

INTRODUCTION

The Orpheus myth is central to the symbolic representation of the power of music, synonymous with the birth of opera itself. In his wide-ranging article “Orpheus, Ovid and Opera,” Frederick Sternfeld cites twenty settings of the Orpheus myth from 1599–1699, including intermedii, ballets, and masques, as well as operas.¹ Within the genre of the Italian chamber cantata (not included in Sternfeld’s table of Orpheus settings), there are also several notable *Orfeo* settings. Probably the most widely performed of these—no doubt due to the popularity of its composer, Giovanni Battista Pergolesi—is the cantata *Nel chiuso centro* (two recitatives and arias) for soprano, strings, and continuo, presumed to be composed during the period 1730–35.

A more recent discovery is the cantata *Ove per gl’antri infausti* for soprano and basso continuo by the Roman cellist/composer Giovanni Lorenzo Lulier (1662–after 1700), cellist of the renowned concertino of Corelli, and known almost always (as in the case of this cantata) by the nickname “Giovannino del Violone.” Although the existence of this cantata was already known through a document in the Pamphili archive with the copy date 1685, the full text of this cantata was not published until its discovery and description by Biancamaria Brumana in a manuscript held in a private collection in Perugia.² Occupying a position, chronologically and stylistically, between these two *Orfeo* cantatas is Alessandro Scarlatti’s *L’Orfeo*, “Dall’oscura magion” (H.173).³ The most substantial of these three settings, with five recitatives and arias, it is preceded by an instrumental introduction of three short linked movements. A briefer treatment of the *Orfeo* story for soprano and basso continuo is *Poi ché riseppe Orfeo* (H.572), included as a work of questionable attribution in Hanley’s catalogue⁴ but subsequently accepted as a work of Scarlatti by Malcolm Boyd in his edition of Scarlatti cantatas in facsimile and in the Works catalogue of *Grove Music*.

Alessandro Scarlatti’s *L’Orfeo* is a passionate telling of the Orpheus story from an unusual and courtly perspective: the narrator’s predicament as suffering lover becomes part of the narration itself. The tale of *Orfeo* occupies the first four recitatives and arias, greatly contrasted in key, tessitura, and affect. The narrator then steps forward with a postscript to his lover Filli: “Seeing the suffering of Orpheus, how can you fail to take pity on me, as I too have lost my heart looking at you?” In the final aria, addressed to the listening Filli, the narrator reinforces his claim to her mercy through the expression of his sympathy with the mythical lover.

The opportunity to compare the lengthy (anonymous) text of Scarlatti’s *Orfeo* cantata with the text of Lulier’s *Ove per gl’antri infausti*, shows that this framing of the myth with the narrator’s own plea to elicit the sympathy of his lady was already established in the 1685 work.

¹ Frederick W. Sternfeld, “Orpheus, Ovid and Opera,” *Journal of the Royal Musical Association* 113 (1988): 174. A subsequent treatment of this subject, also entitled ‘Orpheus, Ovid, and Opera’ appears in Frederick W. Sternfeld, *The Birth of Opera*, (Oxford, Clarendon Press, 1993), Chapter 1, 1–30.

² Biancamaria Brumana, in “‘Ove per gl’Antri infausti’: Miti classici e sventurati amanti in un manoscritto di cantate romane del tardo seicento” *Recercare* 17 (2005): 161–209, describes the manuscript held in a private collection in Perugia, which contains 24 cantatas for solo voice and continuo. She reproduces in facsimile the complete cantata by Lulier, together with complete transcriptions of the 24 texts.

³ The catalogue by Edwin Hanley, “Alessandro Scarlatti’s “Cantate da Camera”: A Bibliographical Study” (Ph.D. diss., Yale University, 1963) is the source of the “H” catalogue numbers of Scarlatti’s chamber cantatas.

⁴ Hanley, 404; Malcolm Boyd (ed.) *Cantatas by Alessandro Scarlatti, Vol. XIII; The Italian Cantata in the Seventeenth Century* (New York: Garland, 1986).

Here it occupies the final three lines of Lulier's cantata, which is set throughout in a fluid alternation of recitative/arioso/ aria. As Brumana observes, the cantata text moves in compressed time scale from a kind of combined invocation of Monteverdi's *Orfeo and Arianna* ("o rendetemi il mio ben/ o lasciatemi morir") to the "lieto fine" in which Euridice rises and "uscì nel mondo." Turning to his listener, Lulier's narrator asks her why she enjoys his pain as, in this story, even Hell has mercy on Orfeo. The music takes on a new and cheerful color, maybe portraying the lady's disregard for his feeling.

Donna, tu che d'amor sprezzi l'impero,	Lady, you who scorn the sway of love,
perché gioisci al mio dolore eterno,	why do you take pleasure at my eternal
	pain,
s'ha pietà d'un amante anche l'inferno? ⁵	if even Hell has pity on a lover?

The comparable passage in Scarlatti's cantata is not based on the happy ending, however. Orfeo's plan to return for a second attempt to save Euridice falls on the deaf ears of Pluto's boatman, and the lovers remain forever separated. And the narrator's plea is based on the parallel to Orfeo's story of a forbidden glance that leads to loss:

Filli, tu che pietosa	Filli, you who have listened
ascoltasti d'Orfeo,	sympathetically to the sorry tale
l'istoria lagrimosa	of Orpheus, who for one glance
che per un sguardo d'ogni suo ben fu	was deprived of his beloved,
privo	
perché non hai pietà de' danni miei	why don't you take pity on my woe,
s'ancor io per mirarti il cor perdei?	since I too lost my heart looking at
	you?

Another similarity between the texts of Lulier's and Scarlatti's *Orfeo* settings involves the aria "Col pianto mi vanto" (Lulier)/ "Il vanto del canto" (Scarlatti). Not only do the two arias share meter and rhyme scheme, they occur at comparable points in Orfeo's narrative. Scarlatti's aria, like Lulier's captures the dactylic patterns of the text with a repeated motive of two sixteenth notes and one eighth note; though with typical Scarlattian complexities introduced through tied notes and phrase extensions. Either these parallels between Lulier's and Scarlatti's *Orfeo* settings are purely coincidental (which seems unlikely), or they indicate Scarlatti's awareness of the earlier cantata, possibly through the contact of both musicians with Cardinal Benedetto Pamphili, for whom Lulier's *Ove per gl'Antri infausti* was copied in 1685.

⁵ Brumana, 161.

Lulier

“Col pianto mi vanto
placar l’empietà.
Non sento il tormento
ch’amore l’ardore
d’inferno più eterno
nel core mi dà.” (2 stanzas)

“With weeping I claim
to soften cruelty.
I do not feel the torment
that love, more eternal
than the burning of Hell
gives my heart.”

Scarlatti

“Il vanto del canto
mi toglie il dolor.
La pena raffrena
gl’accenti potenti
e atroce la voce
mi chiude nel cor.”

“The pride of singing
takes away my suffering.
Pain checks
my potent accents
And cruelly, it fixes the voice
within my heart.”

The diversity and range of the aria types found in Scarlatti’s *L’Orfeo* is remarkable. They portray the “great singer of the Ebrus” expressing first his anguish at losing Euridice (Aria 1, m. 62), then defiance (Aria 2, m. 106) which gives way to a central cantabile aria of great calm (Aria 3, m. 184) that depicts Orpheus bewitching the trees and beasts with his singing. The remaining arias move towards the narrator’s perspective, with a reflection on the relief normally given by singing, except in these harrowing circumstances (Aria 4, m. 261)—sung by Orpheus, but equally applicable to the narrator. The final aria is the narrator’s plea for mercy. As if to give a musical equivalent to the distance between narrator and story, Arias 1, 2, and 4 are composed as strongly characterized violin pieces, while the voice declaims the text as a commentary rather than as melodic line. In Aria 5 (m. 302), voice and unison violins are brought together for the first time in close contrapuntal dialogue, anticipating Filli’s “single moment of mercy.”

Aria 3 “Sordo il tronco” is the most substantial aria of the cantata in terms of duration and also the most transparent. Here the tension of the cantata is dissolved as magically as Orpheus’s power works over the beasts and trees. Indicated as a piece for “bowed instruments, violins and violoncello solo,” and omitting any figured bass, this is a low-voiced string piece that evokes the sound of a viol consort. Here, for the only time in the cantata, the voice delivers a beautiful melodic line with simple chordal accompaniment.

The contrast between this aria and the preceding one is striking in terms of tonality, sound, tempo, and affect. Aria 2 in F-sharp minor sounds the note of highest tension in the work, through the high tessitura of the vocal and unison violin parts, the breathless pacing of the violin phrases, and the questioning unresolved musical phrases (“Why don’t you kill me?”). Immediately following this harsh aria of self-condemnation comes the tranquil centre of the work evoking the magic sweetness of Orpheus’ lyre and singing. The sharp key and high tessitura of Aria 2 (F-sharp minor) melts in the sweet thirds of F major and the generally low pitch centre of the melodic line and accompanying strings. Such juxtapositions of tessitura, tonality, and affect are characteristic of Alessandro Scarlatti’s tonal designs. Here, consecutive arias in F-sharp minor and F major provide the central point of contrast, within a scheme in which E minor is the overall tonic, with A minor and F-sharp being the keys of the remaining arias (Aria 1 and Aria 4).

Equally expressive is the recitativo writing: notable examples are the closing passage of Recitativo 1 (m. 59), with its jagged vocal line expressing the “bitter pain” (“l’acerbe pene”) of Orpheus, and the chromatic arioso of Recitativo 3 (m. 162) in which Orpheus invokes the power of his lyre’s strings to “sweeten my cruel sufferings” (“Voi raddolcite i miei crudeli affanni”). Most dramatic of the recitativo closing passages is the change of key to F-sharp minor, effected suddenly in the final phrase of Recitativo 2 (m. 104), with its memory of the “cruel asp which killed [Euridice].”

Scarlatti also set a text from the perspective of Euridice, *Del lagrimoso lido*, H. 183, soprano and continuo, dated June 17, 1699 (ed. R. Halton, Cantata Editions.com), in which Euridice protests against her fate tormented by the “monsters of hell.” The tonal polarity of F major / F-sharp minor is again present in this cantata (Arias 2 and 3 respectively), with a comparable modulation at the end of the final recitative, aligned with the words “e in un istante l’avvelenato l’umore/ portò la morte al core” moving the tonality from B minor to C-sharp minor — a coincidence that would suggest that such stark tonal contrasts were identified for Scarlatti with extreme situations: in the case of these two cantatas, the memory of the moment in which Euridice receives the fatal snake bite.

Scarlatti’s command of such tonal contrasts was already fully developed by the 1690s. *L’Orfeo* is undated in the sources, but several structural features indicate a work based in his late seventeenth-century style: the presence of two strophes in several of the arias, more often than not a seventeenth-century feature in Scarlatti’s cantatas; the avoidance of Da Capo form in one aria (Aria 2); the multiple aria structure, with five recitatives and arias; the confident handling of tonal contrasts; and finally, the bold and wide-ranging lines of the recitative writing, for example the final measures of Recitativo 1 which matches the writing of several dramatic seventeenth-century cantatas of Scarlatti, including *Lucretia Romana* (H.377, 1688—see WLSCM No. 7) and *Tormentatemi pur* (H.724)—undated but clearly an early work of Scarlatti judged by its through-composed structure.

There is some basis, however, to suggest a date of composition close to or just after the turn of the eighteenth century. While *D-MÜs* 3931 is a single-work manuscript, the manuscript *F-Pn* D.11857 may contain clues as to dating from consideration of the other contents. In addition to *La beltà ch’io sospiro* (H. 353), of which the composer’s autograph is held in *D-MÜs* 3987 dated 16 August 1701/2,⁶ some other works also found in the partially autograph manuscript with the date 1701/2 include *Son le nere pupilette* (H. 668, 12 March, 1702) and *Amor con l’idol mio* (H.47, 3 April, 1702). Further investigation may reveal evidence as to whether these dated works are to be connected with the date of composition of *L’Orfeo*. In any case it may be considered a work that exhibits the richness of Scarlatti’s poetic imagination in the context of his late-seventeenth-century style.

Sources

[*F-Pn*] Paris, Bibliothèque nationale de France, D.11857.

ff. 163–82v. The cantata, including its title page, occupies five bifolia which are numbered (from 2–5) on the inside top left: f. 167 (Aria 1), f. 171 (Aria 2), f.175 (Aria 3, end), f. 179 (Aria 4).

Title page (f.163): *L’Orfeo/ Cantata di Soprano solo con V.V. / Del Sig^r. Alessandro Scarlatti.*

⁶ See Hanley, 277–78.

Copyist: Unidentified. Five other works are in the hand of this copyist, two of them dated “1704” in the copyist’s hand. Another of them, *La beltà ch’io sospiro*, H.353, is known through the autograph *D-MŪs* 3987, which is dated “16 Ag[ost]o. 1702[1?].”⁷

Watermarks: fleur-de-lys in single circle, animal in single circle.

Contents: 22 cantatas, all attributed to Alessandro Scarlatti, for solo voice and basso continuo except for *L'Orfeo*, which is the last work in the manuscript, and the only one to have its own title page.

[*D-MŪs*] Münster, Santini Sammlung, Hs.3931.

(No pagination by the copyist)

Title page: L'ORFEO / Cantata a Voce sola con VV:ni / Del Sig^r: Alessandro Scarlatti

Heading: Ornamental capital, “L'Orfeo Cantata a Voce sola con V.V. Del Sig. Scarlatti.”

Copyist: Roman hand commonly seen in Scarlatti manuscripts of the 1690s, including *D-MŪs* 3908, *E con qual core, Sul margine d'un Rivo, Silentio, aure volanti*, and (conjecturally) the *Serenata Venere, Adone, et Amore* (1696), *GB-Och* 992.⁸

Contents: *L'Orfeo* is the only item in the manuscript.⁹

Evaluation of the two manuscript sources

Each of the sources is rich in detail familiar from the composer’s autographs (which in the case of this work is not extant). This includes figuring of the basso continuo, dynamic markings, and in Aria 3, the opening direction “*Violini, e Violoncello solo/i*” is in common between the two sources though each has an additional direction that explains why there are no figures in this aria: “*senza Cembalo*” in *F-Pn*, while *D-MŪs* gives (as also in *Sul margine d'un Rivo, D-MŪs* 3908), “*Strom.[en]ti d'Arco.*” This variant and several others, notably the variant notation of the opening dotted section of the *Introduttione*, suggest that these copies were made independently of one another. The high degree of correspondence between the readings makes it difficult to prefer one over the other. *D-MŪs* 3931 is a hand well-known to researchers of Alessandro Scarlatti’s cantatas, Hanley’s “Scribe A,” who “copied works from the 1680s on,” with the added credentials that he “shared the copying of MS *B-Bc*, F.2351, *Il Ciro* (1711), with Scarlatti himself.”¹⁰

⁷ The difficulty in deciding between 1701 and 1702 in *MŪs* 3987 is caused by the fact that the last digit of the year appears to have been changed in a number of the works including “*La beltà ch’io sospiro*”. Hanley’s opinion is that in this case the date 1702 has been changed to 1701. Hanley, 277–78.

⁸ Alessandro Scarlatti, *Venere, Adone, et Amore: Original Version, Naples 1696; and Revised Version, Rome 1706*, ed. R. Halton, *Recent Researches in the Music of the Baroque Era* 157 (Middleton WI: A-R Editions, 2009), 130 and Plate 3.

⁹ Wladimir Stasoff, *L'Abbé Santini et sa collection musicale à Rome* (Florence, 1854), specifically mentions a cantata he calls “Orphée” in his entry on Alessandro Scarlatti (p. 61), beginning the entry with the description “Un très grand nombre de cantates de chambre et d’airs de théâtres....” He then names works (“Orphée, Endymion, Fenice, la partenza, cantates [*sic*]; cantate pastorale”) that have the catalogue numbers 3931 (*L'Orfeo*), 3927 (*Endimione e Cintia*), 3928 (*La Fenice*), 3932 (*La Partenza*), and (assumed) 3926 (cantata “*Notte di Natale*,” 1705). As the earliest publication on the Santini Collection, it may be assumed that this list represents a sample of manuscripts, mainly by Scarlatti, that were acquired and already kept together.

¹⁰ Hanley, 40 (“Attributions”).

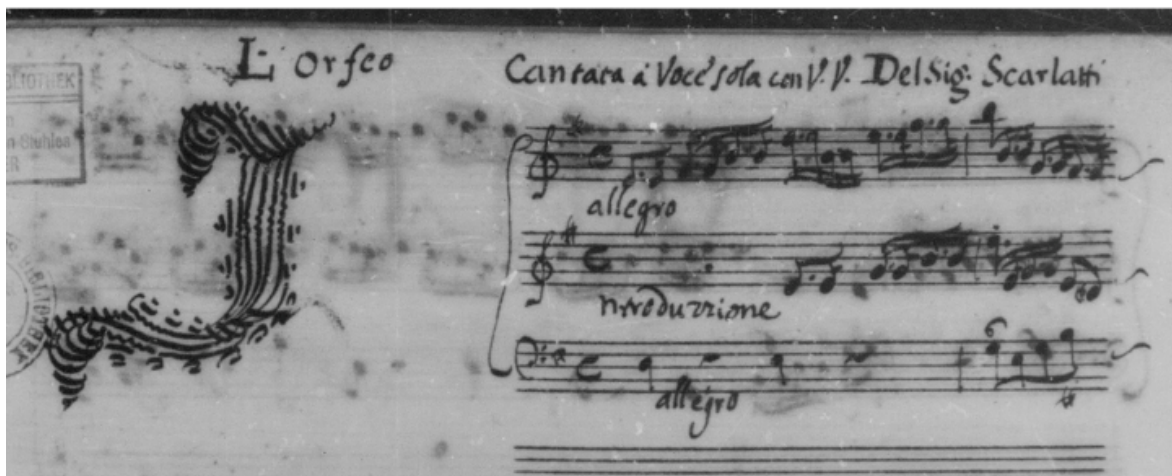


Figure 1: *D-MÜs 3931*: opening measures with title and ornamental capital. Reproduced with permission Diözesanbibliothek Münster, Santini Sammlung.



Figure 2: *D-MÜs 3931*: close of *Introduzione*, opening of Recitative 1. Reproduced with permission Diözesanbibliothek Münster, Santini Sammlung.

The scribe of *L'Orfeo* in *F-Pn* D.11857, though much less well known and thus far undocumented in Scarlatti source study, has nonetheless an equal claim to be considered as a copyist who worked from the composer's material. There is one cantata in this manuscript which may be checked against the autograph, *La beltà ch'io sospiro* (see above, Fn.6). In every particular of figuring, clef changes (bass / tenor clef in the bass part) and other indications, this copyist's reading in *F-Pn* D.11857 /17 matches that of the autograph—a remarkable case of exact copying given that the composer's extremely full figuring was almost invariably reduced by subsequent copyists of his music. The other extant copy of *La beltà ch'io sospiro*, in *GB-Lbl* 29249, ff.68–75, matches the autograph less closely, with added vocal slurs, some figures missed, and a missing tempo indication, so that the *Pn* copy cannot be considered a derivative of this source.¹¹ It is most likely that the copy in *F-Pn* D.11857 was copied from the composer's autograph. The page of recitative (Fig. 3) shows the characteristic C clef and stave brace of this copyist.



Figure 3: *F-Pn* D.11857, f.180: *L'Orfeo*, Recitative 5, f.180. Reproduced with permission Bibliothèque nationale de France.

¹¹ *GB-Lbl*.Add. 29249 is a compilation of cantatas whose incipit begins with the letter "L," consisting entirely of works for solo voice and basso continuo by Alessandro Scarlatti.

Though this copyist of *F-Pn* D.11857 is as yet unidentified, four of the works copied by him in this manuscript (though not *L'Orfeo*) conclude with a stylized signature: *Oh che pena è la mia*, H. 483 (f.34); *La beltà ch'io sospiro*, H. 353 (f. 134v); *Io ben so che siete arciere*, H.334 (f. 108v); and *Lumi ch'in fronte al mio bel Sole*, H. 402 (f. 118v).

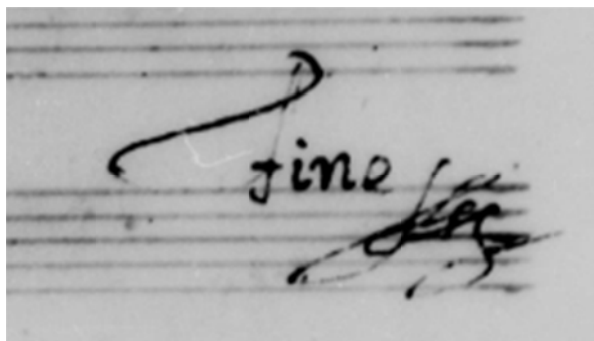


Figure 4: *L'Orfeo* Copyist's signature (end of *Oh che pena è la mia*), *F-Pn*. D.11857, f.34. Reproduced with permission Bibliothèque nationale de France.

In *L'Orfeo*, too, there are features that link the *F-Pn* source to Alessandro Scarlatti's notational practice, suggesting again that it is the work of a copyist with access to the composer's autograph material. One clue is in the text of the second strophe of Arias 2 and 3, which in *F-Pn* is given below the bass clef, just as Scarlatti does for example in *D-MŮs* 3987, in the cantata *Lontananza, che fai?*, H. 394, Aria 1 ("Ingegnoso il Dio d'Amore").¹² Another parallel with Scarlatti's notation is the barring of Aria 3 mainly in units of two measures of $\frac{3}{4}$, mixed with some single $\frac{3}{4}$ measures. This barring in triple meters including $\frac{3}{8}$, $\frac{3}{4}$, and $\frac{3}{2}$ —all prefixed commonly by *c*—is a recurrent characteristic of Scarlatti's notation in the autograph cantatas of *D-MŮs* 3987 and in other autograph manuscripts. In contrast, the copyist of *D-MŮs* 3931, known to Hanley as "Scribe A," habitually introduces some modifications of Scarlatti's notation: he writes out D. C. repetitions in full, and gives the strophic arias twice in full score, complete with D. C. His barring of arias in triple meter is the standard "modernized" treatment, as in Aria 3 in *L'Orfeo*. A number of vocal slurs not seen in *F-Pn* are given in *D-MŮs*, again a characteristic of this copyist's work, for example in his copy of *Venere, Adone et Amore*, Och 992, which has numerous vocal slurs indicating non-syllabic text setting, that are not given in the other sources and may thus be the addition of this copyist.¹³ Conclusive evidence of this practice of adding vocal slurs may be seen in comparing the autograph score of the cantata *Quella pace gradita*, H.610 (*D-MŮs* 864) with the parts copied by the same copyist (*D-MŮs* 3921): where Scarlatti gives no slurs, the copyist adds them consistently to two-note groups on one syllable in the vocal part.

All slurs in the vocal part appear in *D-MŮs* only. As argued above, there is a good chance that they are additions by this copyist, but they have been regarded as functional and as such not

¹² The strophic setting of this aria is the first of three alternate settings given in *D-MŮs* 3987. The cantata is dated "27 9bre 1701" in the autograph.

¹³ For further discussion of this copyist see Rosalind Halton, "Alessandro Scarlatti and the Roman Copies of his Neapolitan Compositions: A Source Study of the Serenata *Venere, Adone et Amore* (1696), in *Identity and Locality in Early European Music, 1028–1740*, ed. Jason Stoessel, 79 (London: Ashgate Books, 2009).

strictly “incorrect.” The presence of these vocal slurs indicates at a glance to the singer the general shape of the underlay of the text—the patterns of syllabic setting alternating with paired setting. In any case, the use of vocal slurs in this way seems to have been habitual for this copyist, who is among the most regularly represented in copies of Scarlatti’s works of all types from cantatas to oratorio.

In summary, it can be said that the two sources of this work reflect some differences of layout and scribal tradition, but each is highly accurate in transmitting music and poetic text. It is arguable that both copyists were part of the circle authorized (or required) to copy Scarlatti’s music at, or close to, the time of this composition. Both sources have thus been taken into consideration in editing the work. Variant readings are reported in the Editorial Notes with the *Pn* reading in general given preference unless in case of an obvious scribal error.

While neither source is dated, it seems likely that the majority of the works by the copyist of *L'Orfeo* in *F-Pn* D.11857 were copied in 1704, though not necessarily composed in that year. Three of the works—each of them examples with the copyist’s signature—have the date 1704 at the top left of the opening page: *Oh che pena è la mia*, H.483; *Io ben so che siete arciere*, H.334; and *Lumi ch’in fronte al mio bel Sole*, H. 402, which incidentally is dated “4 Xbre 1703” in the compilation manuscript *GB-Lbl* Add. 29249. *La beltà ch’io sospiro*, H. 353, dates from the earliest years of the eighteenth century—either 1702 or 1701 as outlined above (fn.7). This copy of *L'Orfeo*, too, may date from 1704 if the works in *F-Pn* D.11857 by this copyist represent a single “batch” of copying.

Editorial Methods

The vocal part has been transposed in the edition from soprano (C1) clef to treble (G2) clef. Key signatures and time signatures are shown as in the manuscript sources.

In his basso continuo figuring, Scarlatti regularly indicates a major third with a sharp and minor third with a flat, regardless of key signature—a usage deriving from seventeenth-century practice. A diminished seventh is likewise signed as flat 7/5, though the flattened seventh may be F-natural or F-sharp. This earlier practice co-exists in many of Scarlatti’s autograph scores alongside the three-symbol system of sharp, flat, and natural, in which the natural cancels either a flat or a sharp in the key signature. The co-existence of these two systems is present in *L'Orfeo*, especially in the sharp keys based on the hard hexachord, such as F-sharp minor and C-sharp minor (i.e. a natural is used to express minor third on C-sharp or F sharp). In view of the consistency between the two sources in the bass figuring, this feature has been retained in the edition.

The edition retains the figured bass convention of Scarlatti and his copyists in indicating the cadential 4-3 without indicating #3. It was the practice of Scarlatti to give the cadential 4-3 in one stroke of the pen, assuming the leading note unless specifically contradicted by a flat or natural. The timing of cadence resolutions in recitative is a subject that may puzzle the less experienced performer, but it is a recurrent effect of Italian recitative phrase punctuation. For example, in Recitative 1, m. 34, the word 'a-ma-ta' (written e'-e'), is to be performed f#'-e' - i.e. with the customary appoggiatura convention required at the end of a vocal phrase notated as a falling third from the preceding note (g'). The vocal phrase is resolved here—as in several other passages throughout the cantata—on the weak (fourth) beat of the measure over dominant harmony, while the resolution of the cadence in the basso continuo does not come until the following downbeat. This effect is not described as a dissonance in contemporary texts, the most relevant being Francesco Gasparini, *L'Armonico pratico al cimbalo*, (Venice, 1708), who

illustrates this type of cadence in an example drawing attention to an accentuated dissonance (augmented second).¹⁴

Scarlatti's habit of barring arias in triple meter mainly in units of two measures is reflected in the *Pn* source Aria 3, but not in *D-MŪs* 3931. The *MŪs* copyist's habit of changing the composer's barring to the regular single units of $\frac{3}{4}$, $\frac{3}{8}$, etc., is also seen in the parts he made for *Quella pace gradita* (*D-MŪs* 3921), copied almost certainly from the autograph. Comparison of the autograph and this copyist's parts of the same work also shows his habit of adding vocal slurs not present in the autograph, in passages where a syllable is set to pairs of eighth or sixteenth notes.

Instrumentation of the arias ranges from settings with two violins (*Introduttione*, Aria 1, and Aria 3), to unison violins (Arias 2, 4, and 5). In the latter case, the violin part is marked simply "Unisoni" or "Unis", while those with two violins are unmarked except Aria 3, which has unusually detailed markings as shown in the edition, expressed somewhat differently in the two sources. In both cases there is no doubt that no chordal continuo instrument is to play, both from the markings —"senza Cembalo" (*F-Pn*) and "Strom.[en]ti d'Arco" (*D-MŪs*), and from the absence of bass figures. Otherwise, there is ambiguity in the markings, which read "Violini e Violoncello soli" in *F-Pn*, and "Violini e Violoncello solo" (*D-MŪs*). The similarity of the expressions suggests that they both derive from the autograph; however the meaning of the phrase may indicate a group of solo violins and violoncello, or alternatively the "soli" may be used to exclude a sixteen-foot bowed instrument from an ensemble of more than one instrument to a part.

A similarly ambivalent use of "solo" arises in Aria 1, in which passages for Violin I are marked solo (e.g. m. 65, introducing the vocal entry; m. 77 (the opening of B section), and m. 85 (reprise of A). No corresponding solo markings are present in Violin II, nor are there "tutti" markings to cancel out the "solo." This seemingly incomplete indication is commonly seen in manuscripts of Scarlatti's cantatas and solo serenatas with violins; one possible interpretation is that the "solo" marking in Violin I is cautionary, indicating a change of texture to a single violin in dialogue with the voice.¹⁵ With this in mind, editorial "tutti" markings are not supplied, and this is an issue that must be addressed if the work is performed with more than one instrument to a part.

An issue of dotted rhythm notation arises in Arias 1 and 4: the same motivic figure is introduced with dotted patterns in the violin parts (Aria 1, m. 62 and throughout) but notated as even sixteenth notes in the vocal part, in both sources. It seems from the frequent occurrence of this feature in Scarlatti's autograph manuscripts that it cannot be a case of inattentive copying, but a convention understood by contemporary performers. In such arias, the composer clearly

¹⁴ See Salvatore Carchiolo, *Una perfezione d'armonia meravigliosa: Prassi cembalo-organistica del basso continuo italiano dalle origini all'inizio del XVIII secolo* (Lucca: Libreria Musicale Italiana, 2007), 294. The timing of cadences is discussed at length in Sven Hostrup Hansell, "The Cadence in 18th-Century Recitative", *Musical Quarterly* 54 (1968): 228–248. He demonstrates that the tendency to avoid the simultaneous sounding of vocal resolution and basso continuo on the dominant chord (i.e. by playing the cadence *after* the voice ends the phrase) comes into later eighteenth-century notation of cadential phrases. A useful more recent full discussion of this topic appears in Thomas Griffin (ed.), *Alessandro Scarlatti, Erminia* (Rome: Istituto Italiano per la Storia della Musica, 2011), Introduction, pp.xv–xxi.

¹⁵ See Marie-Louise Catsalis and Rosalind Halton (eds.) *Alessandro Scarlatti, Solo Serenatas* (Middleton, Wisconsin: A-R Editions, 2011), B175, xxvi–xxvii ("Musical Style and Performance") on the "solo/tutti" issue in the context of evidence for ensemble sizes in cantata and solo serenatas.

expected that the text, and the alternation of long and short syllables, would define the singer's response to the melodic material without being prompted by dotted notation, particularly after hearing the identical motivic patterns introduced by violins playing dotted rhythms.¹⁶ Aria 4 shows a similar situation, though more variety in the interpretation of sixteenth notes is implied with a mixture of dotted and undotted motives in the unison violin part: the voice does not imitate these violin motives, but is frequently linked to the rhythm of the violin part, either simultaneously (A section, mm. 267–68) or in dialogue (B section, mm. 273–76 and 282–84). In both arias, the rhythm of the vocal part is not modified in the edition.¹⁷

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¹⁶ The issue is discussed in John Byrt, "Elements of Rhythmic Inequality in the Arias of Alessandro Scarlatti and Handel," *Early Music* 35 (2007): 609–26, and Rosalind Halton, "Correspondence: Rhythmic Inequality," *Early Music* 36 (2008): 350–51, and John Byrt, "Inequality in Alessandro Scarlatti and Handel: a sequel," *Early Music* 40 (2012): 91–110.

¹⁷ The excellent recording of "*L'Orfeo*" by soprano Elisabeth Scholl (*Inferno: Cantate drammatiche*, 2006, with Modo Antiquo, director Federico Maria Sardelli, CPO 777 141–42), illustrates an ideally flexible approach to the performance of these figures, in the spirit of "vocal inequality" advocated by John Byrt.

CRITICAL NOTES

Vocal range: c#¹ – g².

M. 1: *Introduttione* (*F-Pn.*); *Introduzione* (*D-MÜs*).

Opening motive notated $\text{♩} \text{♩}$ in *D-MÜs*; *F-Pn* has $\text{♩} \text{♩}$. This notation is maintained throughout *F-Pn* in all three parts.

M. 7, violin 1, beat 4: $\text{♩} \text{♩}$ in *D-MÜs*.

M. 12: violin 1 has $\text{♩} \text{♩}$ in *D-MÜs* for the only time, though the reading without the rest appears in bass.

M. 14, violin 1: *D-MÜs* omits # to d², beat 3, but continuo gives #.

Figuring throughout the *Introduttione* is closely matched between the two sources.

Recit. 1.

Rec^o in *D-MÜs*. All Recitatives are marked *Rec^o* in *D-MÜs*; Recit. 3 only is labeled thus in *F-Pn*.

M. 51: “amante” (*F-Pn*); “amato” (*D-MÜs*).

Mm. 53–54: “poi che” (*F-Pn*); “per-che” (*D-MÜs*).

M. 57, bass, note 1: g (*F-Pn*).

Aria 1.

Adagio (*F-Pn*); *Aria adagio/ ad^o* (*D-MÜs*, tempo marking below each violin staff).

M. 72, dynamic markings are “pia” in *F-Pn*; “P⁰” in *D-MÜs*; both sources give the markings in violin 1, 2, and bass.

M. 76, *D-MÜs* with written out D.C. gives $\text{♩} \text{♩} \text{♩}$.

Recit. 2

Rec^o. (*D-MÜs* only).

M. 87, “querelo?”: question mark only in *F-Pn*; question mark in both sources, m. 89, “son io?”

Aria 2

Aria/ allegro / all^o. (*F-Pn*, tempo marking below violin and above bass staves); *Aria allegro* (*D-MÜs*); *Unis* (*F-Pn*); *Unisoni* (*D-MÜs*).

Second strophe, text is written below bass staff in *F-Pn*; *D-MÜs* has the music written out twice. Edition follows the detailed differences in underlay from this source.

M. 117, violin, note 2: dynamic marking in *D-MÜs* only.

M. 130: dynamics in *D-MÜs* only (violin and bass).

M. 132: dynamic marking in *D-MÜs* only.

Recit.3

M. 182, voice: slur in *D-MÜs* only.

Aria 3

adagio below each violin staff (*F-Pn*); *Aria / ad^o*. tempo marking over violin 1 (*D-MÜs*).

$\frac{3}{4}$, barred in 2 x $\frac{3}{4}$ bar units. “Violini, e Violoncello soli” [before the staves]; “senza Cembalo” [below bass staff], *adagio* below both violin staves (*F-Pn*); $\text{♩} \text{♩}$, barred in $\frac{3}{4}$ units. “Strom.ti d’Arco/ Violini e Violoncello solo” (*D-MÜs*). No figures appear in either source.


Mm. 212, 219, 230–31: vocal slurs in *D-MÜs* only.

M. 214, violin 1, note 2: g' (*D-MÜs*).

M. 255: *Dal Segno* (*F-Pn*); D.C. is written out in full in *D-MÜs*, showing that the second strophe begins at m. 197 (i.e. omitting the introduction). No differences in underlay between the two strophes.

Aria 4

Aria/ Andante/ Unis^o. [Unisoni] (F-Pn and D-MÜs)

Throughout, three-note figures following a rest are notated with sixteenth rest and note, followed by dotted sixteenth and thirty-second. Assimilation of the dotted figure is recommended in performance, i.e. .

Dynamic markings for violin *unisoni* are given as *pia.* in *F-Pn*, and *P^o.* in *D-MÜs*.

M. 262, bass, note 5: flat missing (*F-Pn* only).


M. 263, bass, note 10: g (*D-MÜs* only).

M. 269, bass: dynamic marking on note 1 below staff (*D-MÜs*), but to note 2, below staff (*F-Pn*).

M. 271, violin: dynamic marking in *F-Pn* only.

M. 282, bass, note 2: G in *F-Pn*.

M. 283, beat 2: violin figure undotted sixteenths in *F-Pn*, dotted rhythm in *D-MÜs*.

D-MÜs has some more bass figures than *F-Pn*, mainly “” for thirds.

Aria 5

Unis^o. / Presto (F-Pn); Aria/Presto/ Unisoni (D-MÜs)

M. 326, violin: dynamic marking placed below beat 4 (*F-Pn*); below beats 3–4 (*D-MÜs*);

M. 329, violin: dynamic marking placed below note 4 (*F-Pn*); between notes 2 and 3 (*D-MÜs*).