INTRODUCTION

This edition presents two late seventeenth-century works for the stage for three solo voices (two sopranos and a bass) and string ensemble, transmitted in a manuscript in the Bibliothèque nationale, Paris. These compositions may be the work of Alessandro Scarlatti, a family member, or one or more composers from within his industrious musical circle. While the attribution to Scarlatti is implied in the manuscript (Sig. Scarlatti is given), its validity cannot be confirmed.

The frontispiece states that the manuscript contains "Serenate e cantate degli Sig.ri / Bononcini e Scarlatti. Tomo 14." The index page gives further information: "Alessandro del Sig.r Bonocini / e Serenate del medeino [sic] e del Sig.r / Scarlatti." In effect, the volume includes two serenatas, a *prologo* and an *intermedio*.

"Alessandro" refers to Giovanni Bononcini's serenata, "L'Euleo festeggiante nel ritorno d'Alessandro Magno dall'Indie," a large work for ten voices and an extensive orchestra, first performed in Vienna in the Favorita Gardens on August 9, 1699. A second, smaller serenata, "Clori da te sol chiedo" is also found in this manuscript and Signor Bononcini is given as the composer. A manuscript of both these works is held in the Santini collection in Münster in which, however, the second serenata is attributed to Antonio Bononcini.[1] The present edition produces the first two works in this manuscript, those designated as being written by "Signor Scarlatti": a *prologo* and an *intermedio*.

Fede, Furore e Idolatria dal S.re Scarlatti
Prologo a 3 voci due soprani e basso con violini

The text of this *prologo* is in the style of a debate. As often occurs in works of this nature, three allegorical characters engage in a competition that carries an underlying political message, in this case extolling the superiority of Christianity over Islam.[2] The *prologo* opens with Idolatry (soprano) lamenting her harsh treatment at the hands of Faith ("Son bersaglio del dolore"). Faith (soprano) enters to renew the challenge. Fury (bass) enters to support Idolatry, and together they sing a battle duet ("Si punisca"). The defeat of the pagan forces is predicted, however, as Faith sings "Potenza d'Inferno da forte eroina temer non si sà."

Various levels of meaning in the word play reveal the work's political message. For example, references in Fury's recitative "Del monarca latino" pose a challenge to the modern reader. Here, Cinio refers to Pompey (Gnaeus Pompeius Magnus, 106-48 BCE), the Roman statesman and general.[3] A rival of Julius Caesar, he was defeated with his forces at the battle of Pharsalus in 48 BCE. He was captured after fleeing to Egypt, where the youthful king Ptolemy XIII had him murdered in the hope of gaining favour with Caesar. Upon viewing the severed head of Pompey, Caesar is said to have wept, and then sought revenge upon the Egyptians. This narrative was well known from the end of Plutarch's *Life of Pompey*.[4] The nobility of Rome would have enjoyed the comparison with the hero of the ancient Roman world, whereas, for them, the impious Egyptians symbolized the followers of Islam. The

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[1] This work is now listed under Antonio's brother, Giovanni Bononcini, in *The New Grove Dictionary of Music and Musicians* 2nd ed. Lawrence E. Bennett and Lowell Lindgren. "Bononcini," in *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40140pg2 (accessed February 9, 2010).

[2] See Saverio Franchi "Il principe Livio Odescalchi e l'oratorio 'politico'," in *L'oratorio musicale e suoi contesti*, ed Paola Besutti (Firenze: Olschki, 2002), 141-258.

[3] Thank you to Prof. Michael Ewans, University of Newcastle, Australia, for his help in deciphering the meaning of this allusion.

[4] Plutarch, *Life of Pompey*, 80.1-3.

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audience member's recognition of such a story from the ancient world would have had several overlapping functions: proving the author's learned status, allowing the audience member to feel pleased with his or her own learning, and offering the equivalent of the secret handshake that reinforces a sense of community.[5]

Such references, as others in recitatives such as "Impero Romano," "la fede delle mure latine," and the mention of "Latio" in the only duet, point to Rome as the probable place of origin of the work.

The score of "Fede, Idolatria e Furore" is preceded by the following direction: "Avanti si deve fare la Sinfonia per il tono che principia" (beforehand one must play a sinfonia in the starting key). The requirement of preparing the key and mood of the opening of "Fede, Idolatria e Furore" could be satisfied by substituting an instrumental work in the requisite key, a practice which was carried out by Corelli on more than one occasion.[6] A sinfonia not being available, the keyboard player could improvise a prelude to establish the key, as exemplified by Alessandro Scarlatti's pedagogical work "Varie introduttioni per mettersi in tono delle compositioni," held in the British Library (GB-Lbl Add. MS. 14244).

Il ratto di Proserpina
Intermedio a 3 voci con violini dal Scarlatti

The *intermedio* had the function of providing contrast to an evening's entertainment, sometimes coupled with a straight theatrical play, or else contrasting by way of comedy versus tragedy on the opera stage, as was the tradition at the Tordinona Theater at Rome during the time of Stradella or later in Naples during Scarlatti's tenure.

"Il ratto di Proserpina" opens with a typical pastoral scene of two goddesses, Proserpina and Diana, gathering flowers in the springtime. Each sings one strophe of the opening da capo aria. After Diana declares that she would welcome a lover, Proserpina warns her of the dangers of love in an allegro aria filled with rage ("Furie d'Averno"). "Il ratto di Proserpina" must be considered as a staged work because at this point the stage direction "Pluto qui esce dall' Inferno" (Pluto here comes up from hell) is given. Pluto reveals his intention of marrying Proserpina. She tells him that her heart is pledged to another. After unsuccessfully wooing her, Pluto takes her by force to the underground, indicated by the second stage direction "qui rapisce Proserpina e parte" (here he abducts Proserpina and leaves). Diana is left alone to lament the fate of her friend.

Composer

A final thought must be given to the composer "Signor Scarlatti." No first name is given. There are many accounts of performances of prologues and intermezzi by Alessandro Scarlatti, without surviving music, as described in the Avvisi di Roma quoted and translated in Griffin's dissertation.[7] There are similar accounts of works by his son, Domenico, and other family members were working in similar capacities; indeed, Alessandro Scarlatti's

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[5] As Stephanie Tcharos writes: "The power of the serenata's display was all the more fitting in a society for which literacy and access to cultural texts were highly stratified…when the potential for 'double-speak' (allegory's literal and figurative levels of signification) is especially opportune." See "The Serenata in Early 18th Century Rome: Sight, Sound, Ritual, and the Signification of Meaning," in *Journal of Musicology* 23:4 (2006), 566.

[6] See Thomas Griffin "Alessandro Scarlatti e la serenata a Roma e a Napoli," in *La musica a Napoli durante il Seicento. Atti di convegno internazionale di studi, Napoli, 11-14 Aprile 1985*, ed. Domenico Antonio D'Alessandro and Agostino Ziino (Rome: Torre d'Orfeo, 1987), 351-368; or Gloria Staffieri, "Arcangelo Corelli compositore di 'Sinfonie'," in *Studi Corelliani IV. Atti del quarto congresso internazionale (Fusignano, 4-7 settembre 1986)* (Firenze: Olschki, 1990), 335-358.

[7] Thomas Griffin, "The Late Baroque Serenata in Rome and Naples: a documentary study with emphasis on Alessandro Scarlatti," (Ph.D. diss., University of California, Los Angeles, 1983).

attempts to find work for his family members are well known. We know too little of the style of Domenico or of other family members, for example Pietro, older brother of Domenico, or Francesco, Alessandro's brother, to rule out the possibility that one of them either composed the work(s) in full, or that some members of the family in some sense collaborated. Indeed, a useful feature of Pagano's two-fold biography of Alessandro and Domenico Scarlatti is the emphasis he places on the concept of the "family workshop."[8] Certainly some features are typical of Alessandro's (and/or the family workshop's) style, particularly in "Il ratto di Proserpina," and at least attest to his influence: 1) the use of the strophic aria at the opening, typical of an early period; 2) characteristic arioso sections in the recitative; 3) swift shifts of major to minor in the recitatives and 4) the opening "double knock" feature as described by Dent, which he considered to be characteristic of the Scarlatti ritornelli.[9] Nonetheless, these works have not been accepted within any existing catalogue, and their authorship remains a mystery.

Regardless of the authorship, "Il ratto di Proserpina" and "Fede, Idolatria e Furore" are characteristic examples of the musical genres *prologo* and *intermedio* that flourished around the late seventeenth century.

Marie-Louise Catsalis
March, 2010

Acknowledgments

[The Editorial Report follows on the next page]

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[8] See Roberto Pagano, *Alessandro and Domenico Scarlatti: Two Lives in One* (Hillsdale, New York: Pendragon Press, 2006), 67-79; 117.

[9] The "double knock" feature is the anticipation of the "short-long" rhythmic pattern as heard in the ritornello of "Tacete o furie" of *Il Ratto di Proserpina*. See Edward J. Dent, *Alessandro Scarlatti: his life and works* (1905), rev. ed. with additions by Frank Walker (London: E. Arnold, 1960), 60.

EDITORIAL REPORT

Sources

The oblong manuscript bound in black Moroccan leather (24 x 33.5cm) Rés.Vma.945 is held in the Bibliothèque nationale, Paris. The watermark is a cross within a single circle for "Il ratto di Proserpina," ff.1v-18r. For "Fede, Furore e Idolatria," ff. 18v-31v, the watermark is a chaplet, common in France in the late seventeenth and throughout the eighteenth century.[10] This is in keeping with description of the manuscript from the Bibliothèque nationale's catalogue as being a manuscript from between 1730 and 1750. Both works are in the same unknown, presumably French, hand. The presence of "solo" above the violin parts in both works indicates that multiple strings are intended.

Editorial procedure

The following edition reflects the manuscript in all particulars. Editorial markings are given in brackets or are addressed in the editorial notes. In the manuscript, the parts of Fede, Idolatria, Proserpina, and Diana are originally notated in soprano clef (C1). They have been converted to treble clef (G2) to conform to modern practice. The archaic Italian spellings of the text have been retained, and inconsistencies corrected to the most likely version. Modern usage has been followed for accidentals, so that they remain in effect for a measure unless cancelled by a natural. Original beaming, and key and time signatures have been retained. The figuring of the basso continuo line is retained and corrected tacitly.

As is often the case with da capo arias of this period, D. C. is given at the end of the B section. Then, an excerpt from the A section is quoted, indicating the exact reprise of A2, sometimes abbreviating or eliminating the introduction of the A section. It works as a *Dal Segno* in modern notation which is in fact the way it has been notated in this edition.

The melody line of several cadences ends with the seventh resolving to the eighth degree of the scale. Some of these indicate that the final syllable should be sung on the final note, either by means of a slur or beaming. Still more instances are ambiguous due to the rhythm of the line, but text underlay, never the clearest of indicators, does favor the placement of the syllable on the final note. There is one instance in these pieces (Fede, bar 118) that does indicate the earlier practice of placing the final syllable on the penultimate note, i.e. the seventh degree. Although this is the only instance, it does betray an adherence to an earlier melodic practice, and poses the question of which convention should be followed, if consistency is to be assumed. One must keep in mind the fact that this manuscript is from the mid-eighteenth century and the scribe may have intervened to manipulate the score, reflecting a later practice.[11] As there is evidence that eighteenth-century manuscripts often modify this cadential figure, it is considered anachronistic and therefore they have been changed to reflect the earlier practice, with mention in the critical notes when necessary.

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[10] Edward Heawood, *Watermarks, mainly from the 17th and 18th centuries* (Hilversum: Paper Publications Society, 1950), 69, plates 36 &37, diagram 224-226.

[11] See Alessandro Scarlatti, *Lucretia Romana*, Introduction, ed. Rosalind Halton (Web Library of Seventeenth Century Music no. 7), iii. http://aaswebsv.aas.duke.edu/wlscm/Lucretia/Introduction.pdf

CRITICAL NOTES

The following corrections are noted:

Fede, Furore e Idolatria

m. 36, continuo, beat 1: A half note is given. It is changed to a quarter note in keeping with the vocal part, and also because it assumed that the performance practice of overlapping the end of an aria with the beginning of its ritornello would require this.

m. 48, Fede: MS beams notes 1 and 2.

m. 55, Fede: MS slurs notes 6 and 7.

m. 76, violin 1 & 2: Beat 1 is missing and g" is supplied.

m. 86, continuo, beat 3: B is given.

m. 91, Proserpina: Notes 5 and 6 are sixteenths in MS. Subsequent rhythm and barring for m. 92 are irregular.

m. 110, continuo, beat 1: A whole note is given and is corrected to a half note in keeping with the violin parts.

m. 121, Fede: Note 5 is an eighth note in the MS and is here amended to two sixteenths.

m. 190, continuo, note 7: G is given, figured with a 7. It is changed to C (cf. m. 184).

m. 192, text: "S'abbatti" is given for this and every recurrence of the word.

m. 195, continuo, note 4: MS gives C (c.f. Pluto m. 201).

m. 196, continuo, note 1: MS gives A (c.f. Pluto m. 202).

m. 210, continuo, note 4: C is given (cf. m. 187 and m. 240).

mm. 213–214, text: The text given for Furore is "più cari contenti" which is corrected in keeping with the soprano line "fieri tormenti."

m. 222, Furore, note 3: D is given.

m. 263, continuo, note 4: C is given (cf. m. 187 and m. 240).

m. 270, text: Alessandra is given in the MS.

m. 278, violin 2, note 2: MS gives d".

m. 284, violin 2, (in both appearances of the ritornello), notes 11, 12 and 13: e" d" e" are given.

m. 298, continuo, note 1: A half note is given and is corrected to a quarter note in keeping with the vocal line.

m. 300, continuo, beat 4: The MS gives D#. It is corrected here to D natural in keeping with m. 301. If the sharp is to be applied, the following C must be sharpened as well.

mm. 300–301, text: "Minacce ruine," plural, is given in the MS, but is changed to the singular for the rhyme scheme.

m. 316, Fede, beat 3: A half note is given and is corrected to a quarter note in keeping with the continuo line.

m. 319, continuo, notes 2 and 3: MS gives D, E.

Il ratto di Proserpina

The ritornello occurs three times in the MS: before each of the two strophes, and after strophe 2. Between the three versions only minor discrepancies occur. The most frequently occurring figures form the version used for this edition, identical to the third appearance of the ritornello.

mm. 30–32, continuo: MS gives this one octave lower in strophe 1.

mm. 42–43, continuo: MS gives quarter notes followed by eighth rests in strophe 2.

mm. 58–61, continuo: For strophe 2 the MS gives: A#' (quarter) A#' (eighth) B (dotted quarter) G F# G (eighth notes).

m. 62, continuo: For strophe 1 the MS gives F# dotted quarter note.

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m. 74, continuo: MS gives B' for strophe 2.

m. 76, continuo: MS gives E dotted quarter note for strophe 1.

m. 77, continuo: MS gives D quarter note followed by A#' eighth note for strophe 2.

m. 90, the key signature change is not given in the MS.

m. 95, Diana: MS slurs notes 1 and 2.

m. 128, continuo: MS gives half note.

m. 173, continuo, note 4: F# is given.

m. 193, continuo: A half note is given in the MS, which is corrected to a quarter, in accordance with the violin parts.

m. 202, continuo: Beat 4 is undotted in the MS.

m. 212, the "piano" probably indicates a slowing down, as well as a softer dynamic, in light of the more complicated harmonic progression, and the fact that the "allegro" tempo is restated for the da capo.

m. 217, Furore, note 2: MS gives B.

m. 218, continuo, last note: An eighth note is given in the MS, which is corrected to a sixteenth, in accordance with the violin parts.

m. 220, continuo: Beat 4 is undotted in the MS.

m. 221, violin 1, note 2: MS gives eighth note.

m. 252, continuo, notes 5 and 6: MS gives D and F# (cf. m. 255).

m. 260, continuo, note 2: MS gives D.

m. 261, continuo, beat 2: MS gives a C#.

mm. 262–263, continuo: The A#' is not indicated in the MS. An incorrect sharp is given in the figuring, presumably intended for this note.

m. 321, violin 1, beat 1: MS gives a whole note.

m. 352, continuo, beat 1: MS gives GG.

m. 380, continuo, beat 3: No note is indicated in the source, and the E is supplied.

m. 450, text: Pluto's final word is left blank in the MS, and "sdegno" is supplied in keeping with the rhyme scheme.

m. 463, Diana, beat 1: The f' has no indication of sharp or flat in the MS. The figuring, however, does give a sharpened 6. It remains ambiguous, given the f" on beat 1 of m. 461.

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