hasse's setting indicates a division into two parts. (2) There is sometimes an amusing inconsistency of terminology, as with Hasse's "Partenope", the two parts of which are headed "scena Ima" and "parte seconda" and are divided by a "sinfonia fra i due atti". Two of Hasse's settings have prologues, "L'asilo d'Amore", where the prologue is already in the libretto, and "Il natal di Giove", the prologue of which was added by an unknown hand; this also is a point of resemblance to the oratorio, though in fact only one of Metastasio's oratorios, the early "Per la festività del Santo Natale", has a prologue.

When a Saxon copyist wrote "fine della serenata" at the end of Hasse's "L'asilo d'Amore" he witnessed to the close relation of the feste teatrale to the serenata. There is some cause to assume that serenata was merely the term used in Europe outside of
Vienna; none of the German musical dictionaries, like Walther and Mizler, mentions the festa teatrale. In the 1744 edition of Zeno's works his "Psiche" is called a "festa teatrale" in the list of contents, which is surely right for a work performed at Vienna in 1720, but its title page calls it "componimento musicale" and thereafter all page headings name it "serenata per musica". Scheibe's description of the serenata is of interest, not only in defining this form (of which Hasse produced one example, "Semele") but also in shedding light on the festa and azione. The term refers to:

solchen starken Cantaten, die nach dramatischer Art eingerichtet sind, und die... bey allerhand Begebenheiten ausserhalb des Schauplatzes, in Sälen, in Gärten und in andern, nach Beschaffenheit der Umstände darzu bestimmten Orten aufgeführt werden.(1)

Feste teatrals, also, were commonly performed in gardens, especially that of La Favorita palace in Vienna. Caldara's version of "L'asilo d'Amore" was first performed in the great square of Linz. Scheibe's "Serenaten" were sometimes occasional works, performed:

bey Geburtstagen, bey Hochzeiten, bey Jagden, und bey allerhand andern Lustbarkeiten... Es werden sehr oft solche Stücke aus freyer Willkühr und bloss zur Lust verfertiget.(2)

Scheibe speaks with some precision of the subject, characters and treatment:

Man kann so wohl eine wirkliche Geschichte, als eine Erdichtung, oder auch eine metaphorische und ganz unmögliche Fabel erwählen... Man verfertigt auch solche dramatische Singestücke, die nur allein aus Göttern, aus Nymphen, oder aus andern ganz und gar erdichteten Personen bestehen... Man kann auch endlich in solchen Stücken, vermittelst der Personendichtung, Berge, Flüsse, Städte, Länder, Tugenden, Laster, oder auch allerhand andere Erfindungen zeigen.(3)

The close of such a work might incorporate a licenza, linking it
to some special state occasion:

Man hat aber ausser der gewöhnlichen Einrichtung der Fabel, noch die Freiheit, am Schlusse etwas beyzufügen, welches eigent-
lisch nicht zur Fabel gehört, und wodurch eine Anwendung auf
die Zuhörer, auf die gegenwärtige Zeit, oder auf eine gewisse
Begebenheit gemacht wird.(1)

The chorus was an essential ingredient.

Überhaupt aber sind die Chöre und eine sinnreiche abwechs-
elung derselben in einem solchen Singestücke eine sehr angenehme
und nothwendige Sache... Ich habe auch gefunden, dass man so gar
alle Hauptpersonen mit einem Gefolge, oder mit einem besondern
Chore eingeführet hat, und dass sich die Chöre sehr oft haben
wechselsweise hören lassen.(2)

These comments can more easily be related to Hasse's feste teat-
rali, in fact, than to his one serenata "Semele". This piece, in
two parts but with only three characters and no chorus, reflects
perhaps the style and resources of Naples in the 1720's, rather
than the serenata as understood by a German two decades later.(3)
It may be compared with Metastasio's serenata "Angelica", written
in Naples in 1722, which has similar features but twice as many
characters, and was set by Porpora. However, "Semele" has some
qualities in common with Hasse's later feste teatrali, apart from
its form; it abounds in recitativo strumentato and arie di bravura,
and does not regularly observe the exit-aria convention.

A further genre, the dramma pastorale, seems to lie between the
serenata and the true opera. There are three examples by Hasse,
"Atalanta", "Asteria" and "Leucippo", the last by Pasquini, the
others by S.B. Pallavicini. Of these only "Asteria" is entitled
"dramma pastorale" in the score; "Atalanta" and "Leucippo" are act-
ually called "dramma per musica" though the printed libretto of "Leucippo" is headed favola pastorale. All these works have three acts, but their fanciful Arcadian subjects distinguish them from true operas, and they are unusually full of colourful stromentati, picturesque aria texts set as decorative pieces with special instrumental effects, and "Atalanta" and "Leucippo" have fine choruses. The term dramma pastorale appears to come from Zeno, who thus classified "Il Narciso". This genre had a smaller place in the operatic repertory because, as Pasquini hinted when he used the term favola pastorale, it was primarily a literary form. The serenata and festa teatrale had musical associations which extended back to the middle ages; the movement which produced the "Aminta" was consciously literary and involved a radical limitation of the role of music. In fact, these pastoral works of Hasse copied the manner of the serenata; their self-indulgent musical effects would have been as intrusive in the pastoral play as in the dramma per musica.

All the genres discussed in this chapter differed from the true opera, the dramma per musica, in many important respects. It may be said that the mainspring of the aesthetic of Neapolitan opera was a systematic limitation of the spectacle and musical delights of courtly entertainment. The festa teatrale might be a mere parade of arie di bravura and brilliant orchestration ("Egeria" is an example). In true opera the place of the arie di bravura was carefully circumscribed, and elaborate orchestration was excluded from the
inner circles of the drama. The mythical subjects and stage machinery of festa were wholly excluded from opera. Festa choruses resembled those of oratorios, rather than the brief dramatic shouts of opera. When the so-called "reform" of opera began it based itself not on the old opera seria but on an azione teatrale, Gluck's "Orfeo". It is to be doubted whether Italian opera was ever really "reformed"; the number opera, with emotional cantabile as its pivot, is still alive in Bellini. We must turn now to the aesthetic principles of opera seria, its delicate balance of drama and music, its restraint in the cause of good taste and expressivity.
The functions of the aria

Like Wagner's Leitmotiv, Metastasio's arias are usually lumped together, in spite of their variety of content and function. They are irrelevant, sententious, conventional. Truly, some of them deserve these epithets. But the very presence of irrelevant arias witnesses to the poet's dramatic principles. For there are other arias which vibrate with drama and are essential to the play; there are dramatic arias somehow vitiated, for example by insincerity; there are arias which are relevant, but generalized in their phrases. When Goldoni invoked a rule of variety he revealed a truth central to Metastasio's dramas, but he applied it to an aria typology which was too simple and too inflexible. Arias are distinguished not only by their content of feeling, which makes them "pathetic", "passionate", "di mezzo carattere" and so on. They differ also in the directness or obliqueness of their language: some are abstract and generalized, some essential to the action; one is delivered by a protagonist, another by a secondary character involved in a light-weight sub-plot. It would be odd if they did not thus vary, for the arias of the dramma serve different functions, some purely dramatic, as markers in the action and revelations of character, some decorative, witty conceits or sententious moralization, some mere vehicles for musical entertainment, poesia per musica in a trad-
itionally pastoral vein.

It is quite misleading to compare arias only according to the intensity of passion. Consider the following text:

Men bramosa di stragi funeste,
Va scorrendo l'armene foreste
Fiera tigre che i figli perde.
Ardo d'ira, di rabbia deliro;
Smanio, fremo; non odo, non miro
Che le furie che porto con me. ("Ciro riconosciuto", II, 9)

This seems the very epitome of a passionate aria. Yet experience of musical settings shows that such texts were meant not for dramatic setting but as arie di bravura; the pastoral conceit of an Armenian tigress is one of those clichés, listed by several authors, which indicated this function of the aria.

Consider, then, this other text:

Fra stupido e pensoso,
Dubbio così s'aggira
Da un torbido riposo
Chi si desto talor;
Che desto ancor delira
Fra le sognate forme,
Che non sa ben se dorme,
Non sa se veglia ancor. ("La clemenza di Tito", II, 7)

If this appears a striking evocation of uncertainty, settings prove that such an aria is dramatically vitiated by being couched in general terms. The singer tells us, not of himself but of "him who awakes from a troubled sleep", with whom he compares himself. As it happens, the last two lines are virtually a quotation from Ariosto's "Orlando furioso". The expression is slightly oblique, and musicians would be aware of this.

Even arias that are authentically passionate may be distinguished by their level of naturalism. Thus the following:
Grandi, è ver, son le tue pene:
Perdi, è ver, l'amato bene;
Ma sei tua, ma piangi intanto,
Ma domandi almen pietà.
Io dal fato, io sono oppressa:
Perdo altrui, perdo me stessa,
Nè conservo almen del pianto
L'infelice libertà. ("L'Olimpiade", II, 3)

Aristea, the singer, is being forced to marry the lover of Argene, whom she addresses. Out of obedience to her father she must seem to rejoice, although she really loves another. The aria is direct enough, but it is contrived and intellectual; the nice comparison of their plights, symbolized in the perfectly balanced couplets of the first stanza, would seem merely peevish in reality.

Compare with this an aria of pure tragic feeling.

Se tutti i mali miei
Io ti potessi dir,
Divider ti farei
Per tenerezza il cor.
In questo amaro passo
Si giusto è il mio martir,
Che, se tu fossi un sasso
Ne piangeresti ancor. ("Demofoonte", II, 6)

This aria of Dircea, one of Metastasio's most sympathetic characters, seems less violent than some already quoted, but it is wholly direct in expression and simple in its language. It demands a truly emotional musical setting.

Arias which seem emotional, then, may be merely pastoral clichés, they may be generalized and oblique, or they may lack verisimilitude in their niceties of definition and comparison. This is to speak only of passionate arias; many numbers make no pretence to passion, but are "choric" (that is, they comment superfluously
on the action like a Greek chorus), (1) moralizing, or merely conceits. Lest this chapter descend to a typology of arias it is appropriate to turn to an extended example from an opera. For as Goldoni suggested, successive arias must present a pleasing heterogeneity; two arias of similar type ought not to succeed each other. 

There is, in fact, more than mere variety in Metastasio's sequences of arias. Often the expressive curve of an act is matched by a gradual change in the function of the arias, from dramatic expression to irrelevant comment to mere embellishment. The first section of Act I of "Didone abbandonata" is such a passage. It begins amidst passion and pride as the loves of Selene and Didone for Enea are disclosed, and the barbarian suitor Iarba is spurned; it passes into comedy as Iarba, De Sanctis's "bravo", speaks of barbarian virtue while he plots against Didone; and it ends in pious irrelevance as Iarba's second-in-command expresses his horror at his master's unscrupulousness.

At the outset Enea tells Osmida, Didone's minister, and Selene, her sister, of his intention to leave Carthage to found Rome; but when Didone herself enters he cannot bring himself to tell her, and rushes out with only a fragment of an aria, almost impossible to set in regular aria form.

Dovrei... ma no...
L'amore... oh Dio! la fè...
Ah! che parlar non so: (ad Osmida
Spiegalo tu per me.

The first line is incomplete; it becomes a full settenario tronco
when added to the redundant closing word of recitative, Didone's instruction, "Parla." Hasse treats this piece as a mixture of accompanied recitative and arioso.

The first character to sing a fully-developed aria is Selene. Didone sends her to plead with Enea on Didone's behalf, and this she agrees to do, although her own love for Enea makes it almost unbearable.

Dirò che fida sei;  
Su la mia fé riposa:  
Sarò per te pietosa.  
(Per me crudeI sarò.)  
Sapranlo i labbri miei  
Scoprirgli il tuo desio.  
(Ma la mia pena, oh Dio!  
Come nasconderò?)

The aria is not generalized, it is not a cliché or a conceit. It is poised, in fact, between the irrelevant aria which simply enables a character to go off stage and do some errand: "Rely on me! I go to do your bidding," and a pathetic aria, for Selene laments in asides that the mission is cruelly painful for her. The comic realism of the last two lines typifies Selene; she is De Sanctis's patita, a helpless, pathetic girl whose purpose is to provoke the sympathy of males in the audience. She is a smaller figure than Didone; hers is no grand passion, but she is sweet and sincere, never finally able to express her love or gain any recognition.

Iarba enters, offering marriage and alliance and demanding Enea's death. Didone's reply is passionate, majestic, imperious.
Son regina e sono amante,
E l'impero io sola voglio
Del mio soglio e del mio cor.
Darmi legge in van pretend
Chi l'arbitrio a me contende
Della gloria e dell'amor.

This aria is undoubtedly the core of the section, the most powerful single utterance. Its sweeping power reflects both Tasso's witch—as De Sanctis contends—and the talents of La Romanina; when this great singer performed the aria at Rome in 1726 there was such a cry from the audience, according to Cordara, "that the whole theatre seemed to have been wrenched off its hinges." (1) This number is the definitive characterization of Didone, self-willed, ungovernable, deeply in love. It has a practical function, too, for it is Didone's answer to Iarba's offer, the decisive action which sets in motion the events leading to her downfall. Compared with dramatic arias elsewhere it is something of a "set piece", with its parallel phrases and inner rhymes, but this is not yet the moment for comic realism.

After Didone's departure Osmida, her lieutenant, unexpectedly offers his services to Iarba, provided he himself be made king of Carthage. Iarba agrees, promising to discuss it further in a safer place. Osmida sings an aria and departs.

Tu mi scorgi al gran disegno;
Al tuo sdegno, al tuo desio
L'ardir mio ti scorgerà.
Così rende il fiumicello,
Mentre lento il prato ingombra,
Alimento all'arboscello,
E per l'ombra umor gli da.

This is obviously superfluous, merely a device for getting the unim-
portant Osmida off the stage. It is also an interlude, a moment of low relief between the two major areas of this section dominated respectively by Didone and Iarba. Its second stanza is merely pastoral, but it is saved from being a cliché by the first stanza, which is clearly addressed to Iarba even if it has little to say.

Iarba then tells his follower Araspe that they must use deceit in the furtherance of their design. Araspe is scandalized, and Iarba replies with his credo, a definition of barbarian virtue.

Nel mondo
O virtù non si trova,
O è sol virtù quel che diletta e giova.

Fra lo splendor del trono
Belle le colpe sono,
Perde l'orror l'inganno,
Tutto si fa virtù.
Fuggir con frode il danno
Puo dubitar se lice
Quell'anima infelice
Che nacque in servitù.

This barbarian posture, coarse and brazen, barefaced and a little absurd, betokens the fugitive from commedia dell'arte. It is an important aria, characterizing Iarba as the previous one characterized Didone, but it is couched in general terms; it speaks in maxims. It is a less direct utterance, from this viewpoint, than even Selene's "Dirò che fida sei". This is a feature which may be seized on by the musician.

The little solo scene of Araspe which closes the section is a wholly conventional extolment of virtue, in protest against Iarba's guile. Seven lines in length, it ends with an aria.
Se dalle stelle tu non sei guida
Fra le procelle dell'onda infida,
Mai per quest'alma calma non v'è.
Tu m'assicuri ne'miei perigli,
Nelle sventure tu mi consigli,
E sol contento sento per te.

A tissue of inner rhymes, this piece is a superior kind of poesia per musica. The references to stars and storms at sea show it to be one of those many picturesque arias which were vehicles for vocal or instrumental display. Addressed to abstract virtue and sung by a non-entity, it can have no relevance for the play whatever. This is scarcely surprising; coming in the solo scene at the end of a section, it is probably an excuse for an aria di bravura. (1) Its connection with Iarba's aria should not be forgotten: Araspe hymns civilized virtue, because Iarba had praised barbarian "virtue". This further illuminates the poet's decision to couch Iarba's aria in general rather than personal terms.

These arias have different functions. Three are meant as definitive characterizations, but one of these is ironic and contradictory, another generalized. Of the remaining, one has a tenuous foothold in the action and the other is picturesque and irrelevant, a bearer not of dramatic feeling but of musical diversion.

The rhythm of the remaining two sections in the act is conditioned by an ingenious compromise. One of the most directly dramatic arias in the opera is Didone's "Non ha ragione, ingrato" which comes next to last in the act. The previous scenes (9 to 18) are planned to descend to irrelevance (a picturesque aria in scene 13) and rise to Iarba's defiant "Tu mi disarmi al fianco" in scene 17. (2) The seven
arias of these two sections are respectively superfluous and partly picturesque (Enea's "Quando saprai chi sono"), generalized and sententious (Selene's "Ogni amator suppone"), pastoral (Iarba's "Son quel fiume"), expressive of a chilly and impersonal virtue (Araspe's "Infelice e sventurato"), directly dramatic, but smacking of the braggadocio (Iarba's "Tu mi disarmi al fianco"), entirely authentic and vital to the play (Didone's "Non ha ragione"), and finally the aria in the closing solo scene, Enea's "Se resto sul lido".

The last two arias show the power of the climax and explain the reversal of the previous closing routine in which a steady decline in directness of expression led to an irrelevant pastoral. After Enea's announcement that he is committed to depart, Didone will not listen to any reason and denounces him. The aria follows directly from the recitative, Didone repeating her taunt of "ingrato!" and throwing Enea's last words back in his face.

DIDONE Lasciami, ingrato!
ENEA E pur, con tanto sdegno
      Non ha ragion di condannarmi.
DIDONE Indegno!

Non ha ragione, ingrato!
Un core abbandonato
Da chi giurogli fé?
Anime innamorate,
Se lo provaste mai,
Ditelo voi per me.
    Perfido! tu lo sai
Se in premio un tradimento
Io meritai da te.
    E qual sara tormento
Anime innamorate,
Se questo mio non è?
The unusual length of this aria — four stanzas and twelve lines — makes possible an inner dramatic rhythm. It begins impersonally, though the "heart" in question is clearly Didone's, not a generalization, and proceeds to apostrophe, addressing the "spirits of those in love". It reaches a level of direct protest in the third stanza and lapses into apostrophe in the last. Nevertheless it never sinks to mere maxims and its importance, in marking the crisis in the relation of Didone and Enea, cannot be exaggerated.

De Sanctis commented on the puerile indecision of Enea. It would be apt to follow Didone's outburst with an equivocal, vacillating aria, but the next aria must close the act; coming in a solo scene, probably after an accompanied recitative, it must permit musical expansion and display. Metastasio selects a striking compromise in Enea's closing aria.

Se resto sul lido,
Se sciolgo le vele,
Infido, crudele
Mi sento chiamar.
E intanto, confuso
Nel dubbio funesto,
Non parto, non resto,
Ma provo il martire
Che avrei nel partire,
Che avrei nel restar.

The first two lines, referring to "shore" and "sails", seem to announce a conventional maritime aria: "Whether I set sail or stay in port, I am tossed by the storms of misfortune." The difference is that Enea intends literally to set sail in order to cross to Italy and found Rome. This is no simile: the shore and sails are real. The language of a simile aria is thus joined to an aria of direct
expression. This is the young Metastasio's solution to the difficulty of closing an act both dramatically and decoratively. It should be contrasted with Selene's aria in Act II scene 13, where the shore and the sea are purely figurative.

Veggio la sponda,  
Sospiro il lido,  
E pur dall'onda  
Fuggir non so. (1)

Without wishing to invoke a typology of arias, the dramatic relevance of arias in Act I of "Didone abbandonata" may be tabulated.

TABLE 2

<table>
<thead>
<tr>
<th>SCENE</th>
<th>3</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>10</th>
<th>11</th>
<th>13</th>
<th>14</th>
<th>17</th>
<th>18</th>
<th>19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct, dramatic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dramatic, mixed with</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pathetic, ambiguous</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Relevant but generalized</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Generalized, sententious</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Superfluous, moralizing</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Superfluous, pastoral</td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Picturesque, irrelevant</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

"Didone abbandonata": dramatic function of arias in Act I
Dramatic rhythm and musical setting

The discernment of a dramatic rhythm based on the function and relevance of successive arias may seem an unnecessary proceeding if musical setting is not considered. For example, the problematic aria at the end of Act I of "Didone abbandonata" is treated by Hasse in a manner that reveals its departure from convention. "Se resto sul lido" begins in the bright D major of an aria di bravura, but the theme is presented slowly, broken by rests, when the voice enters. There is afterwards plenty of coloratura. The decorative exigencies of the aria's position and the pathetic nature of its content are thus both reflected.

In the coloratura sections of this aria music clearly has an independence which cannot be reconciled with an aesthetic of sustained drama. Writers often inveighed against the elements in opera seria which were purely musical, but these were inseparable from the genre. Vocal virtuosity was the most notable of these, but special instrumental effects must also take their place. Contemporary aesthetics taught that the voice was the proper musical medium to convey emotion, and that the truly emotional part of music was melody.

(Melody) is, in fact, the only means whereby music as an art can imitate nature, expressing in the varying succession of notes the various moods of the passions. It is she who, using movements
now quick, now slow, now interrupted in a suitable manner, can
draw forth tears of grief, can make the blood course with happi-
ness, can bring the bewilderment of despair, and arouse in us
hope, fear, courage and melancholy. (1)

Consequently over-emphasis on the orchestra was to be avoided,
according to Algarotti's "Saggio"; (2) the aria was spoilt by a "mul-
titude of fiddles". Algarotti deplores the use of obbligato instr-
ments. As for "brilliant passages", these should occur only where
they are suggested by passion or movement. The castrato Bernacchi
was taunted by his teacher Pistocchi: "I taught you to sing, and
you play." (3) Perhaps vocal bravura was seen as a kind of instrument-
alizing of the voice.

Composers and librettists knew that no opera could gain public
acclaim if its orchestration was insipid and it contained no arie
di bravura. As Binni has pointed out, it was precisely by choosing
this popular genre as his medium that Metastasio was able to recon-
cile the literary savants with the public. But since certain ingred-
ients of opera were unsuitable for the furtherance of drama, a place
had to be found in the libretto for these. The pastoral or simile
text invited two styles of setting: most typically it became an aria
di bravura, but it might also be a chance for instrumental realism,
the picturing in the orchestra of a rushing wind or a murmuring
stream. Less frequently, these two effects were combined. Other
texts, generalized or merely superfluous, obliquely related to the
action, were given decorative settings; small ornamental figures,
often purely instrumental, were exploited in the cause of musical
delight. These figures, admittedly, can usually be traced to some
detail in the text, as was suggested above. (1) To find them thus suggested by a word or phrase is not to find them dramatically relevant.

The need for musical expansion and delight was not the only exigency. Different singers had their own talents, both dramatic and musical; the librettist knew who would be first to sing his roles, and also that a producer, even with different singers, would expect to find strongly delineated types. The status of a character in the hierarchy of roles also affected the function of his arias: the dramatic climax of an act would not be given to the ultima parte, and there would usually be significant differences of function between primo uomo and secondo uomo, prima donna and seconda donna, as was seen in the case of Didone and Selene.

If all these factors are to be examined together then an example from an Urfassung ought to be selected, where Metastasio knew precisely the qualities of his singers. "Antigono", the Dresden carnival opera of 1744, was commissioned specially from Metastasio, and Hasse was first to set the text. The poet knew, therefore, that he had two equally fine coloratura castrati, Domenico Annibali and Giovanni Bindi; that his prima donna would be a great dramatic singer, Faustina; that he had a fine bravura tenor who was also a good actor, Angelo Amorevoli; that his ultima parte would be sung by the rather specialized bass voice of Joseph Schuster. The almost equally balanced male lead parts, Demetrio and Alessandro, the dominating pathetic role of Berenice, the important arias given to the tenor in the
title role, all show that Metastasio, though writing in Vienna, was well informed about his cast. The two protagonists contrast with the secondary parts in a manner that recalls "Demofoonte", where the deeply sympathetic figures of Timante and Dircea are placed alongside the lighter Cherinto and Creusa; Demetrio and Berenice are both willing to renounce their love, powerful though it be, for the sake of filial devotion and loyalty to a prearranged betrothal, but Alessandro the secondo uomo (though with nearly as many numbers as Demetrio) wants everything for himself, Antigono's conquered kingdom, the custody of his enemy, the hand of Berenice. He has that tinge of comic vulgarity which marks some of Metastasio's characters - for example Megabise in "Artaserse". The seconda donna Ismene (Maria Rosa Negri) is a decorative figure, less significant than her counterpart in "Demofoonte", whose main mission is to round off sections with irrelevant arias, and who is left without a lover at the end as though she had ceased to matter. The tenor role of Antigono, father of Demetrio and Ismene, has dignity and strength although he spends nearly the entire opera defeated and imprisoned.

In the first section of Act II the bass, Clearco, announces a stranger to see the victorious king Alessandro. The stranger is Demetrio, come to offer himself in place of his father Antigono who is in Alessandro's hands. Alessandro agrees to this, provided Demetrio help him obtain the hand of Berenice, Antigono's betrothed. Demetrio submits out of loyalty to his father, though it grieves him as he loves Berenice himself. Berenice, though much upset, is won over
when she sees Demetrio's sincerity. Alessandro gloats over his triumph. Antigono, though now free, is thrown into despair by the loss of Berenice.

Even the order of singers of arias is enough to indicate a rhythm for this section. At its centre are two dramatic arias sung by the two protagonists, and these are flanked by less dramatic or decorative pieces sung by the other characters.

TABLE 3

<table>
<thead>
<tr>
<th>SCENE</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primo uomo, prima donna</td>
<td></td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secondo uomo, seconda donna</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenore</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ultima parte</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
</tr>
</tbody>
</table>

"Antigono", II, i: singers of arias

The first aria, sung by Clearco after he has announced the visitor, is so conventional that the previous conversation has to be twisted round to fit it. Clearco casually avers that his master, Alessandro, looks downcast, and Alessandro tells him of Berenice's refusal of his marriage offer. Don't despair, urges Clearco: women sometimes need a little persuasion.

Di due ciglia il bel sereno
Spesso intorbida il rigore;
Ma non sempre è crudeltà.
Ogni bella intende appieno
Quanto aggiunga di valore
Il ritegno alla beltà.

This routine cantata aria is not a pastoral piece calling for brav-
ura setting. Its bass singer and its position at the beginning of an act would normally preclude this. There is just a ghost of nature reference in the words "sereno" and "rigore", both of which describe, untranslatably, different weather conditions, and Schuster was a remarkable singer, the nearest thing to a coloratura bass which the century could offer. Hasse's setting, an allegro in D minor, has much simple coloratura in scales and held notes. It has not the slightest emotional expressiveness, and is rather an insolent piece.

Alessandro, having secured Demetrio's assistance in his beleaguerment of Berenice, eagerly counts his chickens. Impressed by Demetrio's virtuous mien, he feels sure Berenice will succumb to Demetrio's persuasion.

Sai qual ardor m'accende,  
Vedi che a te mi fido:  
Dal tuo bel cor dipende  
La pace del mio cor.  
   A me, che i voti tuoi  
Scorsi pietoso al lido,  
Pietà negar non puoi,  
Se mai provasti amor.

Dramatically this is an improvement on the last aria but it is oblique: its meaning for Demetrio and the audience differs from its meaning for the singer, as Alessandro does not know of Demetrio's love. Thus the closing line, "Se mai provasti amor", is a piece of dramatic irony. The character of Alessandro is significant, too, for he is blithely ready to throw away the happiness of others for his own benefit, too apt to see the world as made for him alone, too impetuous. That is to say, he is a slightly satirical figure.
Giovanni Bindi was a high soprano, rising to two-line B flat in this number. In this he resembled the singer of the part of Meg- abise in Hasse's "Artaserse", already mentioned. The glittering high tessitura is the most memorable feature of Hasse's strong andante, which seems almost too dignified, too much di portamento, though it has much varied coloratura. It is a long aria with well developed codas: perhaps something of a "set piece".

The core of the section now follows. Demetrio, left alone for the moment, sings a recitativo stromentato before the entry of Berenice. She assumes that he intends to declare his own love for her; this he does, but only after claiming her for Alessandro. She tries to resist him, as she is already betrothed, but finally can scarcely conceal her own love for Demetrio, and she yields to his plan out of love for him, though this means marrying Alessandro. When he presses her to admit that her love is really for him, Demetrio, she replies:

Basta così; ti cedo:
Qual mi vorrai, son io;
Ma, per pietà lo chiedo,
Non dimandar perché.
Tanto sul voler mio
Chi ti dono d'impero
Non osa il mio pensiero
Ne men cercar fra se.

The aria is direct in its expression; there is no generalization or moralization, but the situation is left ambiguous. Hasse's cantabile setting, piu tosto moderato, vindicates Arteaga's contention that melody is the true vehicle of emotion.

Demetrio reports his success to Alessandro. He weeps, and Alessand-
andro asks why: the aria is an answer to the question.

ALESSANDRO

Ma quale affanno
Puo turbarti così? Piangi, o m'inganno?

DEMETRIO

Piango, è ver; ma non procede
Dall'affanno il pianto ognora:
Quando eccede, ha pur talora
Le sue lagrime il placer.
Bagno, è ver, di pianto il ciglio;
Ma permesso è al cor d'un figlio
Questo tenero dover.

This is surely dramatic: it answers the previous recitative (and thus must begin without a ritornello); with its delicate irony it calls forth sympathy. Nevertheless it is insincere, almost a conceit, the lover crying for his beloved and pretending to rejoice for his father, and it is couched partly in general terms - in his distress Demetrio can still speak in maxims. Hasse's setting is really touching, but it uses means which are not wholly legitimate; true, the chromatic theme and later chromatic melisma on "lagrime" are melodic means of expression, but the two flutes an octave above the voice add a certain musical indulgence.

Alessandro gaily tells Ismene, his former sweetheart, of Beren- ice's acceptance, and hints to Antigono that they have no more cause to be enemies - Demetrio will tell him why. All is well!

Dal sen delle tempeste,
D'un astro all'apparir,
Mai non si vide uscir
Calma più bella.
Di nubi si funeste
Tutto l'orror mancò;
E a vincerlo bastò
Solo una stella.

The irrelevance of this aria is of a different kind from that of
Clearco's "Di due ciglia". It contrasts uncomfortably with the meaningful scenes which have preceded it; how can Alessandro, the betrayer of Ismene and molestor of Berenice, be so brazen? The contrast is meant: the picturesque references of the aria, making possible a bravura setting, underline Alessandro's heartlessness. Hasse fills the bill admirably, writing not only a brilliant aria di bravura, but adding significant violin figures against held vocal notes on the word "calma": an effect of vocal and instrumental display combined.

When Antigono asks Ismene what is the reason for this mysterious change, his daughter tells him it is because Berenice has decided to abandon him for Alessandro. This he can scarcely believe.

Scherno degli astri e gioco
Se a questo segno io sono,
Lasciami almen per poco,
Lasciami dubitar.
De' numi ancor nemici
Pur è pietoso dono
Che apprendan gl'infelici
Si tardi a disperar.

Antigono is somewhat given to astronomical references, and apart from the impersonal effect of these, the actual sentiment of the aria is conventional, it is the "lasciami respirar" of many a libretto, allowing the singer to leave the bounds of dramatic consistency and turn to vocal enchantments. But this is not how Hasse treats the aria. It is a slow, dignified piece, almost statuesque, which quite changes the function of Antigono in this section; instinct with pathos and dignity, he seems as sympathetic a figure as Demetrio. This is not an example of the independence of music, but on the contrary of
music's heightening and modifying the drama. The aria was meant for Amorevoli, "ein so guter Acteur, als er wirklich ein guter Sänger ist". (1)

Ismene ends with a little apostrophe to the god of love.

Perché due cori insieme
Sempre non leghi, Amore?
E, quando sciogli un core,
L'altro non sciogli ancor?
A chi non vuoi contento,
Perché lasciar la speme
Per barbaro alimento
D'un infelice ardor?

It is another cantata aria, suitable for transcription in an album of favourites. But it is free from picturesque references or similes, for another bravura air would scarcely do after "Dal sen delle tempeste". The decorative piece which Hasse writes is surely specific for such a text. A melodious allegro in G, it has a tiny phrase which constantly recurs, often as an instrumental echo of the voice; oboes and flutes are given separate parts.(2)

Hasse's decision to highlight Antigono's aria in this section emphasizes the suddenness of contrast offered by Alessandro's aria di bravura. This is shown by tabulating the arias according to the independence of their musical treatments from the drama, bravura being considered an extreme of independence, dramatic cantabile the most dramatically relevant. (Table 4 on page 372)

It must be admitted that this section is more typical than the section from "Didone abbandonata" analysed previously. The dual-purpose aria "Se resto sul lido" was a device which was little developed. Probably the inescapable logistics of the act-section were
"Antigone", II, i: musical treatment of arias

to blame; characters were gradually massed on stage, then went out one by one, each with an aria, leaving a single personage to sing a soliloquy. (1) The reason, it is assumed, was practical: there was no curtain, and since singers hated to go off without applause, this was the only way to empty the stage. Thus the point of greatest tension was often in the midst of a section, the closing soliloquy being a stereotyped and sententious comment on what had gone before, adding nothing of its own. If Italian dramatists had inherited a tradition of portraying the inner life these soliloquies might have been more full of authentic passion, but for them the basic life-element was society not the individual, as Gerber comments. (2) In any case, there had to be some space for music to flower independently of the drama, or bravura and decorative orchestration would have been excluded. Presumably this arrangement inhibited the development of recitativo stromentato, also, for this normally occurred in solo scenes, especially those which closed acts. Such scenes were the most conventional passages of a drama of Metastasio, and they usually ended with an
aria di bravura. The development of stromentato was connected with its emancipation from the solo scene, as was suggested in Part I.(1)

The dramatic climax of an act-section, then, is normally somewhere in the middle, the opening and closing arias giving scope for greater independence of the music. Another section may be examined in which the drama is of action rather than of sentiment; the core arias are not, therefore, cantabile, but employ more vigorous devices. This is the first section of Act II of II"Ezio". The protagonists are less sympathetic than in "Antigono"; Ezio, the Roman hero Aetius, is an example of abstract virtue unalloyed, and is best when puffing himself up with bombastic self-adulation, for here he becomes a caricature, a commedia dell'arte figure. Fulvia, his betrothed, is similarly rather stiff. In the first act the emperor Valentiniano becomes jealous of his general Ezio, both because of Ezio's victories and because he wishes to get Fulvia for himself. Fulvia's father, Massimo, outwardly a friend of Valentiniano, is really plotting against him and has sent his slave to murder the emperor in his sleep.

The scene is in the palace garden at dawn. Massimo, alone, describes the tranquil scene. Fulvia comes and tells of an attack on Valentiniano. The emperor himself appears; he recognized his attacker as Massimo's slave. Massimo lies that the assassin was sent not by himself, but by Ezio. Valentiniano is taken in, and he departs, resting his safety in Massimo's hands. His aria is really an extension of the last words of recitative, and is one of those pieces in which two characters, Massimo and Fulvia, are addressed alternately, the
singer perhaps turning from side to side. Its purpose is ironic; it is not an impassioned piece.

Deh, m'assistete: io mi riposo in voi.

Vi fida lo sposo,
Vi fida il regnante,
Dubbioso ed amante,
La vita è l'amor.

Tu, amico, prepara (a Massimo
Soccorso ed aita:
Tu serbami, o cara (a Fulvia
Gli affetti del cor. (Scene 3)

Valentiniano gone, Fulvia implores her father not to implicate Ezio in order to save himself. He loses his temper and retorts that she wishes, for the sake of her own desires, to kill her father.

Ah, perfida! Conosco
Che vuoi sacrificarmi al tuo desio.
Va; dell'affetto mio,
Che nulla ti nascose, empia, t'abusa,
E, per salvar l'amante, il padre accusa.

Va! dal furor portata,
Palesa il tradimento;
Ma til sovvenga, ingrata!
Il traditor qual è.
Scopri la frode ordita;
Ma pensa in quel momento
Ch'io ti donai la vita,
Che tu la togli a me. (Scene 4)

This aria is more closely integrated with the recitative; the exclamation "Va!" appears in both. It is the climax of the scene, and apart from its trite antithesis in the last two lines, it is a direct expression of feeling - not a mere intellectual comparison of the relative duties of daughter and sweetheart, but an impulsive outburst.

Fulvia now encounters Ezio; she advises him to fly, but he is
confident that the emperor will not mistrust him. Enter Varo, leader of the imperial bodyguard, who demands Ezio's sword, apologizing for this painful duty.

VARO La tua compianga, amico, 
E la sventura mia, che mi riduce
Un uffizio a compir contrario tanto
Alla nostra amicizia, al genio antico.

EZIO Prendi: Augusto compiangi e non l'amico. 

Recagli quell'acciaro 
Che gli difese il trono: 
Rammentagli chi sono, 
E vedilo arrossir. 
E tu serena il ciglio (a Fulvia 
Se l'amor mio t'è caro: 
L'unico mio periglio 
Sarebbe il tuo martir. (Scene 6)

The first part of this aria is direct and dramatic, following naturally from the recitative, and allowing Ezio's character to be fully displayed. The second stanza, the middle section of the aria, is different in mood and is addressed to Fulvia (this should be viewed rather as an aria of two contrasting sentiments than of "alternate address" like "Vi fida lo sposo"). Dramatically this aria is the crux of the section, for the arrest of Ezio is the decisive event in this act.

Ezio is taken away by the guards, leaving Fulvia with Varo. The only way to save Ezio, he advises, is for her to marry Valentiniano and then plead with him for the prisoner. She can pretend to love the emperor, Varo suggests. Fulvia objects.

FULVIA È sempre un fallo 
Il simulare. Io sento 
Che vi ripugna il core.
VARO

In simil caso
Il fingere è permesso;
E poi non è gran pena al vostro sesso.

FULVIA

Quel fingere affetto,
Allor che non s'ama,
Per molti è diletto;
Ma "pena" la chiama
Quest'alma non usa
A fingere amor.
Mi scopre, m'accusa,
Se parla, se tace,
Il labbro, seguace
De' moti del cor. (Scene 7)

This is a considerable lowering of the temperature. Varo's taunt is a comic feature, and Fulvia replies with one of those sententious, moralizing arias which are only obliquely related to the action, and are couched largely in general terms. The fluid senarii after the recitative-like settenarii of the last two arias, and the chiabreresque interlocking rhyme scheme, give the text a certain music of its own.

Varo, left alone, muses about the inconstancy of fortune, which raises the humble and lays low the great.

Nasce al bosco in rozza cuna
Un felice pastorello,
E con l'aure di fortuna
Giunge i regni a dominar.
Presso al trono in regie fasce
Sventurato un altro nasce,
E fra l'ire della sorte
Va gli armenti a pascolar. (Scene 8)

This is poesia per musica, pretty but entirely irrelevant. Its pastoral text is one with the many clichés, especially the similes, lions, tigresses and shipwrecks. Its metre is lyrical, again, the ottonario.
Hasse's Dresden setting of "Ezio" (1755) was not the Urfaßung; this was composed by Auletta in 1728. Nor was it Hasse's own first setting of the text. However, it shows with special clarity how musical independence might be in counterpoint with dramatic intensity. In this section the first aria, "Vi fida lo sposo", Valentiniano's address to Massimo and Fulvia, is hardly more than an aria di mezzo carattere: a cool allegretto in F major, it is mostly in the old-fashioned syncope rhythm which, leading to syncopated coloratura, is the only memorable feature of the piece. Massimo's angry reproach to his daughter, "Va! dal furor portata", is an astonishing piece, apparently contravening the rule against exploitation of instruments in a dramatic aria. It opens contrapuntally in C minor, like a number from a Bach cantata; the remainder is finely wrought, the instruments having heterophony with the voice. It is in fact a fine example of co-operation of voice and orchestra for a dramatic purpose, in the manner of Jommelli and Gluck, and Massimo's dark, desperate mood is vividly evoked. In spite of the suggestion of Bach, in such a piece the Mozartian style is coming to birth. Our very aesthetic criteria must be adjusted in order to classify it.

The next aria, however, "Recagli quell'acciaro", in which Ezio surrenders his sword to Varo, typifies the old approach to stormy dramatic arias, the approach recommended by Algarotti for all arias.(1) It is an aria parlante, without coloratura. The vocal part is emphatic, the words "e vedilo" - "just watch him!" - being reiterated. When Ezio turns to address Fulvia, the music moves from triple to
duple time and from E flat to C minor; the middle section is thus a separate piece, in the accepted manner.

Fulvia's counterblast to Varo's antifeminism, "Quel fingere affetto", is decidedly an ornamental piece. Two flutes have delightful concertante figures and the singer's coloratura in leisurely triplets seems to have little connection with the text.

Finally comes Varo's pastoral aside, "Nasce al bosco". In this aria the full orchestra, including flutes, oboes and horns, is deployed, and the horns are given excellent concertante figures. The vocal part is in a brilliant virtuoso style, so that an aria di bravura is combined with instrumental display. Typically, the piece is an allegro in D major, very extended though simple in form, with no contrast in the middle section except that of mode. The anticlimax which this aria brings is thus neutralized by its musical attractions.

The balance of literary drama and musical self-indulgence is scrupulously managed by Hasse in his setting of these arias, which may be tabulated, then, according to their dramatic relevance and the degree of independence of the music. This is not to place drama and music in opposition, for they are notably in union, as already stated, in "Va! dal furor portata". (Table 5 on page 379)

Thus "Recagli quell'acciaro" (Scene 6) is directly dramatic, a bold reply to Varo's somewhat simpering demand. If it is slightly less forceful than "Va! dal furor", this is because of the comic pomposity of Ezio himself; intended to be an example of abstract virtus, he emerges as a braggart. "Va! dal furor" (Scene 4) on the
TABLE 5

<table>
<thead>
<tr>
<th>SCENE</th>
<th>3</th>
<th>4</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directly dramatic</td>
<td>+</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dramatic, but conventional virtue</td>
<td>+</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Connected with action but superfluous</td>
<td>+</td>
<td></td>
<td></td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Generalized, abstract</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Picturesque, irrelevant</td>
<td></td>
<td></td>
<td></td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Dramatic relevance (+)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independence of music (a)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

"Ezio", II, i: drama and music

other hand is a vibrant outburst by the imperfect and more sympathetic Massimo. The setting of "Recagli" is in the most dramatic style normally known in the dramma, for it is an aria parlante. Since the setting of "Va! dal furor" is in a style not normally found in older operas, I have called it a "more extreme" dramatic setting; this sort of treatment, after all, led to the styles of Gluck and Mozart. "Vi fida lo sposo" (Scene 3) is an aria directly connected with the action, but it is inessential, a piece of empty rhetoric which is dramatic only in its irony. "Quel fingere affetto" (Scene 7) is also directly connected, but it is sung in a comic situation and mainly composed of generalizations. The music of "Quel fingere affetto" is more memorable than that of "Vi fida lo sposo", however.
A pattern of two opposed curves emerges, the most dramatically relevant text and the least independent music coming in the middle of the section (the length of the recitative in Scenes 1 and 2 placing "Va! dal furor" approximately in the middle).

It was inferred in the discussion of "Antigono" that position in the hierarchy of characters might control a particular character's dramatic function. That is, a specially relevant aria is more likely to go to the primo uomo than to the ultima parte. The section of "Ezio" shows that this was no procrustean bed. The arias may be tabulated again, this time to compare dramatic relevance with the traditional importance of the singers.

TABLE 6

<table>
<thead>
<tr>
<th>SCENE</th>
<th>3</th>
<th>4</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dramatic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Superfluous</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Generalized, abstract</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Picturesque, irrelevant</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Dramatic relevance (+)

Position in hierarchy (*)

"Ezio", II, i: drama and hierarchy of characters

While this reveals a broad agreement of hierarchic position and importance to the drama, the secondo uomo and ultima parte singing superfluous arias while the primo uomo has a dramatic number, it shows
also a divergence caused by the relative importance of Massimo, the
tenor, and the lesser significance of the prima donna Fulvia. This
may have been due to the acting talents of the original Rome cast of
1728; it may have suited Hasse's purposes, too, for although his
tenor was still the redoubtable Amorevoli, Faustina had retired,
giving place to Teresa Albuzzi-Todeschini. It reflects also the un-
easy marriage of Roman heroics with Metastasio's *fondo comico*. Ezio,
like Tito, Temistocle, Regolo, is a hollow figure, and his sweet-
heart Fulvia almost as hollow. Massimo, on the other hand, prefigures
Artabano in "Artaserse" and several other such characters: he is a
man of extremes, capable of strong friendship and deep deceit, fierce
paternal instinct and callous selfishness. Our sympathies cannot help
lying to some degree with Massimo. "Va! dal furor" gives him the most
telling aria in the section. In contrast, Ezio has the stiff "Recagli
quell'acciaro" and Fulvia the merely formal "Quel fingere affetto".

It would seem that a partial explanation of the ebb and flow of
emotion in Metastasio's dramas is provided by the exigencies of mus-
ical setting. It is only partial, because Metastasio seems to have
assimilated the pattern so successfully that his works would be un-
thinkable without it; the slighter arias provide relief, lest the
"dramatic" arias become wearisome, for in truth they are not born of
any real tragedy. The drama is "a fondo comico", and admirably so.
"The illusion is perfect," says De Sanctis. These works, consistent
and inevitable in themselves, are also calculated to provide composer
and performers with every chance to display their wares, including those which would have been incompatible with a more sustained drama.
CONCLUSION

The dramma per musica has fallen into disrepute because of a number of misunderstandings. De Sanctis, who meant to reveal a hidden feature of Metastasio's dramas, was thought to have dismissed them as merely ridiculous. Because simple recitative is decadent and routine in the operas of the late eighteenth century it is assumed to be an impotent and trivial medium throughout its history. The Neapolitan aria is deplored as empty display because a few of these pieces are arie di bravura.

If the operas are approached without these illusions their strange charm is easier to explain. In spite of all this, they cannot be called dramatic in the sense in which Garrick or Gluck meant the word (1) or in the sense of Shakespearian or Romantic drama. These senses imply individual characterization, psychological development, decisive stage action, infinitely receding levels of meaning. The metastasian drama seems static, mechanical, superficial. It is firmly governed by convention and the relations amongst its characters are usually preordained in the dramatis personae: "Artemisia, Queen of Caria, in love with Dardano, unknown heir to the kingdom, believed son of a warrior of Abido;
really son of Sebaste, father of Idaspe, supposed by Sebaste to be heir to the kingdom, in love with Erenice, confidante of Artemisia, secretly in love with Dardano and sister of Oronte, who desires to marry Artemisia: Nicandro, friend of Sebaste, in love with Erenice."(1) There are moments of action, but the dénouement of the final scene is predictable and trite, "perché lieto ognun vada". (2)

In drama after drama the same conventions are observed. There is a quartet of lovers chiastically related; there are "conosciuto" characters whose identity is eventually revealed in a trivial coup-de-théâtre; there is a conflict of love and honour, or sexual and filial love; lofty sentiments of loyalty and patriotism are exaggerated to the edge of the ridiculous.

These are areas, however, in which the dramatist was not at liberty to innovate, because the dramatic content of opera seria, like its form, was derived from traditional comedy. Metastasio's achievement was to take this whole apparatus and use it as a vehicle for the refined analysis of sentiments, his genius being lyric rather than dramatic. It is unrealistic to look for original insight in the action and characterization of the metastasian drama. This must be sought rather in the verse. The opera is a Gefühlslsdrame, a drama of feeling.

In many other respects the creative process of opera seria is hedged by convention. But in the case of recitative procedures
and aria form this is not the tradition of comedy but a new conventionality arising from the Classical spirit of the Arcadian academies, which made the upholders of opera seria resistant to change. Like all traditions, this promoted the intelligibility of the opera: it is clear, predictable, decorous, easy to apprehend. Obscurity and ambivalence were not valued.

Since the drama is not a consistent cumulative action but merely a pattern of peripeteia giving continual excuses for lyric verse and aria, room can be found for elements which are outsiders even to the "drama of feeling": instrumental display and the aria di bravura. Metastasio constructs his acts so that these purely musical ingredients can be highlighted when the drama recedes.

Metastasio was a comic genius, not only in the sense that he observed the conventions of comedy. He was also a marvellous observer of life who could satirically record the light talk of young lovers, the savage wilfulness of a proud and deserted woman, the vulgar self-obsession of an autocrat. In this respect he is the precursor of later Italian comedy.

No artistic manifestation can be disqualified merely because it is conventional, provided the conventions are alive. The comic conventions of opera seria retain a vigorous life until the mid-century. With the lyric and comic genius of Metastasio, and the endless melody of his composers, these conventions come
to represent a valid symbol, just as valid as the dramas of Racine and Schiller though less "dramatic" in a modern sense. In approaching the drama of another age our suspension of disbelief must take in the lost conventions of that age. Opera seria will then cease to be tiresome and will glisten with an urbane lyric beauty.
NOTES


2 Tutzing edn., p. 191.

3 Ibid, p. 188.


P. 3 1 The motto on the medal cast in Metastasio's honour after his death by the Martinez family; see F. De Sanctis, "Storia della letteratura italiana", Milan, 1925, ii, p. 277.

2 A. Della Corte, "Paisiello", Turin, 1922, appendix, "L'estetica musicale di Pietro Metastasio".


P. 4 1 Abert, op cit, p. 176.


1 See below, pp. 204-205.

2 See below, p. 212.


4 Letter to Algarotti, 1753, quoted in Kamienski, op cit.


1 The summary is that of Germain Bazin, in "Baroque and rococo", trans. J. Griffin, London, 1964, pp. 6-7, based on Wölfflin's "Principles of art history".

2 W. Binni, "L'Arcadia e il Metastasio", Florence, 1963, pp. 5-6. The translations are mine unless otherwise stated.

1 Ibid, p. 122.

2 Ibid, p. 123.

3 Ibid, p. 309.

4 Arcadian slogan quoted by W. Binni, op cit, p. xxiii.

1 Mennicke, op cit, pp.

2 A.A. Abert (in MGG, v, col. 1776) mentions surviving fragments of this opera, but Millner (op cit, p. 3, n. 5) was unable to find them.

1 In Marpurg's "Historisch-kritische Beyträge", i, 3, p. 227. Perhaps the "serenata" in question was the
cantata for two voices, "Antonio e Cleopatra", now in A Wh.


3 Strohm, op cit, ii, p. 175.

4 Hansell, dissertation, p. 9, n. 17; Millner, however, prefers the traditional birth date of 1700 for Faustina (op cit, p. 10).


2 Millner comments that "Asteria" is "indistinguishable in form from an opera seria". It is however shorter than most true operas, it has more emphasis on instruments, and its subject is mythical.

P. 14 1 Das Erbe deutscher Musik, xxvii and xxviii, Mainz, 1957 and 1966.


P. 15 1 "Delle opere del Signor Stefano Benedetto Pallavicini", Venice, 1744, 4 vols.
P. 17 1 "Die drei Fassungen des Hasse'schen 'Artaserse'",
Sammelbände der internationalen Musikgesellschaft,
are "Überarbeitung, Umarbeitung, Neu-Komposition".

P. 18 1 GB Lcm, Ms. 267.
2 "Andantino, that is rather slow, but not too much,
so that the character of the aria does not lose its
proper expression and vivacity."
3 For Hasse's hand see Hansell, dissertation, pp.
452-475.

P. 19 1 Kathleen and Sven Hansell, review of Hortschansky's
edition of "Ruggiero", Journal of the American Music-
ological Society, xxix/2, 1976, pp. 308-319.
2 GB Lbm, Royal Music Library.

P. 20 1 Pp. 335-350.
2 C. Burney, "A general history of music", ed. F.
of this volume, 1789).
3 E.O. Downes, "Secco recitative in early classical
opera seria (1720-1780)", Journal of the American

P. 21 1 "Harvard Dictionary of Music", 2nd. edn., London,


2 Letter to Ortes, 16 September 1767, quoted in G.M. Urbani de Gheltof, "La 'nuova sirena' e il 'caro Sassone'", Venice, 1890, p. 63.


2 J.J. Henke, "Der musicalische Patriot", Brunswick, 1742.

P. 28 1 J.H. Van der Meer, "Johann Josef Fux als Opernkom-

2 Hasse, in fact, occasionally allows a brief exclamation
to be sung by two characters in thirds.

P. 31 1 See below, pp. 96-104.

P. 34 1 P. 296.

P. 35 1 P. 72.
2 Pp. 105 ff.

2 See especially pp. 80-95, below.

P. 40 1 Marpurg, op cit, p. 263.
3 Op cit, pp. 296-300.

P. 41 1 Ibid, p. 300.
2 Ibid, p. 263.

P. 43 1 Of a total of 115 bars, 28 are in F major or F minor;
the next most frequent keys are G major and G minor
(23 bars), mostly G minor, with its close relation
to F.

P. 49 1 Marpurg, op cit, p. 279.

P. 50 1 Ibid, pp. 385-386.
2 Both, then, are historic scenes (see below, pp. 62 ff.)
Fux gives this form as his first formula for questions (op cit, p. 278).

The "telescoped cadence", in which the accompanists played with the last sung notes, was certainly a possibility in this period, as J.A. Westrup shows ("The cadence in baroque recitative", in "Natalicia musicologica Knud Jeppeson", Copenhagen, 1962, pp. 243-252). G.P. Telemann even asserted that it was always played in opera ("Singe-, Spiel- und Generalbass-Ubungen", Hamburg, 1733-1744, No. 40), the opposite to Marpurg's teaching. Perhaps the thirty years between Telemann and Marpurg were crucial. See also W. Dean, "The performance of recitative in late baroque opera", Music and Letters, lviii, 4, 1977, pp. 389-402.

Bettinelli's Venetian edition of Metastasio, the earliest, began to appear in 1733. Another incomplete contemporary edition was edited by Calsabigi and printed in Paris by Quillau in 9 volumes (1755-1757). The first complete and definitive edition, differing materially from the earlier editions, was edited by Giuseppe Pezzana and revised by the author, being published in Paris by Hérissant in 12 volumes (1780-1782).
The 1742 Dresden libretto punctuates thus, too (Library of Congress, Schatz collection, no. 4535).

Marpurg, op cit, p. 267.

Scheibe, op. cit, p. 745.

Ibid, p. 737.


Neumann, op cit, p. 27.

Above, p. 40.

Marpurg, op cit, p. 256; the comment on "historic recitative" is on p. 263. Fux's account is more precise: he lists seven Affekte, "Iracundia, commiseratio, metus, vis, molestia, voluptas, amor", and gives instructions for their setting. Van der Meer finds that Fux's precision in following his own programme diminishes during his career (op cit, p. 60). It would be facile to see pathetic recitative as embodying anger, sympathy, fear, trouble and love, while historic represented force and pleasure, so that Hasse's recitative reflected Fux's system in an even more advanced state of decay. This would be unnecessarily to complicate a practical working technique with a speculative Affektenlehre.
P. 63 1 On the varied expressivity of the diminished seventh chord in Fux see Van der Meer, op cit, p. 50.

P. 65 1 GB Er. The manuscript is unnumbered in the Reid Library catalogue.

P. 69 1 Pp. 44-46.

P. 70 1 Pp. 80 ff.

P. 75 1 Referring to "la tua virtù".

P. 76 1 Marpurg, op cit, p. 267.

P. 78 1 Op cit, p. 256.

P. 79 1 Op cit, p. 264.

P. 80 1 These notes are a suggested correction of the manuscript, which is consistently unreliable (GB Lbm).

P. 82 1 He says "my lord's gift" because he is at present incognito, posing as his own ambassador.

P. 88 1 Beginning "Il cambio offerto..." (Opere, ed. Brunelli, i, p. 985).

P. 96 1 Marpurg, op cit, p. 282.


P. 105 1 Fux, op cit, p. 278; Marpurg, op cit, p. 373.

2 Marpurg, p. 274.

3 Fux, p. 276.

4 Marpurg, p. 275.

5 P. 363.
P. 110 1 In "Il re pastore", II, 2, the bass rises steadily from C sharp to the C natural above in a chromatic scale which omits only A sharp.

2 Op cit, p. 57.

P. 111 1 There is some confusion: both scene 10 and scene 11 are marked "Scena XI" in the score while the libretto calls both scene 11 and scene 12 "Scena XI".

P. 113 1 The passage from "Attilio Regolo", scena ultima, quoted on p. 51, above.

P. 116 1 Op cit, p. 57.

2 Scene 8 in the libretto.

P. 117 1 It can be found in French opera, too (see, for instance, Rameau, "Hippolyte et Aricie", ed. d'Indy, Paris, n.d., p. 52, second system) and is echoed by Debussy in Act I, scene 1 of "Pelléas et Mélisande" ("Je suis le prince Golaud, le petit fils d'Arkel le vieux roi d'Allemunde").

P. 121 1 The aria "Sposo, ti lascio" (p. 182) seems to echo the phrase just previous (at "che sei, che fosti la mia spera"), while "Vanne ed opprimi intanto" (p. 130) seems to grow out of the two previous falling intervals: "Ma senti" (D to B flat), "Ho risoluto" (D to A). The aria falls from D to G.
2 Scheibe, op cit, p. 743.
3 Ibid, p. 271.
P. 123 1 B. Zeller, op cit.
P. 128 1 9 lines are omitted by the composer from Metastasio's text, which has 30 lines.
P. 129 1 Below, pp. 160-162.
P. 141 1 Op cit, p. 44. The passage is in scene 10, beginning "Eletti doni".
P. 150 1 Op cit, p. 13.
P. 151 1 See above, p. 122.
2 Op cit, p. 744.
3 Op cit, pp. 9-10.
P. 152 1 See above, p. 122.
P. 157 1 Op cit, p. 10.
P. 162 1 Scene 9 in the libretto (Schatz 4514).
2 "Skalengänge symbolisieren Aufregung, Wut, Zorn."
Op cit, p. 10.
3 Scene 9 in the libretto (Schatz 4524).
P. 164 1 H. Hucke, "Die neapolitanische Tradition in der


P. 165 1 See Appendix 3.


P. 169 1 Other examples are to be found in "Didone abbandonata", I, 17, 18; "Semiramide", III, 6, 8; "Alessandro nell'Indie", II, 14, 15, and III, 7, 8; "Artaserse", I, 14, 15; "Demetrio", I, 3, 4; "Adriano in Siria", III, 7, 8; "L'Olimpiade", II, 10, 11; "Achille in Sciro", III, 4, 5; "Ciro riconosciuto", III, 12, 13; "Attilio Regolo", II, 5, 6; "Ipermestra", I, 5, 6; "Il re pastore", I, 4, 5; "L'eroe cinese", III, 5, 6; "Romolo ed Ersilia", II, 5, 6 and III, 4, 5; "Ruggiero", III, 6, 7.
2 Commedie, 11, Venice, 1761, pp. 5 ff.


P. 171 1 Carestini was in Dresden from 1746 until 1750 (F. Haböck, "Die Kastraten und ihre Gesangkunst", Stuttgart, 1927, p. 359).

2 "Così geloso" was replaced with an aria for Teresa Albuzzi-Todeschini.

P. 172 1 Mendel and Reissmann, loc cit.

2 Perhaps for the Warsaw performance of 1762. This aria is in an appendix to D-ddr Dlb, Mus. 2477/F/63.

3 Fürstenau, op cit, ii, p. 239.

4 For instance "Per esser fido" in "Artemisia".

5 The text of this aria is classified by John Brown as an aria infuriata, a kind of aria parlante, thus not an aria di bravura. (op cit, p. 108).

P. 173 1 Act III, scene 8. It is not a true exit aria, as Osroa does not go out but merely hides.

P. 174 1 Op cit, p. 264.

P. 176 1 Brown, op cit, pp. 57-58.

2 On this whole subject see H. Goldschmidt, "Die Lehre von der vokalen Ornamentik", Charlottenburg, 1907, i, pp. 135-138.

3 Metastasio, Opere, ed. Brunelli, i, p. 1506. There
were no other settings, according to Brunelli.

P. 177 1 Brown, op cit, p. 61.

P. 178 1 See below, p. 227.

2 Brown, op cit, pp. 78-79.

P. 179 1 Ibid, pp. 80-81.

2 Ibid, pp. 86-87. The reference is presumably to the "Dictionnaire", Amsterdam, 1772, i, p. 45. Rousseau, however, is speaking of the "air pathétique".

P. 181 1 Other arie parlanti are "Tu me da me dividi" ("L'Olimpiade"); "Che furia che mostro" ("Siroe", both versions); "Dov'è? Si affretti" ("Alessandro nell'Indie", 1736); "Non odo gl'accenti" ("La clemenza di Tito", 1738); "Amante molesto" ("Lucio Papirio"); "Se intendo si poco" ("Semiramide"); "Saro contento allora" ("La Spartana generosa"); "Regina tradita" ("Artemisia"); "Barbaro! Oh Dio" ("Il re pastore"); "Se del fiume altera l'onda" ("Artaserse", 1760); "De' folgori di Giove" ("Il trionfo di Clelia").

P. 182 1 The Dresden scores (Dlb, Mus. 2477/F/45 and 46) which presumably represent the Dresden revision of 1747.

P. 184 1 Brown, op cit, p. 78.

2 "Vezzi, lusinghe, e sguardi" in "Tigrane", however, is a real aria parlante, although of such early date.
"Rendetemi il mio ben" from "Artemisia" is a fully-orchestrated example, accompanying the plain vocal part with horns, flutes, bassoons and strings.


See, for instance, the arias "Tigre piagata" by G.B. Bononcini, from the pasticcio "Muzio Scevola" (1721); "A trionfar mi chiama" from Vinci's "Didone" (1724).

Anfossi is reputed to have allotted 152 notes to the second syllable of "amato" (S. Arteaga, "Le rivoluzioni del teatro musicale italiano", 2nd. edn., Venice, 1785, ii, p. 306.)

A few titles confirm this: "Sulla scomposta prora" ("Solimanno"); "Vede il nocchier la sponda" ("Euristeo"); "Sono in mar" ("Nitteti"); "Leon piagato a
morte" ("Adriano in Siria"); "Cerva piagata" ("Atalanta"). Fehr points out that the stock similes are all conventions of pastoral verse (op cit, p. 69).

P. 188 1 P. 168.

P. 189 1 Such traits as are discussed below in connection with the locos topicos (pp. 238 ff.)

2 J.A. Hiller, op cit (see above, p. 1, n. 2).

P. 190 1 Pp. 532-533.

P. 191 1 Music example above, P. 177.

P. 193 1 For example "Non verranno" ("Alcide al bivio"); "Di quello ch'io provo" ("Ruggiero").

2 P. 188.

P. 200 1 See Appendix 4.

P. 201. 1 It is described by Apel as "quick, deliberately difficult, sung to express passion, vengeance, rejoicing, triumph" ("Harvard Dictionary of Music", p. 52).


P. 208 1 Music example below, p. 270.


2 The whole text is sung in the coda of "A torto spergiuro" ("Antigono", I, 3).

P. 220 1 The middle section of "Almen se non poss'io" in this
opera has only 10 bars, though the aria is of average length.

P. 224 1 The original version, as well as the adaptation, are in D-ddr Dlb (Mus. 2477/F/88 and 87).

P. 226 1 This appears also in recitativo stromentato: Music Example 101 on p. 158 shows this.


P. 233 1 For example "Colpa è vostra, o dèi tiranni" from "Idomeneo", I, 2.

P. 238 1 Gluck, preface to "Alceste", in Strunk, "Source readings", p. 674. This was not true. If an aria occurred "in the greatest heat of dialogue" it began without a ritornello.


3 Scheibe, Critischer Musikus, Leipzig, 1745, p. 268.

P. 240 1 J.D. Heinichen, "Der Generalbass in der Komposition", Dresden, 1728; reprinted, Hildesheim, 1969; pp. 1-94. This passage is penetratingly analysed by Viertel,
op cit, pp. 92-102 and music examples, pp. 192-209.


P. 241 1 Heinichen, op cit, p. 32. The punctuation is slightly modified.

P. 248 1 "L'eroe cinese", II, 4.
2 "Antigono", III, 7.

P. 253 1 Op cit, pp. 239 ff.
2 Above, pp. 193 ff.

P. 255 1 Though its style may be suggested, also, by its position at the close of an act, where a bright aria di bravura often occurs.

P. 257 1 Mizler, op cit, pp. 6-7.

P. 258 1 The use of scales to reflect "folgora" and "baleno" is discussed under the heading of recitativo stromentato, above, pp. 162-163.

P. 261 1 Arthur Conan Doyle, "The adventures of Sherlock Holmes".

P. 262 1 See above, pp. 162-163.

P. 263 1 See above, p. 30.

P. 265 1 See above, pp. 80 ff.

P. 280 1 H. Hell, op cit (see above, p. 6, n. 1).
"Didone abbandonata" and "Il natal di Giove" have similar second movements. The polonaise metre seems to have become popular in Saxony with Friedrich August I's accession to the throne of Poland: it often occurs in the "Singende Muse an der Pleisse" of "Sperontes" (1736).

Quoted by Mennicke, op cit, pp. 174-175.

But with no trace of the "recapitulation of the second subject".

Also the early cantata "Antonio e Cleopatra" (1725), the oratorio "Giuseppe riconosciuto" (1741) and an unidentified overture found by Mennicke in the Thomas-schule at Leipzig.

Above, pp. 271-272.

The London score replaces the second movement of the sinfonia with a normal slow movement and finale.

"Der Einzug, welcher wirklich zu Pferde geschiet und ausser denen ungemein kostbar angelegten Türkischen und Persanischen Pferden, auch verschiedene andere lebendige Thiere, als Elephanten, Cameele und Dromedaires, so insgesammt der königl. Stall hierzu gegeben, nach Asiatischen Gebrauch, auf's prächtigste
ausgeputzt, mit im Gefolge hat" (Curiosa saxonica, quoted by Fürstenau, op cit, p. 277).

P. 294 1 See above, p. 150.
2 See Music Example 155 on p. 268.

P. 298 1 Fürstenau, op cit, pp. 126-127.

P. 300 1 "Ipermestra", III, 8.
2 "Lucio Papirio", I, 2. This has, in fact, a bar of instrumental introduction and conclusion.

P. 301 1 See above, p. 293.

P. 306 1 See above, p. 291.

P. 307 1 P. 139.


P. 311 1 And indeed the chorus has been set to sacred words, "Willkommen, Heil den matten Seelen" (Dlb Mus. 2477/ E/506).

2 The Romantic appeal of this chorus caused it to be copied and performed at a concert in 1851. The score and parts are in Dlb, Mus. 2477/F/86.

P. 319 1 A short biography of Pallavicini is given by Fürstenau, op cit, i, pp. 304-306. Brunelli summarizes the lives of Pasquini and Migliavacca (Metastasio, Opere, iii, p. 1212 and p. 1224).

P. 320 1 Milan, 1925, ii, 280.
4 Bari, 1926, i, pp. 167-170.

3 Ibid, ii, p. 1068.

2 Romagnoli, op cit, ii, pp. 53-54.
3 "Dictionnaire", p. 350.
4 Romagnoli, op cit, ii, 57.

5 Croce considered Baretti's comments merely superficial, (in "Problemi di estetica", Bari, 1910) as is noted by Romagnoli (op cit, ii, p. 54).


7 "Zibaldone di pensieri" (1821), ed. F. Flora, Milan, 1937, i, p. 409.

P. 324 1 Quoted by Romagnoli, op cit, ii, p. 60.


P. 326 1 "Storia", ii, p. 280.

P. 327 1 Ibid, ii, p. 281.


P. 328 1 Ibid, ii, p. 288.

2 Ibid, ii, p. 278.

3 Ibid, ii, p. 279.

P. 329 1 Ibid, ii, p. 280.

2 Ibid loc.


3 "Metastasio", Bari, 1915; appendix, "Metastasio e la critica".

4 Quoted by Romagnoli, op cit, ii, p. 76.

5 Ibid, ii, p. 77.

P. 331 1 Florence, 1963.

P. 332 1 "L'Arcadia e il Metastasio", p. 100.

2 Ibid, p. 152.

P. 333 1 Contrast with this view that of Stefano Arteaga (op cit, pp. 175-176). Arteaga recognizes "Tito", "L'Olimpiade", "Demofoonte", "Regolo" and "Temistocle" as "excellent", while "Artaserse" and "Catone" are merely "good", but "a certain indulgence" is necessary towards "Didone".

P. 334 1 Op cit, p. 329.


P. 337 1 Ibid loc.

2 J.A. Scheibe, Critischer Musikus, Leipzig, 1745, p. 276.

3 J. Mattheson, "Kern melodischer Wissenschaft", Hamburg, 1737, pp. 103-104.

P. 338 1 Dent, op cit, p. 134.


P. 339 1 Op cit, p. 25.


2 Carrara, op cit, p. 377.


2 Quadrio, op cit, v, pp. 500-501.


P. 344 1 Pp. 303-304.
416

P. 346 1 Erste Folge, 20. Band. On the style and resources of Hasse's oratorios see Kamienski, op cit (see above, p. 1, n. 1).
2 Dlb, Mus. 2477/F/90. The division occurs after scene 4, and not as recommended by Joly, after scene 8 (op cit, p. 324).

P. 347 1 Op cit, p. 530.
2 Ibid, pp. 532-533.
3 Ibid, pp. 533-534.

P. 348 1 Ibid, p. 534.
2 Ibid, p. 535.
3 Again the score is inconsistent.; the title page announces a "drama per musica" (sic), but before the sinfonia there is written, "Atto primo della serenata", and after the sinfonia there is another title: "Serenata a 3 voci". The second part is headed "parte 2da".

P. 354 1 "Le arie sentenziose come espressione corale di una saggezza collettiva" (Binni, op cit, pp. 308-309).

P. 356 1 Quoted by Brunelli: Metastasio, Opere, i, p. 1386, n. 6.

P. 358 1 See above, pp. 187-189, and below, Appendix 4.

P. 361 1 Only the first stanza is quoted. This aria was omitted in the Paris edition.

P. 363 1 Arteaga, op cit, ii, p. 5.
3 Heriot, op cit, p. 88.

P. 364 1 Pp. 189 ff.

P. 370 1 For example "Deh lascia o core di respirar"
from G.B. Bononcini's "Astiannatte", in A.T. Davison
and W. Apel, "Historical anthology of music", ii,
pp. 165-166.

P. 371 1 Fürstenau, op cit, ii, p. 329.
2 In some manuscripts a different version in G minor
appears.

P. 372 1 This pattern, as found in Zeno's "Alessandro Severo"
and Metastasio's "Attilio Regolo", has been tabulated
by Fehr, op cit, Appendix 2 (endpaper).
2 "Operntypus", p. 12.

P. 373 1 Pp. 122-149.


P. 385 1 On the connection of Gluck and Garrick see D. Heartz,
"From Garrick to Gluck: the reform of théâtre and opera
in the mid eighteenth century", Proceedings of the Royal

P. 386 1 Migliavacca, "Artemisia", dramatis personae (Schatz
4514).
APPENDIX 1

LIST OF MUSICAL DRAMAS BY HASSE MENTIONED IN THIS WORK

New settings, recompositions and reworkings are in capitals and are appropriately numbered. Adaptations are in lower case. Titles are spelt in the manner most common at the time, usually that of the printed libretto. The location is given of scores chiefly consulted by the author: library codes are as in RISM. Genres are abbreviated:

<table>
<thead>
<tr>
<th>Genre</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>dpm</td>
<td>dramma per musica</td>
</tr>
<tr>
<td>ser</td>
<td>serenata</td>
</tr>
<tr>
<td>ft</td>
<td>festa teatrale</td>
</tr>
<tr>
<td>at</td>
<td>azione teatrale</td>
</tr>
<tr>
<td>dp</td>
<td>dramma pastorale</td>
</tr>
<tr>
<td>fp</td>
<td>favola pastorale</td>
</tr>
</tbody>
</table>

For a complete chronological list of Hasse's dramatic works see Millner, dissertation, pp. 410-415.

<table>
<thead>
<tr>
<th>Title</th>
<th>Librettist</th>
<th>Date</th>
<th>Place</th>
<th>Genre</th>
<th>Location of scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANTIICO</td>
<td>Minato/Zeno/Feind</td>
<td>1721</td>
<td>Wolfenbüttel</td>
<td>dpm</td>
<td></td>
</tr>
<tr>
<td>SEOSTRATE</td>
<td>Ricciardi</td>
<td>1725</td>
<td>Naples</td>
<td>dpm</td>
<td>A Wgm</td>
</tr>
<tr>
<td>SEMELE</td>
<td>Ricciardi</td>
<td>1726</td>
<td>Naples</td>
<td>ser</td>
<td>A Wgm</td>
</tr>
<tr>
<td>ASTARTO</td>
<td>Zeno/Pariati</td>
<td>1726</td>
<td>Naples</td>
<td>dpm</td>
<td></td>
</tr>
<tr>
<td>GERONE</td>
<td>Aureli</td>
<td>1727</td>
<td>Naples</td>
<td>dpm</td>
<td>A Wn</td>
</tr>
<tr>
<td>ATTALO</td>
<td>Silvani</td>
<td>1728</td>
<td>Naples</td>
<td>dpm</td>
<td></td>
</tr>
</tbody>
</table>
7 TIGRANE Silvani 1729 Naples dpm A Wgm; GB T
8 I ARTASERSE Metastasio/ Boldini/Lalli 1730 Venice dpm GB Lbm
9 I ARMINIO Salvi 1730 Milan dpm
10 I EZIO Metastasio 1730 Naples dpm GB Lbm
11 CLEOFIDE Metastasio/ Boccardi 1731 Dresden dpm D-ddr Dlb
12 CATONE IN UTICA Metastasio 1731 Turin dpm
13 CAJO Zeno 1732 Rome dpm see below
14 DEMETRIO Metastasio 1732 Venice dpm see below
15 EURISTEO Lalli 1732 Venice dpm D-ddr Dlb
16 I SIROE Metastasio 1733 Bologna dpm D-ddr Dlb; GB Lbm
Cajo Fabricio Zeno 1734 Dresden dpm D-ddr Dlb; D-brd B
17 LA CLEMENZA DI TITO Metastasio 1735 Pesaro dpm see below
18 ALESSANDRO NELL'INDIE (= II Cleofide) Metastasio 1736 Venice dpm GB Lbm
19 SENOCRITA Pallavicini 1737 Dresden dpm D-ddr Dlb; D-brd B
20 ATALANTA Pallavicini 1737 Dresden dp D-ddr Dlb; D-brd B
21 ASTERIA Pallavicini 1737 Dresden dp D-ddr Dlb; D-brd B
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer</th>
<th>Year</th>
<th>City</th>
<th>Editions</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>La Clemenza di Tito</td>
<td>Metastasio</td>
<td>1738</td>
<td>Dresden</td>
<td>dpm D-ddr Dlb; D-brd B; GB Lcm</td>
</tr>
<tr>
<td>22</td>
<td>Irene</td>
<td>Pallavicini</td>
<td>1738</td>
<td>Dresden</td>
<td>dpm D-ddr Dlb; D-brd B</td>
</tr>
<tr>
<td>23</td>
<td>Alfonso</td>
<td>Pallavicini</td>
<td>1738</td>
<td>Dresden</td>
<td>dpm D-ddr Dlb</td>
</tr>
<tr>
<td></td>
<td>Demetrio</td>
<td>Metastasio</td>
<td>1740</td>
<td>Dresden</td>
<td>dpm D-ddr Dlb</td>
</tr>
<tr>
<td>24</td>
<td>II Artaserse</td>
<td>Metastasio</td>
<td>1740</td>
<td>Dresden</td>
<td>dpm D-ddr Dlb; D-brd B</td>
</tr>
<tr>
<td>25</td>
<td>Numa Pompilio</td>
<td>Pallavicini</td>
<td>1741</td>
<td>Hubertzburg</td>
<td>dpm D-ddr Dlb; D-brd B</td>
</tr>
<tr>
<td>26</td>
<td>Lucio Papiro</td>
<td>Pallavicini</td>
<td>1742</td>
<td>Dresden</td>
<td>dpm D-ddr Dlb; D-brd B</td>
</tr>
<tr>
<td>27</td>
<td>Didone Abbandonata</td>
<td>Metastasio/Algarotti</td>
<td>1742</td>
<td>Hubertzburg</td>
<td>dpm D-ddr Dlb; D-brd B</td>
</tr>
<tr>
<td>28</td>
<td>L'Asilo D'Amore</td>
<td>Metastasio</td>
<td>1743</td>
<td>Hubertzburg</td>
<td>ft D-ddr Dlb</td>
</tr>
<tr>
<td>29</td>
<td>I Ipermestra</td>
<td>Metastasio</td>
<td>1744</td>
<td>Vienna</td>
<td>dpm D-ddr Dlb</td>
</tr>
<tr>
<td>30</td>
<td>Antigono</td>
<td>Metastasio</td>
<td>1743</td>
<td>Dresden</td>
<td>or 1744 dpm D-ddr Dlb; D-brd B; GB Lbm</td>
</tr>
<tr>
<td>31</td>
<td>Semiramide</td>
<td>Metastasio</td>
<td>1744</td>
<td>Venice</td>
<td>dpm D-ddr Dlb; D-brd B; GB Lbm</td>
</tr>
<tr>
<td>32</td>
<td>II Arminio</td>
<td>Pasquini</td>
<td>1745</td>
<td>Hubertzburg</td>
<td>dpm D-ddr Dlb</td>
</tr>
<tr>
<td>33</td>
<td>La Spartana Generosa</td>
<td>Pasquini</td>
<td>1747</td>
<td>Dresden</td>
<td>dpm D-ddr Dlb</td>
</tr>
<tr>
<td></td>
<td>(= Archidamia)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Leucippo</td>
<td>Pasquini</td>
<td>1747</td>
<td>Hubertzburg</td>
<td>fp D-ddr Dlb; D-brd B</td>
</tr>
<tr>
<td></td>
<td>Opera</td>
<td>Compositore</td>
<td>Anno</td>
<td>Stazione</td>
<td>Serie</td>
</tr>
<tr>
<td>---</td>
<td>---------------------</td>
<td>-------------</td>
<td>------</td>
<td>------------</td>
<td>-----------</td>
</tr>
<tr>
<td>35</td>
<td>I DEMOFOONTE</td>
<td>Metastasio</td>
<td>1748</td>
<td>Dresden</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>GB Lbm</td>
</tr>
<tr>
<td>36</td>
<td>IL NATAL DI GIOVE</td>
<td>Metastasio</td>
<td>1749</td>
<td>Hubertusburg</td>
<td>at</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td>37</td>
<td>ATILIO REGOLO</td>
<td>Metastasio</td>
<td>1750</td>
<td>Dresden</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td></td>
<td>Leucippo Pasquini</td>
<td></td>
<td>1751</td>
<td>Dresden</td>
<td>fp</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>GB Lbm</td>
</tr>
<tr>
<td>38</td>
<td>CIRO RICONOSCIUTO</td>
<td>Metastasio</td>
<td>1751</td>
<td>Dresden</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td>39</td>
<td>II IPERMESTRA</td>
<td>Metastasio</td>
<td>1751</td>
<td>Hubertusburg</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td>40</td>
<td>ADRIANO IN SIRIA</td>
<td>Metastasio</td>
<td>1752</td>
<td>Dresden</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td></td>
<td>II Arminio Pasquini</td>
<td></td>
<td>1753</td>
<td>Dresden</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb</td>
</tr>
<tr>
<td>41</td>
<td>SOLIMANNO</td>
<td>Migliavacca</td>
<td>1753</td>
<td>Dresden</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>GB Lbm</td>
</tr>
<tr>
<td>42</td>
<td>L'EROE CINESE</td>
<td>Metastasio</td>
<td>1753</td>
<td>Hubertusburg</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td>43</td>
<td>ARTEMISIA</td>
<td>Migliavacca</td>
<td>1754</td>
<td>Dresden</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td>44</td>
<td>II EZIO</td>
<td>Metastasio</td>
<td>1755</td>
<td>Dresden</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb</td>
</tr>
<tr>
<td>45</td>
<td>IL RE PASTORE</td>
<td>Metastasio</td>
<td>1755</td>
<td>Dresden</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>GB Er</td>
</tr>
<tr>
<td>46</td>
<td>L'OLIMPIADE</td>
<td>Metastasio</td>
<td>1756</td>
<td>Dresden</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td>47</td>
<td>NITTETI</td>
<td>Metastasio</td>
<td>1758</td>
<td>Venice</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-ddr Dlb;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D-brd B</td>
</tr>
<tr>
<td>48</td>
<td>II DEMOFOONTE</td>
<td>Metastasio</td>
<td>1758</td>
<td>Naples</td>
<td>dpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>GB Lcm</td>
</tr>
</tbody>
</table>
49  II LA CLE-
MENZA DI TITO
   Metastasio  1759  Naples  dpm  GB Lcm

50  ACHILLE IN
   SCIRO
   Metastasio  1759  Naples  dpm  D-ddr Dlb;  
                    GB Lcm

51  III ARTA-
   SERSE
   Metastasio  1760  Naples  dpm  D-ddr Dlb

52  ALCIDE AL
   BIVIC
   Metastasio  1760  Vienna  ft  D-ddr Dlb;  
                    D-brd B;  
                    GB Lbm

53  ZENOBIA
   Metastasio  1761  Warsaw  dpm  D-ldr Dlb

54  IL TRIONFO
   DI CLELIA
   Metastasio  1762  Vienna  dpm  D-ddr Dlb;  
                    D-brd B

55  II SIROE
   Metastasio  1763  Warsaw  dpm  D-ddr Dlb;  
                    D-brd B

56  EGERIA
   Metastasio  1764  Vienna  ft  D-ddr Dlb

57  ROMOLO ED
   ERSILIA
   Metastasio  1765  Innsbruck  dpm  D-ddr Dlb;  
                    D-brd B;  
                    GB Lbm

58  PARTENOPE
   Metastasio  1767  Vienna  ft  D-ddr Dlb;  
                    D-brd B

59  PIRAMO E
   TISBE
   Coltellini  1768  Vienna  *  GB Lbm

60  RUGGIERO
   Metastasio  1771  Milan  dpm  D-ddr Dlb;  
                    GB Lbm

* "Piramo e Tisbe" is called an intermezzo tragico, a con-
tradiction in terms which is presumably satirical.
1 Der eigentliche Punct erfordert eine Cadenz, vollständige
oder elliptische.
Der Punct ist eigentlich, wenn die Rede von der vorhergehenden
Sache aufhört.
2 Der uneigentliche Punct erfordert einen Quasischluss.
Der Punct ist uneigentlich, wenn die Rede von ebenderselben
Sache fortgesetzt wird.

Anmerkung
Wenn der Punct nur aus wenig Worten, oder gar nur einem ein-
zigen besteht, er mag eigentlich oder uneigentlich seyn: so
ist zum Ausdruck desselben ein consonirender Einschnitt in
der Melodie genug.

3 Wo das Colon, Semicolon, und Comma, bey der Verschiedenheit
in der Interpunction, richtig unter sich verwechselt werden
können, z. E. in der Mitte eines zusammengesetzten Perioden,
wo jeder Theil für sich geendigt wird; ingleicher wenn ein
einfacher Periode aus mehrern Gliedern besteht, wovon jedes
seinen eigenen Verstand für sich hat;

ferner:

4 Wo anstatt des Puncts, eines von der vorhergenannen Zeichen gebrauchet werden kann, z.E. wenn der vorhergehende Satz zwar seinen völligen Verstand hat; die nachfolgende Rede aber entweder zu dem Prädicat ein neues Subjekt, oder zu dem Subjekt ein neues Prädicat setzet:

Da hat überall der Quasischluss seinen Platz.

5 Wenn das Comma, für sich betrachtet, zwar ganz ist; an seine Stelle aber kein Colon oder Semicolon gesetzet werden kann, wie z.E. bey der in der Mitte einer verwickelten Construction eingeschobnen Rede;

ferner:

6 Wenn das Comma nur halb ist:

Da hat der schwebende Absatz seinen Platz; er geschehe mit fortgerückter oder liegenbleibender Harmonie, mit einem con- oder dissonirenden Einschnitt, nach Beschaffenheit der Umstände.

7 Wenn anstatt eines Quasischlusses ein schwebender Absatz gebräucht wird, wie dergleichen Verwechselungen hin und wieder gestattet werden können: so muss der schwebende Absatz ordentlicherweise nicht mit einem dissonirenden Akkorde geschehen.

8 Die Frage wird mit einer steigenden Melodie sprung- oder
stiffenweise, nach Beschaffenheit der Umstände ausgedrückt...

9 Der Ausruf, und zwar der fröhliche, wird ordentlicherweise
durch einen Sprung der grossen Terz, Quarte oder Quinte,
aufwärts ausgedrückt; der traurige aber abwärts, durch einen
Sprung der kleinen Terz, Quarte oder Quinte...

10 Die Parenthesis wird mit einer etwas erniedrigten Melodie,
nach welcher man zu der vorhergehenden unterbrochen Ton-
führung zurückkehret, am besten ausgedrücket...

11 Der Denkstrich... wird durch eine Dissonanz, deren Auflösung
entweder verzögert, oder dem Generalbasse, überlassen wird,
am bequemsten ausgedrückt...

12 Das Colon beym Anführen wird bald durch einen blossen Ein-
schnitt in der Melodie; und bald durch einen Quasischluss,
und zwar besser mit einer steigenden, als fallenden Melodie,
ausgedrückt...

13 Die Quasischlüsse müssen alle mit einer fallenden Melodie
gemacht werden, wenn nichts figürliches damit vermacht ist.
APPENDIX 3

APPORTIONMENT OF ARIAS

The apportionment of arias to characters, according to the hierarchic position of the character in the drama. The first three figures give numbers of arias in the respective acts, the last figure the overall number.

<table>
<thead>
<tr>
<th>Metastasio:</th>
<th>Primo</th>
<th>Prima</th>
<th>Sec-</th>
<th>Sec-</th>
<th>Ten-</th>
<th>Ult-</th>
<th>Set-</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Alessandro&quot;, 1733 edn</td>
<td>422;8</td>
<td>221;5</td>
<td>211;4</td>
<td>222;6</td>
<td>221;5</td>
<td>111;3</td>
<td></td>
</tr>
<tr>
<td>Hasse: &quot;Cleofide&quot;, 1731</td>
<td>422;8</td>
<td>221;5</td>
<td>211;4</td>
<td>221;5</td>
<td>111;3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metastasio: &quot;Alessandro&quot;, 1782 edn</td>
<td>321;6</td>
<td>221;5</td>
<td>111;3</td>
<td>111;3</td>
<td>111;3</td>
<td>101;2</td>
<td></td>
</tr>
<tr>
<td>Metastasio: &quot;Didone&quot;, 1733 edn</td>
<td>332;8</td>
<td>221;5</td>
<td>221;5</td>
<td>221;5</td>
<td>322;7</td>
<td>111;3</td>
<td></td>
</tr>
<tr>
<td>Hasse: &quot;Didone&quot;, 1742</td>
<td>212;5</td>
<td>221;5</td>
<td>121;4</td>
<td>211;4</td>
<td>221;5</td>
<td>101;2</td>
<td></td>
</tr>
<tr>
<td>(Iarba, classified as &quot;tenor&quot;, actually a soprano.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metastasio: &quot;Regolo&quot;, 1740</td>
<td>121;4</td>
<td>221;5</td>
<td>111;3</td>
<td>211;4</td>
<td>211;4</td>
<td>110;2</td>
<td>111;3</td>
</tr>
<tr>
<td>Migliavacca: &quot;Artemisia&quot;, 1755</td>
<td>221;5</td>
<td>221;5</td>
<td>111;3</td>
<td>111;3</td>
<td>111;3</td>
<td>111;3</td>
<td>111;3</td>
</tr>
<tr>
<td></td>
<td>Primo</td>
<td>Prima</td>
<td>Sec-</td>
<td>Sec-</td>
<td>Ten-</td>
<td>Ult-</td>
<td>Set-</td>
</tr>
<tr>
<td>------------</td>
<td>-------</td>
<td>-------</td>
<td>------</td>
<td>------</td>
<td>------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>uomo</td>
<td>donna</td>
<td>ondo</td>
<td>onda</td>
<td>ore</td>
<td>im</td>
<td>tima</td>
<td>parte</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Metastasio: 221;5 221;5 121;4 121;4 111;3 1751

Metastasio: 111;3 211;4 111;3 111;3 011;2 110;2 1771

(Note: the Emperor is the ultima parte!)

Metastasio: 222;6 221;5 222;6 211;4 221;5 111;3 1733 edn

Hasse: 212;5 221;5 212;5 011;2 120;3 120;3 1755

GOLDONI: 221;5 221;5 ;3 ;3 221;5 ;1 1787
APPENDIX 4

CORRELATION OF PICTURESQUE ARIA TEXTS AND SETTINGS

Note has been taken of picturesque aria texts; position at the end of an act-section, or in a solo scene; and special features of setting, either instrumental or vocal. Where these features do not occur the column is left blank.

<table>
<thead>
<tr>
<th>Short title</th>
<th>Position</th>
<th>Reference</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infedele non chiami</td>
<td>Leaf, flower, waves, shore</td>
<td>Bravura</td>
<td></td>
</tr>
<tr>
<td>Torni, torni</td>
<td>Age of gold; snake, wild beast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No, la saggia</td>
<td>Fog, whirlwind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dalla più chiara sfera</td>
<td>Sky, light-ning, thunder</td>
<td>Accompaniment figures (bravura)</td>
<td></td>
</tr>
<tr>
<td>Di varcar</td>
<td>Sea, stars, sailor</td>
<td>Accompaniment figures</td>
<td></td>
</tr>
<tr>
<td>Piange quel fonte</td>
<td>End of Act II, Spring, water solo scene</td>
<td>Oboe obbligato</td>
<td></td>
</tr>
<tr>
<td>Non crediate</td>
<td>Solo scene, Act III</td>
<td>Shepherd; sighs 2 flutes, concertante</td>
<td></td>
</tr>
</tbody>
</table>
DIDONE ABBANDONATA; Metastasio 1724, Hasse 1742

<table>
<thead>
<tr>
<th>Se dalle stelle</th>
<th>Act I, end of section</th>
<th>Waves</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quando saprai</td>
<td></td>
<td>Waves, sailor</td>
</tr>
<tr>
<td>Se resto sul lido</td>
<td>End of Act I</td>
<td>Shore, sails Bravura</td>
</tr>
<tr>
<td>Leon ch'errando</td>
<td></td>
<td>Lion</td>
</tr>
<tr>
<td>L'augelletto in lacci</td>
<td>Solo scene, Act II</td>
<td>Bird Flute obbligato</td>
</tr>
<tr>
<td>Veggio la sponda</td>
<td>Act II, end of section</td>
<td>Shore (Bravura)</td>
</tr>
<tr>
<td>Quando l'onda</td>
<td></td>
<td>Waves, mountain, Florid bass meadow, night aria</td>
</tr>
<tr>
<td>Già si desta</td>
<td></td>
<td>Tempest (Bravura)</td>
</tr>
</tbody>
</table>

EZIO; Metastasio 1728, Hasse 1755

<table>
<thead>
<tr>
<th>Se tu la reggi</th>
<th>Eagle, sun</th>
</tr>
</thead>
<tbody>
<tr>
<td>Il nocchier</td>
<td>Solo scene, Sailor, end of section fisherman</td>
</tr>
<tr>
<td>Quanto mai</td>
<td>Solo scene Shepherdesses</td>
</tr>
<tr>
<td>Finche un zeffiro</td>
<td>Solo scene, Breeze, ship, end of Act I tempest 2 flutes, obbligato</td>
</tr>
<tr>
<td>Quel finger l'affetto</td>
<td>Flute concertante</td>
</tr>
<tr>
<td>Nasce al bosco</td>
<td>Solo scene, Shepherd end of section Bravura, horn concertante</td>
</tr>
<tr>
<td>Ah! s'io respiro</td>
<td>Solo scene, (sigh) Oboe obbligato</td>
</tr>
</tbody>
</table>
DEMOFOONTE; Metastasio 1733, Hasse 1758

Per lei fra l'armi                     Warrior, sailor, wild beasts
Sperai vicino                      Solo scene, Wind, tempest Bravura end of section
La dolce compagna                 End of Act Bravura
Se tronca un ramo                  Solo scene, Branch, flower (Bravura) end of section
Felice età                         Solo scene, Age of gold Oboe concertante end of section
Odo il suono                       Smoke, fire Horns, oboes concertante

ARTASERSE; Metastasio 1730, Hasse 1760

Sogna il guerrier                   Warrior, hunter, fisherman concertante
Se vendetta io chiedo              End of Act I Trumpet obbligato
Se del fiume                        Solo scene, River, farmer, torrent
Va tra le selve                     Wild beasts Bravura
Così stupisce                      Solo scene, Thunderbolt, shepherd, flock end of Act II
L'onda                              Water
Nuvoletta                           Cloud, sun
Figlio se più                       Solo scene, Pale boatman Some trumpet end of section (i.e. Charon) obbligato