

OLARTE MARTÍNEZ, Matilde. "Social Reception of the Six Cantatas and Lessons for Viola d'Amore by Attilio Ariosti". *Nasarre XIV* (1998), pp. 195-277g.

#### Resumen

La colección de las cantatas de Londres escritas por el compositor italiano Attilio Ariosti (1666-1729), dedicadas a Jorge I de Gran Bretaña, son un ejemplo de cómo la recepción social de la música en esa época dependía más de eventos externos como la política, los cambios en la moda o las fluctuaciones económicas, que de cualidades e innovaciones musicales de la propia composición. Ariosti, virtuoso de la viola d'amore, tuvo que buscar su forma de vida en el mecenazgo de la nobleza en Berlín, Viena, Londres o París, sufriendo las consecuencias de un compositor que todavía depende de los gustos de la corte y el público. Estas cantatas para viola d'amore, de las que se conservan ejemplares en todo el mundo, son arias breves en forma *da capo* (acompañadas por dos violines) y recitativos, con sus textos en el estilo italiano antiguo.

#### Abstract

The collection of the London cantatas by the Italian composer Attilio Ariosti (1666-1729), dedicated to George I of Britain, are an example of how the musical social reception in those years depending more of external events as politics, changes in fashion or economic fluctuations, than musical qualities and innovations. Ariosti, virtuoso of the viola d'amore, had to look for his livelihood in the patronage of the nobility in Berlin, Vienna, London and Paris, and got the position of an artist who is still in favour with the court and the audience. This cantatas for viola d'amore, which copies are extended in all over the world, are brief arias in *da capo* form (accompanied by two violins) and recitatives, with their texts in the Italian style of the Arcadian Academy.

Palabras clave: Ariosti, Attilio, cantatas, viola d'amore, recepción musical

Keyword: Ariosti, Attilio, cantatas, viola d'amore, musical reception

con cuatro quintetos más una sinfonía, propia de la etapa de desánimo. La obra que completaría el conjunto de las 12 piezas es un *duetto para soprano, tenor y orquesta*, titulado *La destra ti chiedo*, sobre un texto de Metastasio (G. 559 en el catálogo de Gérard), que habría de quedar inédita en vida del compositor.

¿Podemos, por tanto, prescindir de los efectos sobre España de la Revolución Francesa, con el consiguiente periodo del llamado *Pánico de Floridablanca*, e ignorar también el ascenso al poder del Conde de Aranda, a la hora de analizar la crisis compositiva de Boccherini de 1791?

### CONCLUSIONES HIPOTÉTICAS

Con esta sucinta mirada a la labor creativa del Boccherini español, podemos colegir, a veces en el terreno de las certezas y, a veces, en el de las hipótesis, que las crisis, y sus respectivas recuperaciones, pueden explicarse bien con hechos probados o bien a través de indicios plausibles. En el caso de la tercera crisis, de 1791, nos movemos todavía en este segundo ámbito de la mera plausibilidad.

Tras sufrir una anulación temporal, en 1791, a partir del breve ascenso al poder del Conde de Aranda, Boccherini se vuelve a instalar en un nivel creativo aceptable, cuando no sobresaliente, hasta fin de siglo.

A pesar de que su segundo mandato se truncara tan sólo a los diez meses de ser convocado al Ministerio (este efímero Ministerio duró entre el 28 de febrero y el 15 de noviembre), el Conde de Aranda tuvo la suficiente habilidad, el coraje y la destreza bastante como para desmontar gran parte del andamiaje histórico-político que había levantado su predecesor, y una de las consecuencias más destacadas, que es la que aquí interesa, fue la de restablecer la fluidez de las comunicaciones entre España y Francia. De ello, indudablemente, se tendría que beneficiar Boccherini, por lo que se refiere a las ediciones de sus obras, fuente de capital importancia para sus ingresos y para su modo de vida y el de su familia.

Lo más probable es que hoy, momento en que se cumplen los 200 años de la muerte de este militar y político ilustrado, tengamos que agradecer a su segunda gestión al frente del gobierno el que Boccherini recuperara la confianza y compusiera una serie de obras de las que, de haber seguido imperando, por algún tiempo, el Pánico de Floridablanca, hoy nos veríamos privados.

## Social Reception of the six cantatas and lessons for viola d'amore by Attilio Ariosti

MATILDE OLARTE MARTÍNEZ

The untitled collection of six cantatas and lessons for viola d'amore, by the Italian composer Attilio Ariosti (1666-1740), is one example of neglected works which are kept in libraries and nobody studies them.

The only references to this work are in dictionaries and books of general history of music; although the work is mentioned in several articles, there is a great lack of information about the composer, his work and his style. The collection was published as a facsimile edition in Bologna<sup>1</sup>, without any introductory notes or appendix.

From this point of view, it is interesting to do a research study about this subject, and the present one tries to be the beginning of further studies.

There are different reasons for the importance of this work. Firstly, it contains some compositions for being played by the viola d'amore, an instrument with which Ariosti was a virtuoso. Secondly, this is a work written with social purposes: dedication to the king, the largest list of subscribers in that century, and the fact of being composed by an Italian composer living in England for a short period, after being working at different courts. Finally, the book is a collection of cantatas written in the style of the Italian Cantatas from the last Baroque; it also contains lessons, in which the "accordatura" system is used and because of the difficulty of this technique, Ariosti includes at the end of the collection a couple of pages of musical theory –an explanation– for playing that and becoming easier for the performance of it.

1. ARIOSTI, Attilio: *Cantatas and a Collection of Lessons for the Viol d'Amore*. Arnaldo Forni Editore, Bologna, 1980.

For doing this research study as many sources as possible were consulted to get an idea of the context in which the cantatas were composed, the personal ideas of Ariosti for composing them, his aims for doing and the history round about the pieces: texts, publishing, audience, performing, etc.

This article has been divided into three parts; the first one, with five points, studies the biographical aspects of Ariosti's works; there is a description of the book of cantatas, as well as details of the copy with its possible publisher in London; the poems of the cantatas are also studied, trying to find the author and school; for the social interpretation of the composer there is an explanation of the Italian style and its influence in the British society of the beginning of the eighteenth century; because of the lack of information on the performer practice, number of concerts, instruments played, etc, it has emphasized more the other aspects of the London collection of cantatas than this one. The second part is Appendix I with the transcription of the cantata "L'Olmo", for solo voice, violin I and II and continuo, as an example of Ariosti's production for this collection. Part three or Appendix II collects all the bibliographical material, which tries to be useful as a recapitulation of sources for this subject.

## THE COLLECTION

### Origin and description

Ariosti's untitled collection, which contains the six cantatas and lessons, has no title-page and bears no date of publication, but its date and other information can be deduced from its contents and from historical sources.

The edition is finely engraved on copper in long-quarto. It is not known how many editions of this work were published, but more than seventeen identical copies exist throughout the world, in Britain (Glasgow, London, Oxford, Tensbury) as well as Bologna, Paris, Hannover and Dresden, and the United States (Boston, Washington, New York, New Haven, etc).<sup>2</sup>

The first page contains only the name of the one to whom the collection is dedicated: King George I, the king of Great Britain at that time and brother of Ariosti's former patroness in Berlin, the Electress Sophie Charlotte. It reads as follows:

2. cf. SCHLAGER, K.: *RISM*, p.84.

"Alla Maestà di Giorgio Rè della Gran Britagna".

On the second page are listed the names of the six members of the royal family who were the patrons of the edition:

S.A.R. Il Principe di Galles.  
S.A.R. La Principessa di Galles.  
S.A.R. Il Principe Federico.  
S.A.R. La Principessa Anna.  
S.A.R. La Principessa Amelia.  
S.A.R. La Principessa Charlotta.

The third and fourth pages contain the dedication to the king. This was apparently written in the autumn of 1724. George I died on 22nd of May, 1727, and his son, George II ("il Principe di Galles") became king in June 1727; the other four members of the royal family are his son and daughters; Frederick Louis ("il Principe Federico") who became Prince of Wales.<sup>3</sup>

Although the dedication is only signed with the initials 'A.A.', all the sources we have consulted refer to these pages as Ariosti's dedication to George I<sup>4</sup>. It expresses gratitude for the king's kind reception of the operas Ariosti had already composed for the Royal Academy of Music, for which he was working, and gratitude for the unexpected approval of the works that the directors had asked him to compose.

After this dedication there follow twelve pages containing a list of subscribers. Hawkins suggests that one of the reasons<sup>5</sup> using the list of subscribers may have been due to Ariosti's lack of patronage: he may have decided to obtain a subscription from the nobility and gentry for a book of cantatas and lessons, as Bononcini, in 1721, had done (publishing in London *Cantate and Dueti*, dedicated to George I with a subscription of two guineas. It was very successful, with the profits of the publication coming to about a thousand guineas). Attilio applied the same method and mustered 764 subscribers, which may well be a record for any volume of eighteenth century music.<sup>6</sup> His list includes subscribers to the Royal Academy of Music (probably for the 1722-3 season), and the nobility: 42 dukes and duchesses, 105 earls and counts and 146 other lords and ladies. However, the validity of this list has been question-

3. cf. WEISS, Günther: "Attilio Ariosti. La Rosa", appendix.

4. cf. EITNER, R.: *Biographisch-Bibliographisches Quellen-Lexicon der Musiker und Musikgelehrten*.I, p. 192; FETIS, F.J: "Attilio Ariosti", p. 133; HAWKINS, J.: *History of the Science Practice of Music*.II, p.866, etc.

5. cf. HAWKINS, J.: *Op. Cit.*, p.867

6. cf. LINDGREN, L.: "Ariosti's London years,1716-29", p.346.

ned by Hawkins (op.cit.), asserting that Attilio had included the names of everyone he solicited, and that he wrote the names of both those who answered his appeal and those who refused.

The Italian poems for the cantatas follow the list of subscribers. Each poem is printed separately, with very attractive engravings of 'puttis': flowered motives and landscapes. It was not the practice for the normal editions of Italian cantatas, either to present the poems before the music, or to print them in such an attractive way.

All these pages are printed as separate groups: the dedication, the list of subscribers, and the poems, without numeration. However, the cantatas and lessons, which come after the poems, follow a proper numeration in the following order:

-La Rosa con W.	p. 1.
-L'Amor Onesto. Cantata.	p. 6.
-L'Olmo. Cantata con Violini.	p. 10.
-Libertá acquistata in Amore. Cantata.	p. 17.
-Il Naufragio Cantata con W.	p. 21.
-La Gelosia.	p. 30.
-Lezione I <sup>a</sup> .	p. 34.
-Lezione II.	p. 36.
-Lezione III.	p. 38.
-Lezione IV.	p. 41.
-Lezione V.	p. 44.
-Lezione VI.	p. 46-47.

After the lessons, there is the "avvertimenti" which explains how to play the viola d'amore; on the next page, there is one quarto with stave and scales showing six different tunings for playing the 'accordatura'.

The copy of "Alla Maestà di Giorgio Rè della Gran Britagna" that we have studied, belongs to Glasgow University Library. It has the ex-libris of the Euing Musical Library, Anderson's College, Glasgow, 1875, with shelfmark N.a.1.. Below Euing's ex-libris is the Society of British Musician's ex-libris, with the explanation of the eight regulations for the government of the Library. The stamp of the society is placed at the beginning, middle and end of the book (at the centre bottom of pages iii-iv-viii-xxx, 33-88-16, and lxxix-lxxxix) as usual. We have a hand-written description of the contents on the second page, probably written by the librarian of Anderson's College:

'Six Cantatas and also lessons for the viol d'amour:  
by Attilio Ariosti, printed about the year 1725.  
See: Sir John Hawkins on this subject vol.5, page 292.'

Bound in the last century, the volume has a dark brown leather spine with gold decorative margins and the front cover is embossed with the title: 'ATTILIO ARIOSTO. CANTATA V. LEZIONE V. CIRCA 1725.' The book has been used very frequently (Eitner, for example, states explicitly that he consulted the Glasgow copy), and this could be the reason for the bad condition of its binding. The dimensions of the binding are 40.1 cm x 26.2 cm; the average size of the pages of the print are 39.5 cm x 22.22 cm and the plate impressions measure 30.6 cm x 18.1 cm.

### The publisher and his background

This edition of cantatas is finely engraved on copper in long-quarto paper. The methods of working for publishing at the beginning of the eighteenth century<sup>7</sup> used copper plates [although later in softer metal (pewter)]. The whole manuscript score was at first engraved, but subsequently the plates were stamped in part, as far as this was possible. These plates were always of varying sizes (7 x 10, 7 x 12, 7 1/2 x 10 1/2 inches, etc.). The paper was not folded, as in books printed from type, but was usually cut into single sheets which were sewn together; occasionally, however, folded paper stitched through the folds was used; as most existing copies have been bound and trimmed, it is difficult to measure the papers accurately, but as a rule, the ordinary folio volume measured between 12 x 9 inches and 13 x 10 inches approximately.

In general, the music publishers' activities involved obtaining a text and working with the composer or editor, financing the printing, promoting, advertising and distributing the copies. As Krummel says<sup>8</sup>, music publishing is part of the history of society and of commerce, and its existence produces the presence of three facts which appeared in Western civilization during the Renaissance: the invention of printing, the publisher's framework for his economic and promotional activities and finally the rise of the professional composer, who needs the services of the music publisher. The origins of eighteenth century music publishing from engraving took place in London and Amsterdam. London music publishers divided the techniques according to the kind of music: they choose letterpress prints for nationalistic vocal music, and engraving for Italian instrumental and vocal music –as was the case with our example of Ariosti's cantatas.

7. cf. HUMPHRIES, Ch. and X: *A Bibliography of The Musical Works Published By The Firm of John Walsh During The Years 1721- 66*, p. XV.

8. KRUMMEL, D.W.: "Publishing", pp. 260-72.

In London during that period the name of John Walsh as a music seller and publisher was well-known and he seems to have been the person engaged in the publication of the London collection of Ariosti's cantatas. He was one of those who established the pattern of modern music publishing. Although his catalogue consisted at first of songsheets –sometimes collected into periodical series– and works of other publishers which he sold at his shop, he soon issued instrumental music, much of it taken from continental sources. Ariosti placed his trust in him to publish some of his works: “The favourite songs in the opera call'd Aquilio”, “Son come navicella” (from *Artaxerses*), “Coriolanus for a flute”, “The favourite songs in the opera call'd Lucius Verus”, “The favourite songs in the opera called Vespasian”, “Vespasian for the flute”, etc. Walsh started in 1692 in succession to John Shaw, whose trade sign of “The Golden Harp and Hoboy” he adopted; Walsh had no powerful rival in the trade, and his engraved music quickly appeared on a scale previously unknown in England. In addition to works by English composers, he kept his eye on the foreign market and watched the importation of foreign music, some of which he appears to have been the agent for, and which he often pirated, for example, from Dutch editions. However, his main publishing was the anthology of “Favourite songs” from the London stage, and he was also the principal publisher of Handel's music.

He was an excellent businessman, advertising widely and using plates economically, he saved much money in the engraving of music by the use of pewter as a softer metal than copper, and at some stage he introduced a quick method of partly stamping plates. He was quick to adopt new methods, including subscription issues – seen in our example of the London collection of cantatas– and free copies, and to imitate the innovations of others. Walsh's productions were frequently adorned with elaborate engraved titles and frontspieces. He was involved in all aspects of the trade publishing single songs, Italian and English operas, instrumental works and the whole range of current music. Most of the works issued by Walsh, from the earliest in 1695 to 1730, were published in conjunction with the firm of John and Joseph Hare, and with the names and addresses of Walsh and the Hares in the imprint: “at the Golden Harp and Hoboy, Catherine Street, Strand”.

Few competitors challenged Walsh during his lifetime. John Cluer issued some handsome scores of Handel operas, neatly engraved by hand rather than punched, and in small format. English coterpress printers, such as John Watts, also issued ballad opera, librettos and song anthologies. However, the most important rivals for Walsh were the

Meares, instrumental makers, music printers and publishers who used the engraved plates made by Thomas Cross. They published for Ariosti the opera *Il Coriolano*, “The choicest aires in the opera of Vespasian” and “The first air of the cantata ‘Diana on Mount Lamos’”.

The collection of cantatas ‘Alla Maestà di Giorgio Rè della Gran Brigagna’ does not have the name of the publisher, but it has some characteristics of Walsh's publications:

- The use of elaborate frontspieces, with engravings of ‘puttis’ and floral motifs, at the beginning and the end of the main parts of the book: the dedication, the introduction, the words of each cantata, etc.
- The use of the list of subscribers, which Walsh had used in 1721 with his publication of *Cantatas and Duettis* by Bononcini, and in which Ariosti copied the idea of earning money with the subscribers and the dedication to the King.
- The characters of the engraving in this collection are the same as the characters of other works of Ariosti and also published by Walsh: similar clef time and key signatures, the same alignment of chords, the type-writings of the words, etc. If characters of this collection are compared with Meares' characters or another publisher's, we will find a lot of differences between them.

The reason for the absence of Walsh's name in this collection of cantatas must have been a monetary one. Looking through the catalogue of Walsh's publications we can see that around the years 1724-30, there were very many fewer entries, and several numbers were omitted (for example, there are over 120 entries of works bearing no number, covering publications up to about the end of 1744). Walsh, like other publishers, stocked works not published by him, but which he sold. This was sometimes by arrangement with existing firms, but it seems quite clear that he bought up or acquired in some way copies of works issued by publishers who had ceased to market them, most probably because the firms had gone out of business. In most of the cases where Walsh was selling the productions of other firms the works appeared in the catalogue without any number; it was frequent enough in the early years of the eighteenth century to find music issued with the imprint “sold at the music shops” or variations of this, and it is quite impossible to say in many of these cases who was the printer or publisher.

In our case, the high number of subscribers may have resulted from a financial arrangement between composer and editor in order to have grea-

ter benefits. We cannot forget that Walsh was also the publisher of *Cantata e Duetti* by Bononcini, and he would attribute the success of this publication to Ariosti.

## THE COMPOSER

### His life and background

Attilio Ariosti was born in Bologna, Italy, in 1666. The biographical details have been recopied mainly by Ebert<sup>9</sup>, who tells us the date of Ariosti's born and his family:

"Die 10 mensis novembris 1666.

Attilius Malachia filius D. Josephi de Areostis et D. Catharinae de Sgaroliis eius uxoris, natus die 5 hora 9 cum dimidio sub Parochia S. mariae Majoris: baptizatus ut supra. Compatres: Ill. mus D. Gaspar Scala et Ill.ma D. March: Laura Carpinea de Tanareis".<sup>10</sup>

He became a Dominican friar in 1688, taking the name Ottavio.<sup>11</sup> Five years later he received a dispensation from the Pope,<sup>12</sup> which allowed him to follow a secular musical profession while still remaining within

9. EBERT, A: *Attilio Ariosti in Berlin*, p. 85 ff.

10. Book of Baptism from Sancta Mariae Majoris in Bologna, vol. year 1666, p. 279. cf. EBERT, A: *Op. Cit.*, p. 101.

11. cf. EBERT, A: *Op. Cit.*, p. 102. Archive of 'Servi di Sancta Mariae', 165- 6255: in 'Archive of Stato di Bologna':

"Professione de' Novizzi che hanno fatto il Novizziato ne' Servi di Bologna: die 28 Julii 1689: F. Attilius Octavius Ariosti circa horam tertiam decimam fecit suam solemnem Professionem in publica... coram A.R.P.M.Luca Antonio a Valle Priore, nomine Conventus servorum Bononiae; rogatum autem fecit Dominus Jo: Baptista Masini publicus Bononide Notarius.

Ita est F. Leopoldus Benedictus Maria Sarti a Bononia Novitiorum Magister.

Ita est F. Attilius Octavius Ariosti.

Ita est F. Vicentius Cavazza.

Ita est F. Odoardus Ariosti Novitius.

Ita est F. Ioannes Paulus Sachino Novitius.

Ita est F. Philippus...Natalis Novitius."

12. cf. EBERT, A: *Op. Cit.*, p. 104.

Archive of 'Servi di Sancta Mariae', 163- 6253 fol. 211: in 'Archive of Stato di Bologna': "Die 13 septembris 1689: Transmissae litterae dimissoriales fratri Pedro Ratta, fratri Alfonso Alessij et fratri Octavio Ariosti pro suscipiendis quatuor ordinibus minoribus".

Archive of 'Servi di Sancta Mariae', 163- 6253 fol. 224: in 'Archive of Stato di Bologna': "Die 25 Maij 1692: Transmissae fuerunt litterae dimissoriales fratri Angelo Bonaventurae Peretti a Savona pro Presbyteratus ordine suscipiendo, sicuti fratri Attilio Octavio Ariosti a Bononia pro subdiaconatus et diaconatus".

his monastic order. He served as an organist in the church Sancta Maria de' Sent of his native city for at least two years.

Either his oratorios produced in 1693-94 or his remarkable dance suites of 1695 probably appear to have attracted the attention of the music-loving Duke of Mantua, who took him into his service in 1696. After composing an opera for the Venetian Carnival of 1697, Ariosti was sent by the Duke to entertain the Electress Sophie Charlotte in Berlin. He quickly became her favourite musician, and extended his visit to her court for another six years. After this Ariosti went to Vienna and he spent seven and a half years in the Imperial Service. Joseph I, who esteemed him greatly, commissioned him as Imperial Minister and Agent for all the provinces and states of Italy.

Thus, as Lindgren writes,<sup>13</sup> Ariosti's career before his trip to England was full of diplomatic intrigue, by means of which he slipped with surprising ease from one court to another because he had served Sophie Charlotte mainly as a teacher and performer and then apparently functioned at the Viennese and French courts largely as a statesman. His output as a composer was rather small in comparison to that of other Italian composers writing music at the same time: by 1703, when Ariosti left for Vienna, he had composed only a small number of operas, now lost, and appears to have written only one libretto. After serving Joseph I in Vienna from 1703 to 1711, he returned to Bologna.

Along with other similar composers such as Locatelli, Vivaldi and Veracini, Ariosti was able to benefit from the xenophilism of some courts especially in Germany where their travelling composers made a variety of styles known to musicians and audiences all over Europe, finding and found for themselves fresh sources of musical inspiration in their travels. However, Ariosti's works in Vienna have been characterized by an exquisite instrumental effect produced by a wide variety of solo combinations.

Ariosti's fame as a great virtuoso on the viola d'amore and as a composer was became known round the world, and through the Viennese ambassador in England he began to make connections in London; in fact, one of the earliest fully Italian operas in London, *Almahide* (1710) was based on Ariosti's *Amor tra Nemici* (Vienna, 1708). In 1716 Ariosti performed in London playing solos on the viola d'amore between the acts of Handel's *Amadigi*.<sup>14</sup> He received a commission from the Opera

13. cf. LINDGREN, L.: *Op. Cit.*, p.335.

14. cf. DEUTSCH, O.E.: *Handel. A Documentary Biography*. London, Adam and Charles Black, 1955, p. 72:

House in the Haymarket and was able to play in its orchestra throughout the 1716-17 season, which culminated with the production of his opera *Tito Manlio* (cited in the famous poem 'The session of Musicians' which will be discussed below). His music must have been liked by the public, for they offered its composer a leading position in the Royal Academy of Music when it was founded in 1719-20.

After this Ariosti went to Paris, and we know that in 1717 he wrote to Karl Philip from London applying for the post of Palatine agent in England, in these terms<sup>15</sup>:

"...pour cela que je prend la liberté de supplier V.A.E. à m'accorder la caractere de son Agent en Angleterre, car aient dans ce Pays icy banco up d'agemens, et the connoisences souffisents pour bies servir V.A.E. en toute sortes de commissions quelle pouroit m'ordonner".

But it was unsuccessful. He expected to gain easy access to the English Court since he had served George's sister, Sophie Charlotte, from 1697 to 1703, but he had to go to Paris in 1720 and worked in an unknown diplomatic mission until he came back again to London around 1723.

Between the production of his last opera (*Tito Manlio*) and his operas for the Royal Academy, he composed several pieces, but there are not only the cantata "Diana on Mount Lamos", performed in the Opera House on 1719 with great success.<sup>16</sup>

Loewberg<sup>17</sup> has confirmed that Ariosti did not write the first act of *Muzio Scevola* in 1721 –Burney and Hawkins attributed it to him wrongly– because this opera was also written by Handel, Bononcini and Amadei, and also the composer was not in London in those dates for its production and performance.

In 1722 Ariosti came back to England and took part, with Bononcini, in the direction of the Royal Academy of Music, for which he wrote seven operas during the next five years. His successful works for the Academy were *Coriolano*, written to a libretto by Nicolo Haym for the 1722-23 season, and *Vespasiano*, performed for the first time in the King's

<sup>16</sup>At the last performance of the season on 12th July 1716 Attilio Ariosti plays a solo on the viola d'amore between the acts of Handel's *Amadigi*. According to Burney (IV. 257, 291), this fact was recorded in the *Daily Courant* of the same day. Ariosti, whom Handel had met in Berlin about 1700, was in England for the first time; he stayed until 1728".

<sup>15</sup> cf. EINSTEIN, A.: "Italienische Musiker am Hofe der Neuburger Wittelsbacher" 1614-1716, p. 417.

<sup>16</sup> cf. AVERY, E.L.: *The London Stage. II: 1700-29*, p. 37.

Theatre in the Haymarket in 1724. The success of these operas led to the famous London publisher Walsh putting them on the market immediately after their first performance in an arrangement for solo treble recorder.<sup>18</sup> These operas were the first works after his musical 'inactivity' between 1717 and 1723, when he renewed diplomatic activity. In 1724 he wrote *Artaserse* and *Aquilio Consolo*; the following year he wrote *Dario*, and two years later he finished *Lucio Vero, imperator di Roma* and also *Teuzzone*.<sup>19</sup> These operas were all performed at the King's Theatre in the Haymarket in London, where it was the house for the Royal Academy of Music. They are practically unknown, perhaps partly because none of the opera manuscripts have survived, with only printed collections in existence. Most of the popular arias in *Coriolano* and *Vespasiano* (the most successful of them) were published by Walsh or Meares. Since Ariosti did not undertake the publication of any apart from *Coriolano* and *Vespasiano*, only the small collection of "favourite songs" published by Walsh preserve some pieces, which were typical of either the rather simple, sentimental songs that could easily be performed by amateurs, or the arias that had been sung by the most popular singers. The arias of the operas are nearly all in the full "da capo" formal, although in varying proportions, with some characteristics such as the "motto" beginning and arias accompanied only by "continuo" or the "cantabile" and pathetic style in the slow arias. Although they therefore cannot accurately represent the musical style of a complete opera, the *Aquilio* Collection are in a thoroughly late Baroque style, while many in the later prints are partly in the pre-classical idiom; *Aquilio* may represent a return to the style of *Tito Manlio*, as *Vespasiano* and *Coriolano* show a departure from the old style.

In 1724 a work written by Ariosti was published, with the dedication "Alla Maestà di Giorgio Rè della Gran Britagna", containing six cantatas and six lessons for the "viola d'amore". His principal model for the cantatas was not Handel but Bononcini. In the lessons he showed his ability with his favourite instrument, and the techniques of the scordatura. After this work Ariosti was less successful than he was anticipated, and the last record of any of his works is one arietta, "T'amo tanto, O mio tesoro" popular in the theatre still in 1728.<sup>20</sup> It has been supposed that in 1729 he went back to the continent.

<sup>17</sup> cf. LOEWENBERG, A: "Filippo Amadei", p.130.

<sup>18</sup> cf. ARIOSTI, A.: *Arias from the Operas 'Vespasian' and 'Coriolanus'*, p. 24.

<sup>19</sup> cf. CARISIMI, R. and CIVENTINI, A.: "Attilio Ottavio Ariosti. Nuovi Documenti", p.3.

<sup>20</sup> cf. DEAN, W.: *Handel's operas. 1704-26*, p. 570.

The date of his death is not very clear. According to a letter of his contemporaneous Rolli to Riva in Vienna<sup>21</sup> he died on 11th of August 1729:

“you knew before that Attilio and Haym died. Now learn that the famous Rossi, Italian author and poet, is Handel’s accredited bard. Nothing is known yet of the ‘virtuoso’ C[uzzoni]”.

As Weiß says<sup>22</sup>, there is no reason to doubt about Rolli’s information, firstly because this poet was contemporary of Händel, Bononcini and Ariosti, and secondly it is well-known that Haym died August 11th 1729 in London, as Rolli has said in his letter. Nevertheless, some musicologists believe that he went to Spain and died there in 1740<sup>23</sup>, but there are no references to musical works written by Ariosti for the Spanish court or patrons<sup>24</sup>. If he died in 1740, there is no evidence of musical activity since 1728, and in case that he would be alive so much, he could have probably spent his remaining years resting from his diplomatic and musical life, and perhaps living according to the rules of his monastic order.

The career of Ariosti illustrates the position of the artist who is still in favour with the court and the audience, and who needs to please both, composing in his own style but not forgetting the likes of the public in general. We have evidence from his days in London with the example of “The session of Musicians”, a very famous satirical poem published in May 1724 (in imitation of the Sessions of the Poets) that Ariosti, along with many other musicians active in London, came in for a roasting. The poem describes a mock trial held by Apollo to determine which musician was the greatest; when it came to Ariosti’s turn to be judged, others having been found wanting, he felt his chances were good:

*Pleas’d with their Doom, and hopeful of Success  
At [ti]l [i]o forward to the Bar did press:  
The God perceiv’d the Don the Crowd divide,  
And, e’er he spoke, stopp’d short his tow’ring Pride,  
Saying—the Bays for him I ne’er design,  
Who, ‘stead of mounting, always does decline;  
Of Ti[tu]s Ma[n]li[us] you may justly boast,  
But dull Ves[pasi]an all that Honour lost.<sup>25</sup>*

21. Letter with date 3rd-IX-1729, cf. in FASSINI, *Rivista Musicale*, p. 580; STREATFEILD, R.A.: *Händel*, p. 440; DEUTSCH, O.E.: *Op. Cit.*, p. 245.

22. cf. WEISS, Günther: *Op. Cit.*, appendix.

23. cf. BOLLERT, W.: “Attilio Ariosti”, p. 625, and SABATINI, R.: *Attilio Ariosti. Collections of Lessons for the Viol d’amore*, pp. 11-15.

24. cf. MARTIN MORENO, A.: *La Música Española*. s.XVIII, p. 327, and CASARES RODICIO, E.: *Legado Barbieri*, p.45.

25. BURNIM, A. and X.: “Attilio Ariosti”, p.96.

Ariosti has been studied by the most important musical historians and has been seen as an ingenious man, who played his cards so cleverly, that he, a low-born monk from Bologna, could live like a prince in the main cosmopolitan centres of Europe. He obviously delighted his patrons with his performances and compositions designed to please, but his fortune was only partly made by his musical activities while the remainder was derived from his diplomatic service.

Hawkins<sup>26</sup> describes him as “an ingenious and modest man ... left to make his way as he could” with his opponents Handel and Bononcini during the 1720s in London. Hawkins considers that the collection of cantatas and lessons contained in it abound with evidence of a fertile invention, and great skill in the art of modulation and the principles of harmony. However, in disagreement with Hawkins’ evaluation, Burney<sup>27</sup> observes that Ariosti seems to have been a perfectly good harmonist, who had treasured up much good music in his head but had little talent for invention; Burney claims that there is a lack of originality in his works, saying that Ariosti’s melodies resemble those by Corelli and other of their contemporaries. Fetis<sup>28</sup> however, not only considers that Ariosti had a smooth character and good temper, but that he was a man of genius. And for Chrysander, the London collection of cantatas were so well composed that Ariosti would have had been stolen ideas from Handel’s works.<sup>29</sup>

Ariosti was usually described by his contemporaries as an amiable and unambitious man<sup>30</sup>, but he has also been ridiculed by other musicians and artists<sup>31</sup> because of his monetary situation. By the beginning of 1728 he apparently had nothing left; taking into account only his collection of cantatas and lessons, if each subscriber bought only one copy, Attilio would have collected more than £1600; however, he could not get all the money that he needed.<sup>32</sup> If he made handsome profits on his prints of Coriolano and Vespasiano as well, he must have been a relatively rich man, despite the reputation that he had among the people. Rolli

26. cf. HAWKINS, J.: *Op. Cit.*, p. 861-67.

27. cf. BURNEY, Ch.: *A General History of Music. From the Earliest Ages to the Present Period*, p. 733.

28. cf. FETIS, F.J.: *Op. Cit.*, p. 134.

29. cf. LINDGREN, L.: *Op. Cit.*, p.347.

30. cf. STREATFEILD, R.A.: *Op. Cit.*, p.9.

31. cf. LINDGREN, L.: *Op. Cit.*, p.348.

32. cf. GERBER, E.: “Attilio Ariosti”, pp. 142-44.



published in his *Marziale in Albion* a burlesque epitaph for Ariosti that played on his practice of begging money from acquaintances<sup>33</sup>:

*Here lies Attilio Ariosti-  
He'd borrowed still, could he accost ye.  
Priest to the last, whate'er betide,  
At other's cost he lived- and died.*

However, Ariosti's fame as a musician and performer was great, and he has been assured a place in the history of music as a composer of different music pieces: cantatas, oratorios such as *La Passione*, *Nabucodonosor*, *La madre dei Macabei*, etc.; works for stage: his famous "drammas per musica", one "dramma pastorale", another "azione drammatica con ballo", one singspiel, several "poemetto drammatico", "trattenimento carnavalesco and musicale", other "stampiglia" etc.; and different sacred and instrumental works. Thus, he had acquired considerable experience in writing music for the stage before he came to London to work for the Royal Academy of Music. He can be considered as one of the most important composers of Italian operas in London during the 1720's.

### Social interpretation

Having considered briefly the life and works of Attilio Ariosti and his collection of cantatas and lessons, several questions arise: Was Ariosti really a good composer, a "genius"? Was his collection of cantatas one of his best works? What about his list of subscribers, no date of publication, no number of concerts? Why did he leave Britain after this publication, without any news of the rest of his life?

Attilio Ariosti is one of the many musicians of the beginning of the eighteenth century, who had to look for his livelihood in patronage or in the demands of the market, composing his works according to the tastes of those two influences, and whose works are judged more upon their preferences than upon the qualities of the works in themselves. For the majority of these professional musicians, there is no record of their lives and work, and for many of them, the most basic information – country and dates of birth and death, social origins, training, engagements and income – is unavailable or unreliable. In the same way there is a lack of information about important facts of our composer, Ariosti: firstly, because contemporary newspapers were careless in reporting names and places; secondly, because the musician was still seen as being answerable

33. cf. STREATFIELD, R.A.: *Op. Cit.*, p.9.

ble to the tastes of the audience, without having the freedom of composing with his own style.

This role of the musician, which did not change until Beethoven's arrival, is particular to London during the first half of the eighteenth century, a fact that can answer some of the questions concerning Ariosti which are mentioned above.

We know that despite the absence of an official census in the eighteenth century in Britain, by far the greatest number of musicians during those years –about 1500– were based in London.<sup>34</sup> Apart from the university cities, no provincial centre except Dublin, Bath, and, for a brief period, Edinburgh, could provide regular employment for more than a score of full-time practitioners; London, at that time one of the most prosperous urban centres in Europe with twice the population of Paris and thrice that of Vienna, could offer more market opportunities, as distinct from patronage, than anywhere else, and, of course, this was a reason for the arrival of musicians from all over Europe. All these foreigners, with a different status to that of the British musicians, flowed in from readily available pools of talent, responding quickly to new opportunities in London and personal, economic or political disincentives at home, and presented themselves at every growth point of the new music market. The greater number of foreign musicians were from Italy, which, because of the good quality of its musical training consisting of four professional training centres in Naples and one in Venice, all financed by the state, and an important network of theatres, was uniquely responsive to new demands; so, by the early 1690s a fresh wave of freelance Italian musicians were finding success among the London public and helping to establish a climate in which Italian opera would eventually flourish.<sup>35</sup> Ariosti was one of the eighty-three Italian musicians who resided in London between 1675-1750; as an instrumentalist first, and as an opera composer later on, his dominant position was partly his superior training and musicianship in the courts of Berlin, Vienna, Paris and Bologna, but also and partly due to prevailing musical tastes. During the first twenty or thirty years of the eighteenth century the conflict between native and Italianate musical styles was accurate, tending in some respects to take on a class-concious aspect; the Italian style was cultivated by the aristocracy and aspirant bourgeoisie and deplored by the Pietists,<sup>36</sup> from whom there is the following pamphlet ["The touch-stone: or Histo-

34. cf. EHRLICH, C.: *The Music Profession in Britain Since the Eighteenth Century*, p.2.

35. cf. MABBET, Margaret: "Italian Musicians in restoration England (1660-90)", pp. 237-43.

36. cf. YOUNG, Percy M.: *A History of British Music*, p. 284.

rical, Critical, Political, Philosophical and Theological Essays on the Reighing Diversions of the Town... By a person of some taste and some Quality"] published in a in 1728 and reedited in 1731:

(...)This amusing variety in the choice of subjects for our Operas, will allow a greater latitude in composition than we have yet known.(...) The Dispute will not then be, who is the justest, or brightest composer, or which the finest Operas; those of our Growth, or those imported from Italy? Every Man would be set to Work, and strive to excel in his own way. H[ande] would furnish us with his Airs expressive of the rage of Tyrants, the Passions of Heroes, and the Distresses of lovers in the Heroic Stile. B[ononci]ni sooth us with sighing Shepherds, bleating Flocks, chirping Birds, and purling Streams in the Pastoral: and A[riosti] give us good Durgeon Scenes, Marches for a Battel, or Minuets for a Ball in the Misere-re(...) Nay, the pretty Operas from t'other Side the Water might serve to tickle us in the Time of Christmas-Gambols, or mortify us in the time of Lent; so make us very merry, or very sad".<sup>37</sup>

The changes in fashion, together with the political events and the fluctuation in the economy, were important points for the artist, who started to think about acquiring large fees to face up to the probable vicissitudes of his individual career. Thus, there is another reason for the list of subscribers, for the absence of the publisher's name, for the agreement between the latter and the composer, and also, because musicians worked in a ruinous market-place, open to anyone and unprotected by trade-unions, professional associations, weakness contracts, experienced and reliable agents, or generally accepted codes of conduct. In such conditions it was essential to make money intensively in when circumstances were favourable. Another ways of getting money were private lessons, and it is noticed that the Swedish composer Johan Helitch Roman (1694-1758) studied in London between 1714 and 1720 under Pepush and Ariosti,<sup>38</sup> from whom he copied the "Stockholm Sonates" for viola<sup>39</sup> d'amore. However, all these business were not enough for a musician in that time, and we can see the poverty of the last years of Ariosti, whose doctor complained because the composer had never paid him anything for his medical treatment,<sup>40</sup> only one year later than his publications of cantatas, being questionable the worthy of his controversial list of subscribers...

37. cf. DEUTSCH, O.E.: *Op. Cit.*, p. 232.

38. cf. DEUTSCH, O.E.: *Op. Cit.*, p. 162.

39. cf. WEISS, Günther: "Attilio Ariosti. 'Stockholm Sonatas' for Viola d'amore[viola] and Basso Continuo", p. 1.

During this time there were several changes in the relationship between musician and society.<sup>41</sup> Some of this changes were assisted by Handel's influence, but would have taken part without him, since their causes lay in the structure of society itself; the musician was largely freed from the claims of royal or aristocratic patronage, and he was aware that his welfare depended on the support of a wide public, the market, in which popular concerts or at more formal subscriptions concerts got what it wanted. Ariosti's career in London was developed between these two influences: the patronage, and the market. Looking for the social history of the first of these two areas,<sup>42</sup> we see that the artist could be subject to a patron's whim, his bargaining power tempered by immobility and the disciplines of a closely-knit social system which might offer paternalistic benevolence, but exact dire penalties for intransigence. The gradual commercialization of music allowed the artist to escape into an open society, but imposed new and unfamiliar risks; the musician lost old forms of security and the privilege of making music for a small, intimate or cultivated circle, but he could gain a measure of freedom.

As a proof of the influence of patronage, we have the dedication of the collection of the six cantatas and six lessons for the viola d'amore to George I and the royal family, which explains by itself the attitude of Ariosti with his patrons:<sup>43</sup>

Sire:

my ambition can not wish anything else, more that Your Majesty with all the Royal Family deigned to honour with His Augustus Name the front of this book, while with him concurred a large part of the Kingdoms Nobility to pay court to it, and to make a display of their innate magnanimity, too. The Noble Heart of Your Majesty will appreciate, in the gift's smallness, the tribute of a copious desire, thinking that the more that a very talent person could do, he could do always a little to deserve a such high pleading.

So let it be all glory of Your Majesty to inform The World, that the Great has to benefit the merit, but he has also to encourage whoever aims at it with some basis. This act of your mercifulness, Sire, is the continuation of that benignest approbation which you deigned to concede to me for the Works composed by me for the Royal Academy of Music, and your benevolence makes me bold to merit your endurance in the compositions

40. LINDGREN, L.: *Op. Cit.*, p. 348.

41. cf. YOUNG, Percy M.: *Op. Cit.* p. 339.

42. cf. EHRLICH, C.: *Op. Cit.* pp. 3-7.

43. English translation of Ariosti's dedication for the collection. Cf. Plate III (pp. IX-X).

that I have to give to Your Royal Theatre this year by order of the Gentlemen Directors.

In the multiplicity of such conspicuous thanks let me, Sire, add also the thank to call me with deepest respect, of Your Majesty  
your very humble, devoted and obsequious servant A.A.

When Handel arrived in England, his success with the composition of operas and the acclaim with which his productions were received not only silenced all competition, but also drove his opponents –mainly Bononcini and Ariosti– to relinquish their claims to public favour. Ariosti's works started to become less important than those by Handel, and he partially lost the favour of the public. Bononcini, upon ceasing to compose opera, found a comfortable living through the patronage of the Marlborough family but Ariosti, less fortunate and in want of encouragement, had to apply mercy to the king, publishing an important collection of his works in order to resolve his situation. So, the humble attitude in this dedication explains his social situation. It is only noticed that apart from Berlin's years, he looked for financial resources in the patronage of Pietro Ottoboni (1667-1740), Italian librettist and famous patron of music, to whom Ariosti also dedicated works to him, either out of gratitude or in the hope of patronage, as the London Collection of Cantatas to George I.

The demand of the market combined with the expansion of the cultural life of British society at the end of the seventeenth and the beginning of the eighteenth century was the second area of influence; the growth of publishing produced sales of printed music, which were expanded enormously after the establishment of Walsh and Hare in 1695, until there were later on more than 400 publishers in London. And thus a slow, cumulative expansion in employment opportunities occurred, ranging from fairly stable jobs in theatres and subscription concerts to a few days at a provincial festival, occasional professional or amateur groups. As a proof of this there is the famous list of subscribers, which didn't give enough money to Ariosti; the audience had determined the end of Ariosti's career, and the testimony of this is the poem "The Session of Musicians" [which has already cited] :

*"Of Ti[tu]s Ma[nli]us you may justly boast;  
Bull dull Ves[pasi]an all that honour lost".*

Why were they disappointed with his last opera – as in fact it was – if Zamboni and other musicians thought it would have great success?

This was the consequence of working as an Italian musician, in London society in the first half of the eighteenth century.

## THE CANTATAS

The form cantata, as a work for one or more voices with instrumental accompaniment, was the most important for vocal music of the late Italian Baroque period –apart from opera and oratorio–. It consisted<sup>44</sup> of a succession of contrasting sections –especially 'recitatives', 'ariosos' and 'arias'– which by the early eighteenth century became independent movements. Most Italian cantatas at this period were for a solo voice or two voices, as is the case with our example by Ariosti. Up to the late seventeenth century the cantata was predominantly a secular form and the most usual accompanying instrument gradually increased from continuo alone in the mid-seventeenth century, to an orchestra, and they were extended and cultivated in England.

John Mattheson described in his book of music<sup>45</sup> the cantata as "a form close with a recitative, and for this reason leaves a more marked impression in the mind of the hearers than otherwise and also leaves the mind a great deal for reflection. This effect has no little relationship with that which tends to happen when an ordinary oration is ended 'ex abrupto'".

Ariosti's cantatas, which were more akin to Bononcini's, contained brief arias, mainly in 'da capo' form, and were accompanied by one or two instruments (violin I and II) and the continuo; the recitatives, however as is usually, are for continuo only. The voice parts had always been supported by the basso continuo, which itself enjoyed a certain degree of thematic independence. In the beginning of the eighteenth century, the emphasis came to be placed on the voice alone, and the accompaniment became a purely harmonic support. For Basso the cantatas of the London collection had stylistic and expressive taste, dramatic situations with a special tempo, 'intervallic' distances and other reasons for relieving the word or the phrase:

*"Si nota l'intento espressivo attuato con usuali espedienti stilistici: tempi, agogica, e pause aderiscono alla situazione drammatica, salti di intervallo, trilli e vocalizzi danno rilievo a frasi o parole. I recitativi sottolineano la declamazione. Il basso e rico, in contrappunto con voce e strumento o semplice ma robusto sostegno. Le arie, bi –o tripartite– con 'da capo', rientrano negli schemi consueti; gli strumenti si intrecciano o si alternano alla voce con passaggi a imitazione, con l'organico compatto o a gruppi ristretti secondo l'esigenza interpretativa."*<sup>46</sup>

44. cf. TIMMS, C.: "The Italian Cantata to 1800", p. 694.

45. cf. HARRIS, E: *Johan Mattheson's: Der Vollkommene Capellmeister*, p.62

The melodic elements were brought to the fore, not only the vocal melody as such, but also its character and treatment, which were dictated by the text and its emotional overtones, and also by the requirements of musical form. With the 'aria da capo', for example, the virtuoso soloist – frequently a soprano, sometimes an alto or bass – was called upon to sing expressive coloratura passages and, more important still, to increase the emotional content of the musical itself through the subtlety of the soloist performance. If we study the melody, we realize that it was not an end in itself, but served to intensify the expression of both text and emotion. The artistic purpose was the imitation of nature through the melody alone, by means of emotional overtones, so the singer's task was to provide an example for the emotion and to 'touch' the heart, although sometimes, in his slow arias, he used a 'cantabile' and pathetic style.

Ariosti also showed old-fashioned traits in some arias, such as the 'motto' beginnings and arias which were meant to be accompanied only by Basso continuo – i.e. "La procella tempestosa" (first cantata), "Ritrosetta pastorella semplicitta" (second cantata), etc. – where the setting of the second stanza of the aria poem was sometimes as long as that of the first stanza. He tried to ensure that his arias and recitatives were diligently, neatly and thoughtfully composed as the audience liked.

For over a century from the 1630s onward the cantata was the principal form of Italian vocal chamber music. During this period, when practically every composer of standing in Italy including Ariosti until 1696, cultivated it, the cantata grew from a comparatively short piece accompanied only by continuo into an extended orchestrally accompanied complex of movements reflecting contemporary operatic music. This kind of cantata was extended in England, being a secular form which could command the dramatic power and expressive means of contemporary opera and, presenting them in a more concentrated format, make a proportionately deeper impression.

The structure in the cantatas of the London collection was very simple: aria, recitative and aria; Ariosti completed this scheme with another recitative as an introduction (third, fourth and fifth cantatas) or with a simple instrumental passage (first cantata). The description of them is the following:

*La Rosa:*

introduction: 39 bars.  
aria "La Procella tempestosa": 35 bars.  
recitative "Quando un raggio di sol": 15 bars.  
aria "Già di nuovo fastosa Campegia": 65 bars.

46. cf. BASSO, A.: *Op. Cit.*, p.135.

*L'Amore onesto:*

aria "Ritrosetta Pastorella": 70 bars.  
recitative "Ma tu vergoghosetta": 19 bars.  
aria "Odi la Tortorella": 101 bars.

*L'Olmo:*

recitative "La dove d'atre": 20 bars.  
aria "Pianta infeliche": 92 bars.  
recitative "Già so che quell infida": 20 bars.  
aria "Su tuoi rami inariditti": 125 bars.

*Libertà acquistata in amore:*

recitative "Pesan troppo su l'alma": 14 bars.  
aria "Quel servir senza mercede": 26 bars.  
recitative "Non creder già ch'io passi": 12 bars.  
aria "In me spento d'Amore": 72 bars.

*Il Naufragio:*

aria "Freme l'onda": 104 bars.  
recitative "Non ve scampo lo veggo": 21 bars.  
aria "Mio legno naufrago": 101 bars.

*La Gelosia:*

recitative "Ahi qual crucio, qual pena": 17 bars.  
aria "Si l'intendo, e Gelosia": 36 bars.  
recitative "O del penoso Inferno": 16 bars.  
aria "Ch'altri goda l'amato mio bene": 112 bars.

The cantatas were composed either for soprano or alto solo voice, accompanied by the violin and continuo, with the following description:<sup>47</sup>

La Rosa (Soprano, Violin I and II, Basso continuo)  
L'Amore onesto (Soprano, basso continuo)  
L'Olmo (Soprano, Violin I and II, Basso continuo)  
Libertà acquista in Amore (Alto, Basso continuo)  
Il Naufragio vicino (Alto, Violin I and II, Basso Continuo)  
la Gelosia (Alto, Basso continuo).

Two of the cantatas – "La Rosa" and "L'Olmo" – were copied into a roughly contemporaneous manuscript;<sup>48</sup> the other four – "L'amor ones-

47. cf. WEISS, Günther: *Op. Cit.*, appendix.

48. MS Berlin (West), Staatsbibliothek, 780/5.

to”, “Libertá acquista in Amore”, “Il Naufragio”, and “La Gelosia” are unique to the present collection. There are very small differences between the cantatas of Ms Berlin and the ones in the London collection, so Ariosti included those two cantatas without important modifications. In the edition of them, the words of the poems appeared in this collection between the list of subscribers and the musical scores.

His London collection of cantatas and lessons for the viola d’amore was very successful at this time, and the lessons were later republished for the original instrument, with transcription for the violoncello, violin and viola— because of the enriching value of the solo repertory. In this way, the sonatas attained a certain renown, and they had the purpose of being intended to introduce violinists to the viola d’amore. Basso explains very clearly the structure of the lessons:

“Nella produzione strumentale spiccano le *Lezioni per Viola d’amore*, piú sobrie nelle fioniture rispetto ai *Divertimenti da Camera*, ma come questi strutturante sulla forma di sonata in cui successivi movimenti, di danza o da essi derivati, sono preceduti o inframezzati spesso da un’ ‘largo’ o ‘andante’. Dichiaratamente composte dall’ alto per introdurre i violinisti alla pratica della viola d’amore, le *Lezioni* sono notevoli sia per la notazione simile a una intavolatura sia per la tecnica del suonare in scordatura che accentua il contrasto timbrico tra le corde. L’armonia e la modulazione sono a volte ardita spesso le melodie cominciano in Levare. Molto vicine alle *Lezioni* sembrano le sonate del MS di mano del Roman, scritte però in notazione normale, soprattutto nell’ inizio in Levare di alcuni pezzi e nella relativamente scarsa frequenza del basso numerato”<sup>49</sup>

In the chapter entitled “To the readers” Ariosti explains clearly the choice of the title, the reason for the word ‘lesson’ instead of ‘sonatas’, and his proposed didactic scope. Boyden<sup>50</sup> has said that in order to permit violinists to play these lessons in unusual and varied tuning on the viola d’amore without first acquiring a new technique, Ariosti restricted himself to four strings, and for the solo part he invented a notation in which the customary violin fingering is used to play another instrument of different tuning. Hence in those lessons there is no relation between the pitch produced by the viola d’amore and the pitch the violinist is accustomed to hearing in a performance with violin fingering on the viola d’amore.

The term originally used by Ariosti, ‘scordatura’, meant that the tuning was not the conventional one, namely, that of fifth, but followed

49. BASSO, A.: “Attilio Ariosti”, p.136.

50. BOYDEN, D.: “Ariosti’s lessons for viola d’amore”, p. 546.

patterns and intervals not in normal use; every lesson embodied a diverse manner of tuning, according to the tonality. When the violinist had assimilated these patterns on the violin, he passed on to an exact repetition on the viola d’amore, where the first four strings corresponded exactly to those of the violin ‘scordato’. The three or four other strings which are found on the viola d’amore (depending on whether the instrument is mounted with six or seven strings) presented no problems, as they were played empty or as part of chords only. The tablature, like the notation of the solo part, automatically specified fingering and hand position; in each lesson, the term ‘scordatura’ is determined by the tonic chord of the key of the piece; the turning in thirds and fourths meant that the player crossed from one string to another more frequently, with a resultant increase in the colour constraint of the different strings. The lessons attained a certain renown and justly so, as they were of an authentic and genuine beauty. They gave him fame as a composer and performer. The lessons were later republished for the original instrument, and transcription were also made for the violoncello, violin and viola. For example, Straeten<sup>51</sup> cited the publishing of the six ‘very fine sonatas’ for the viola d’amore, of which Patti adapted some movements for the violoncello. However, the diffusion of this collection is a certain fact; while Italian operas and cantatas of the late seventeenth and early eighteenth centuries circulated in manuscripts (which came to dominate European musical taste), in England publishers –and especially John Walsh– regularly issued printed volumes containing the favorite songs from operas or cantatas performed in London. Thus, most lovers of music could have the opportunity of recreating them themselves at home with the new melodies.

## THE TEXTS

### The author of the poems

There is no evidence as to who composed the Italian poems for these cantatas; the composer could be one of Ariosti’s librettists in Bologna, or one of the official librettists in the Royal Academy.

Several names are conjugated about the possible author of the poems between already well-known librettists who were working in dif-

51. cf. STRAETEN, E van der: *History of the Violoncello, the Viol of Gamba, Their Precursors and Collateral Instruments*, p. 145.

ferent occasions for Ariosti's operas and cantatas: Rolli, who wrote 3 or 5 operas librettos for Ariosti; Haym, who wrote another 4 or 5 librettos for him too; Bernardoni, author of several cantatas texts for the first epoch of Ariosti's works; and Ottoboni, already mentioned as Ariosti's patron and also author of several texts for Ariosti's cantatas. Hawkins<sup>52</sup> conjectured that the texts were composed by Rolli; but Lindgren<sup>53</sup> cited another source, referred to by Berenstadt in a letter to Zamboni dated 16th February 1725:

"Greet Mr. Attilio, and remind him that he kindly promised to give me one of his books in return for some poetry that I obtained for him".

Among this poetry that Berenstadt obtained for Ariosti could be the six Italian poems which provided the lyrics for six cantatas of the London collection; although this is the only printed collection of cantatas, there are at least other ninety cantatas in different manuscripts composed by Ariosti, without any date, so that it is not possible to be sure of which cantatas were composed with the poetry that Berenstadt presented to Ariosti: some of the ones of the London collection, or some of the other ninety left.

Because of different opinions by different sources, it can be helpful to see each one of the possible authors of the cantatas texts, in order to find the one who would be closer to the reality.

Paolo Antonio Rolli (1687-1765) was the first Italian librettist who was appointed secretary to the Royal Academy. He was a pupil of the dramatist Gian Vincenzo Gravina, one of the founders of the Arcadian Academy, from whom he imbibed the same neoclassical ideas as his fellow student Metastasio. In 1715 he was invited to England, and he remained in London for twenty-nine years where his main occupation was teaching Italian Language and Literature to noble families (including the children of George II, whose name is included in the dedication of the London cantatas). In London he published several volumes of poems, a treatise on Italian adverbs and prepositions, numerous translations of Anacreon, Vigil and other classical authors, several works by Ariosto and even Boccaccio's *Decameron*. In 1719 he was appointed Italian secretary to the Royal Academy of Music, but was dismissed in 1722 in favour of the librettist Haym after quarreling with the directors. To

52. cf. HAWKINS, J.: *Op. Cit.*, p. 867.

53. cf. LINDGREN, Lowell: *Op. Cit.*, p.347.

Berenstadt (1708-1734) was an "alto castrato" who was working for the Royal Academy during 1722-24 having roles in Ariosti's operas *Coriolano* and *Vespasiano*.

this period belong ten librettos and several cantatas, including Ariosti's cantata "Già per il tou rigore" (which belongs to the Ms. 25769 of the 'Conservatoire Royal de Musique' of Brussels),<sup>54</sup> the opera libretto *Muzio Scevola*, etc. Rolli was very much involved in the establishment of the Opera of the Nobility, to which he became secretary. Between the years of 1733-37 he supplied the Opera of the Nobility with nine librettos, all of which were original works. Rolli, having greater literary pretensions than his rival Haym, liked the lyric and dramatic poetry in Metastasio's manner; however, his librettos have been criticized sometimes because of his clumsy in plot and weak in characterization.<sup>55</sup> It is noticed by Weiß<sup>56</sup> that in 1719 Rolli published a collection of his poetical writings, and in 1727 he published another two books with cantatas and canzonetas texts, which could be suitable for Ariosti's London cantatas; but it was not found any relation between those books and the six poems of the mentioned cantatas.

The librettist who replaced Rolli in the Royal Academy was Nicolo Francesco Haym (1678-1724). He was an Italian cellist, composer, librettist and antiquarian. He was of German extraction and spent most of his musical career in England. From 1722 to 1728 he worked for the Royal Academy of Music as its secretary and official Italian librettist. He wrote three- or perhaps five- librettos for Ariosti: *Coriolano* (1723), *Vespasiano* (1724), *Artaserse* (1724), *Lucio Vero* (1727) and *Teuzone* (1727). Haym was very controversial, because most of his librettos were cut down and otherwise modified versions of earlier librettos;<sup>57</sup> the results were brilliant, sometimes better than those produced by Rolli's more ambitious and dramatic method. There are not any reason for avoiding Haym as the writer of the poems of some of the cantatas of the London collection edited in 1724, having in mind that during Ariosti's years in Bologna or Berlin Haym could have met the composer and could have been written some texts for him, and so he would be the author of the poems of the two cantatas belonged to the Ms Berlin which were been written before Ariosti came for working for the Royal Academy in London.

Another of Ariosti's librettist was an Italian poet, Pietro Antonio Bernardoni (1672-1714). He was the writer of the words of several Ariosti's cantatas, two of them very well-known: "Che mi giova esser regina", which is in the manuscript 17591 of the 'Osterreichische Nationalbibliothek' of Austria, and "Nice quella severa amabil ninfa" which is recopied

54. cf. LINDGREN, *Op. Cit.*, p.349.

55. DEAN, W.: "Paolo Rolli", p. 116.

56. cf. WEISS, Günther: *Op. Cit.*, appendix.

57. cf. BROWN, H.M.: "Vespasiano", p. v-vi.

in two manuscripts (the first one in West Germany, Ms Mus. 46 in Darmstadt 'Hessische Landes-und Hochschulbibliothek', and the second one in Vienna in the 'Gesellschaft der Musikfreude Q.2679). His premature death in 1714 could have been an impediment for writing the texts of some cantatas in case that some of them were just been written for the London collection of cantatas in 1724 after Ariosti's arrival to England in 1716.

Another poet who wrote texts for Ariosti's cantatas was his patron Pietro Antonio Ottoboni; he composed the words for "Ardo ne so per chi", "Augelletto garruletto" and "Or vantatevi o pupille", which are in the manuscript Add.MS 34056 in the British Library.

### The poems

The texts used for the cantatas of the London collection represent the Italian style of the Arcadian Academy, which was dominated the music stage for operas and cantatas during the end of the seventeenth century and the first half of the eighteenth century. Italian Lyric poetry was conducted by the Arcadian, which was founded in 1690 with the aim of being a protest against bad taste in general and the Marianesque absurdities in particular. With the poet Metastasio Italian reaches the climax of melodious utterance, and then dies away in music; even the lyric is lost in the opera libretto. If we look for the sources of this poetry represented in the cantatas, we can find that chivalry, religion and patriotism, which had promoted the development of poetry, ceased after Tasso's death to be sources of inspiration. Only two paths remained open to the poets –either to create a new art, or to follow in the traces of their fore-runners of the sixteenth century. However, the political and social conditions of Italy were not favourable to the creation of a new art, and, on the other hand, what was best in the ancient models had already been assimilated by the writers of the previous century, artistic ideals being exhausted with Tasso.

The forms that were employed by the Arcadian and were used by Zappi, Metastasio, Rolli or the unknown author of the cantatas of the London collection in their poetry are the following:

- the sonnet, which aimed at unit and point
- the canzonette, which avoided every harshness of diction and versification.
- sonorous blank verse

Seventeenth century writers were therefore obliged either to imitate the masters who had preceded them or to make use of those forms

which they had discarded; the poets did everything possible to colour their thought with conceits. For example, woman in this poetry became a grotesque lay figure, and, to describe her, the most far-fetched images were employed, as in our examples of the cantata number one [the woman is the rose] and two [the shepherdess]; also, the mythological personages are used here: Fileno, Clori... and Nice is the predilect feminine figure –as it is showed in the cantatas third, fourth and sixth–. Nature, too, was presented in the most fantastic garb of language, as the cantata "Naufragio vicino" or "L'Olmo".

The poems which are included in the introductory section of the London collection are practically the same as those which are copied in the musical score. The strophas are structured as recitatives and arias; in the poems the verses are repeated according to the music as are the cadences and phrases do, so sometimes the words do not follow the same text as the poems, adapting the verses and its repetitions to their needs and circumstances.

### SOME ASPECTS OF PERFORMANCE PRACTICE

The London collection of cantatas by Ariosti is formed by solo cantatas, written for soprano or alto voice accompanied with through-bass; the first three cantatas can be performed by soprano voice, and the fourth, fifth and sixth by alto voice. For the alto the lowest range is a **a** (first arias of the 4th and 5th cantatas) and the highest an **d'** (in 4th, 5th and 6th cantatas); for the soprano, the lowest range is a **c<sup>58</sup>** (arias of the 2nd cantata) and the highest an **a"** (last aria of the 1st and 3rd cantatas); so, if we compare these ranges with the normal ones for the soprano and alto voices, we will see that they follow the exact pattern<sup>59</sup>: alto **a-e'**, and soprano **c-a"**. Particularly, the ranges of each cantata are the following:

- 1st cantata.  
aria: **e-g'**  
recitative: **f-f'**  
aria: **f-a"**
- 2nd cantata.  
aria: **c-g'**  
recitative: **e-f'**  
aria: **c-f'**

58. c means "do-1st line", and c' means "do-3rd space".

59. cf. DENNY, J.: *The Oxford School Harmony Course I*, p. 8.

- 3rd cantata.  
 recitative: **d-f'**  
 aria: **d-g'**  
 recitative: **e flat-e' flat**  
 aria: **f-a''**
- 4th cantata.  
 recitative: **c sharp-d'**  
 aria: **a-d'**  
 recitative: **c-c'**  
 aria: **b-b'**
- 5th cantata.  
 aria: **a-d'**  
 recitative: **c sharp-c**  
 aria: **a-d'**
- 6th cantata.  
 recitative: **b-c'**  
 aria: **b-d'**  
 recitative: **b-b'**  
 aria: **c-d'**

The clefs used for the notation are the c-in-1st line for the soprano, and the c-in-3rd-line for the alto, as it is usual. It can be noticed that in this period the use of countertenor –as the English term for contratenor– voice was frequent, and it could be used for the performing of the London collection of cantatas, although there are not any reference of any performing of these cantatas for that voice. The contratenor is the high tenor, employing the tenor quality over the greater part of his range, using the falsetto at the earlier point than the true tenor, to extend his range above the high tenor, with the same quality about their voices both in speech and in song; the composers deliberately limited solo sections to the falsetto register, expecting the “gearchange” to be used in unexposed passages<sup>60</sup>. The early seventeenth century parts for countertenor were rare, but the word continued to be used in England, to denote a male alto singer, normally a falsettist. Because it was used very frequently for Italian cantatas in this period, perhaps it was used for singing in Ariosti’s cantatas, not only in our example of the London Collection of cantatas, but also in the other cantatas composed by him.

The instruments used for the performances of the cantatas are the violin and continuo (cembalo, violoncello or viola de gamba). Most of the arias and recitatives are only for canto and basso continuo, except the introduction to the first cantata, the two arias of the third cantata and

60. ADRAN, G.M. and X: “The alto or countertenor voice”, p. 17.

two arias of the fifth cantata (for violin I and II, and continuo). It can be confused the subtitle given by several sources to the London collection (*Six Cantatas and Six Lessons for the Viola d'amore*), meaning that both the cantatas and the lessons are for the viola d'amore; it would be interpreted that in arias for 2 instruments plus continuo, one of them could be a viola d'amore; but the hand-writing in the Ms Berlin<sup>61</sup> is very clear: ‘violino I’ and ‘violino II’, and the similar ranges of the 1st instrument with the 2nd one explain the same point of view of the performing of two violins, not a violin and a viola d'amore, although it is noticed that the lessons which follows the cantatas in the London collection are for that instrument, and Ariosti was a virtuoso of this instrument; Ariosti’s success on his first arrival in England –in 1716– was the performance of the “Sixth New Symphony” on the viola d'amore, an instrument unknown in England till that time; the season of that summer was closed with the opera of *Amadis*, between the acts of which this new symphony was performed by Ariosti on the viola d'amore. This instrument is about the size of a viola but with the physical characteristics of a viol: flat back, wide ribs flush with the top and back, sloping shoulders, and a carved head at the top of the pegbox; the soundholes are commonly in the shape of a “flaming sword” and there is usually an additional rosette. The instrument is held under the chin and played like a violin, it is unfretted, and its tone –though not as brilliant or powerful as that of the viola or violin– is singularly sweet; there are usually fourteen strings: seven playing strings (which vion the top of the bridge) and seven sympathetic or resonating strings, which run through the bridge and under the fingerboard into separate pegs in the pegbox.

About the continuo, it was an art practised by most keyboards players during the seventeenth and eighteenth centuries, and as such concerned closely any musician involved with keyboard instrument or with accompanying instruments (lute, guitar, harp, etc.) in general. It consisted in a bass line which had to be figured and implied to the player the harmonies he was expected to play above it; the practice of continuo playing was originally closely associated with the growth of recitative and with certain kinds of solo music both vocal and also instrumental; no player had to treat any figured or unfigured continuo bass line as an opportunity for unbounded extemporization; so, each composer assumed certain conditions and practises which in many cases are still verifiable, but with the problem of synthesizing the great diversity of rules and conflicting advice into a single method of accompaniment. The continuo players were concocting rich, complex and extravagant harpsichord or

61. cf. MS Berlin (West), Staatsbibliothek, 780/5.



organ parts in their performances of Italian solo cantatas. Ariosti, who was an executant not only on the viol d'amore but the bass viol and the harpsichord, adopted on these instruments a proper Scarlatti's Style<sup>62</sup>; he performed his same forms of cantatas, with the structure:

R-A-R-A= recitative-aria-recitative-aria.

A-R-A= aria-recitative-aria and orchestrally accompanied by violins and continuo.

There are no references about the performances of Ariosti's London collection of cantatas, number of concerts, date of the first performing, etc, but it has been noticed another works during the same period. As it is well-known between 2nd April 1720 and 1st June 1728 in the Royal Academy building there were about 55 Ariosti's "evenings" (compared with 245 Handel's, 108 Bononcini's and 79 by another composers); even in 1719 there are two performing of one of Ariosti's cantatas, and it was written in the *Daily Courant* that in the Haymarket Theatre a new cantata by Ariosti (the title is not noticed) was going to be performed "in a magnificent triumphant scene, exceeding thirty feet in length any scene ever seen before"<sup>63</sup>, which is an example of the successful of Ariosti when he started working for the Royal Academy of Music.

He had most of the performances of his works in the building of this society, the King's Theatre, in Haymarket<sup>64</sup>; this theatre, originally named the Queen's Theatre, was built with a view of serving as both a play-house and opera-house, and it was opened in April 1705. When the theatre was first tried as a play-house, it was found that its acoustics were so bad that the dialogue was almost inaudible, so it was decided to abandon plays and concentrate entirely on Italian operas, in which the audibility of the words was of no account; this theatre began its career as the regular home of Italian opera in London (a career which was to continue with only brief interruptions for nearly two centuries). During the winter of 1718-19, the leading members of the nobility, under the patronage of the King, began a movement to establish Italian opera in London on a long-term basis; the money was to be raised by subscrip-

62. cf. STRAETEN, E van der: *Opus Cit.*, pp. 146-47.

63. cf. DEUTSCH, O.E.: *Op. Cit.*, p. 88-9 and 224.

"A concert is given on 28th February 1719 for the benefit of Mrs Ann Turner-Robinson, who never sang but in public; the concert being in three parts of which the second is entirely new composed by Signr. Attilio Ariosti purposely on this occasion".

"(...)A concert of vocal and instrumental music is given at the Haymarket Theatre on 21st March 1719, with Mrs Turner-Robinson and Signor Benedetto Baldasori. She sings Ariosti's cantatas again. The concert will be performed in a magnificent triumphant scene, exceeding thirty feet in length any scene ever seen before. Painted by Signor Roberto Clorici".

64. cf. ELKIN, R.: *The Old Concert Room in London*, pp. 110-11.

tion: a payment of £200 entitled a subscriber to permanent tickets at the King's Theatre, and the King himself subscribed £1000, giving the title of Royal to the academy.

When Ariosti was working for the Royal Academy the staff were: Handel (the musical director), Heidegger (the manager), Paolo Rolli (Italian secretary and librettist) and Clerici (scenic designer and machinist), as well as a governor, deputy governor and twenty other directors who appeared in the list of subscribers<sup>65</sup> in our London collection of Ariosti's cantatas. The finest singers in Europe were to be engaged, and a warrant from the governor authorized Handel to obtain them from different countries. Ariosti and Bononcini were in possession of the opera stage; but this does not mean that all the compositions and Italian operas written by them were represented here. The record of the main singers who were working for the Royal Academy, and who probably could have performed Ariosti's works is the following<sup>66</sup>: "Signor Benedetto Baldassari, called Benedetti (tenor), his wife Signora Galerati (contralto) and Mrs Robinson (soprano). Ariosti negotiated with Signora Mantilina, and Riva brought Senesino". Anastasia Robinson was considered as one of the finest English singers in the Italian style of her period<sup>67</sup>, and she was the only English singer who was able to match up to Cuzzoni and Senesino as a box-office draw and to accumulate a large fortune.

## APPENDIX I: THE CANTATA "L'OLMO"

### Editorial practice

The translation of the poem "L'Olmo" retains the original Italian spelling and punctuation. As it is usual in that century, all the verses start with capital words (but in our translation this has been omitted), and the capitalization is also used for some common names which represent the main characters: Olmo, Antro, Bird, Peregrino, etc.

There are several differences between the poem written at the beginning of the London collection of cantatas and the one belonged to the text of the cantata. Some of these differences are, mainly, omissions of the punctuation of the poem (/,/.) in the musical texts; repetitions of verses in the two arias; lacks of accents compared with the poem written, etc. The notes about this are referred about the musical text of the soprano voice, and they are the following:

65. cf. the names of the staff in HAWKINS, John, *Op. Cit.*, p. 860.

66. Public Record Office: L.C. 713, No. 15. cf. DEUTSCH, O.E.: *Op. Cit.*, p. 93.

67. cf. YOUNG, Percy M.: *Op. Cit.* p. 316.

Bar	Note	Comment
<b>[1. Recitative "La Dove d'atre"]</b>		
2	2	lack of /:/
4	3	added apostrophe /un'/
4	7	written /apriva/
5	6	lack of /,/
8	2	lack of /,/
9-10	5 ff	written /parea la sua fatal mancanza/
10	6	lack of /,/
12	2	lack of /,/
13	6	lack of /,/
14	4	lack of /:/
15	3	written /fisso/ and lack of /,/
17	5	lack of /;/
19	4	written /parlava/
<b>[2. Aria "Pianta infelice"]</b>		
14	1	lack of accent /tà/
15-16	1ff	repeting /di per pietà/
17	2	lack of accent /à/
18-19	1ff	repeting /se a te ancor Nice/
21	3	lack of accent /cò/
22	1	lack of /,/
25-48	1ff	repeting /di per pietà pianta infelice [twice] di per pietà se a te ancor Nice mancò di fe/ [twice]
48	1	lack of /,/
62	1	lack of /,/
66	1	lack of /,/
69-92	1ff	repeting the strophe
<b>[3. Recitative "Già so che quell' infida"]</b>		
1	4	written /quella/
5	7	written /noi/
6	2	lack of /,/
6	3	written /s/
7	5-6	written /verdi/
8	4	written /bel/
8	7	lack of /;/
8	8	lack of accent /sò/

9	6	lack of /,/
9	7	written /allor/
10	7-8	written /spesso/ (missed in poem)
11	3ff	written /sedendo a te d'accanto/
12	4	written /ti all/
12	7ff	written /ella fea/
14	1	lack of accent /mà/
14	1 and 3	written with capital letter
<b>[4. Aria "Sù tuoi rami inariditi"]</b>		
11	2	lack of accent /sù/
21-22	1ff	repeting /inariditi/
27-28	2ff	repeting /l'Augellino/
29	2	lack of accent /più/
36	2	written /ma'l/
39	1ff	repeting the strophe
63	3	added /ei/
71	6	added /ei/
86	1	written /ge/
87	1	missed /or/
89-90	2ff	repeting /dunque uniti/
98	5	lack of /,/
105	1ff	repeting /la mancanza di sua fe/

## CRITICAL NOTES

In titles, texts, and directions in the score, the spelling, accents, punctuation and capitalization have been followed the texts from the music score cantata of the London collection; there are some differences from the cantata of the ms Berlin, which are explained in the following notes. The placement of sharps, flats, and naturals has been changed to conform to modern practice. The natural –represented in the London collection by a sharp as it was usually in that time– is used on the staff according to present practice to replace the sharps and flats by which Ariosti usually altered notes affected by a key signature. When an accidental is repeated in the source before every occurrence of a note in a bar, all but the first accidental are omitted. Some accidentals have been added above the notes for necessity of modern transcription.

Figured-bass symbols appear in the source most often below the staff, and occasionally, when the symbol consists of more than one figure, partly above and partly below the staff. In the present cantata all figures are below the staff. All the added figured-bass are in brackets.

Some editorial slurs have been added only to indicate the number of notes to be sung to a single syllable when this is not already in the London collection –but it does in the ms Berlin as it has been explained in the notes–, and, occasionally, to make the slurring of a passage consistent.

Note values and rests are unchanged except for obvious mistakes and inexact dotted rhythms, as the ones for following the syllables of the texts; several trills have been added; all the corrections are explained in the notes.

[Note: for avoiding repeating “written in ms Berlin” it will be the abbreviation “idem”; if the comment is exactly the same that the one before it, it will write “idem” too]

**BAR VOICE VALUE COMMENT**

**[1. Recitative “La dove d’atre”]**

4	I	10	written in ms Berlin /fi/, small letter
6	I	4	idem beat //
6	II	2	idem figured bass /#6/
15	I	4	idem with tie with the next note

**[2. Aria “Pianta infeliche”]**

4	II	1	written in ms Berlin /c sharp/
4	II	2	idem without tie with the next note
9	I	3	idem
11	III	all	idem between violin I and II
20	IV	1	idem figured bass without /#6/
24	I	2	idem without tie with the next note
28	III	1-2	idem without slur between them
42	I	3	idem without tie with the next one
50	IV	2	idem
55	I	1	idem /a-natural/
60	III	1-2	idem with slur between them
61	III	1-2	idem
64	III	1	written in ms Berlin /d-flat/
64	III	2-3	idem with slur between them
73	IV	1-2-3	idem without figured bass
74	III	1-2-3	idem with slur between them
79	I	1	idem /c-flat/
90	I	3	idem without tie with the next one
91	II	2	part missed in London collection
92	all	1	last part missed in London collection

**[3. Recitative “Già so che quell infida”]**

4	I	1	written in ms Berlin /(flat)/
5	I	1	idem /(flat)/ above
6	I	4	written only in London collection /a-flat/
7	II	1	written in ms Berlin in two figures
11	II	2	idem with rest, no note
13	II	1	idem figured bass /2/
20	I-II	1	the last two parts missed in London collection

**[4. Aria “Su tuoi rami inariditi”]**

16	all	4	written in ms Berlin double bar
24	III	1-2-3-4	idem slur between them
26	III	1-2-3-4	idem
26	III	5	idem tie with the next one
27	III	3-4	idem slur between them
27	III	5-6	idem
28	III	1-2	idem
28	III	4	rest missed in London collection
30	III	1-2-3	written in ms Berlin slur between them
31	III	1-2-3	idem
33	III	1-2-3-4	idem
33	III	5-6	idem
34	III	1-2-3	idem
40	III	1-2-3-4	idem
41	III	3-4	idem
41	III	5-6	idem
42	III	1-2-3-4	idem
43	III	3-4	idem
43	III	5-6	idem
44	III	1-2	idem
62	III	1-2-3-4	idem
62	III	5-6	idem
63	IV	1-2-3	written in ms Berlin without figured bass
71	III	2-3-4-5	idem slur between them
77	IV	1	idem without figured bass
86	III	2	idem /b-flat/
86	III	1-2-3-4	idem slur between them
87	III	2-3	idem
87	III	4-5	idem
88	III	1-2-3-4	idem
89	III	2-3	idem
89	III	4-5	idem

90	III	1-2	idem
92	III	1-2-3-4	idem
93	III	1-2-3-4	idem
96	III	1-2-3-4	idem between them
98	III	1-2-3-4	idem between them
100	III	1-2-3-4	idem
101	III	1-2-3-4	idem
102	IV	3	written in ms Berlin figured bass /6 flat/
106	III	1-2-3-4	idem slur between them
109	IV	1	idem figured bass /6 flat/
109	IV	2	idem without figured bass
110	III	1-2-3-4	idem with slur between them
116	II	1	idem with tie with the next one
125	III	all	all the bar missed

## APPENDIX TWO: LIST OF SOURCES

**Works by Attilio Ariosti**

For preparing this edition I have tried to consult as many books as possible by Ariosti, both in their contemporaries sources and in modern editions; I have used the books from the Euing Library and Mitchell Library -Glasgow- and the Bodleian Library in Oxford.

- Alla Maestà di Giorgio Rè della Gran Britagna & c, & c* [Six Cantatas And Six Lessons For The Viola d'amore]. [London, 1724?].
- Arias From The Operas 'Vespasian' And 'Coriolanus'* (542/54 B, zertschrift furspielmusik Doppelheft). Celle, Moek, 1984.
- "A Favourite Minuet Sung by Sig. Senesino in Artaxerses; With English Words"*. [London, c.1724].
- Cantatas and a Collection of Lessons for the Viol d'amore*. Bologna, Arnaldo Forni Editore, 1980.
- Collection of Lessons For The Viol d'Amore. Sei Sonate Per Viola d'Amore o Violino o Viola*. Revisione, realizzazione e trascrizione di R.Sabatini. Fasc.I,sonate 1 e 2. Edizione per viola (n.27) e per violino.(n.28). Roma, Edizione di Santis, 1957.
- Il Coriolano, Opera* [Score And Seven Orch. Parts]. [London], Meares, [1723]
- "Divertimenti Da Camera"* [belong to 'Sonate a' Tre' -Opera Secondo- by Bartolomeo C.M.Fagnani]. Bologna, 1695.
- Gavotte in D.*, Arr. For The Piano by Lott E.M. London, [1886].

- Lesson 4 [Belong to 'Six Sonatas'...]*,in *F Major For Viola d'amore or Violin & Continuo*. Edited by M. Mahler and I. White. [score]. Editions of music for the baroque viola d'amore, 1. Chipperfield, I. White, 1977.
- Piu Benigno Song From The Opera of Coriolano*. Ed and Pianoforte accomp. added by Pittman, J. (Gemme d'antichita, n<sup>o</sup> 93). London, C. Lonsdale, [c,1868].
- La Rosa. Kantate für hohe Singstimme, zwei violinem und Basso continuo*. Leipzig, Veg Deutcher Verlag, 1977.
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**Literature about the author and his period**

The literature about Ariosti's background and his period that I have read is a compendium of books and articles, principally from English and German sources.

He has studied by the main authorities in music, as Hawkins, Burney, Gerber, Eitner, Fetis, Loemberg... The most recent studies have been written by Lindgren (interested in the London stage during the eighteenth century), Boyden (who has studied Ariosti's Lessons and the scordatura), and several articles in Italian and German periodicals (studied different aspects of his works). He is cited in the most

important dictionaries and encyclopedias about music and musicians: *Grove* 5 and 6, *The New Oxford History of Music, la Musica Italiana nel Settecento*, etc.

Although all these articles and books give to us his historical background, works, the influence of Bononcini and Handel, the problem of the scordatura in his lessons, etc, there nothing written about his cantatas, which are considered as one of his best works. The absence of any date about the publication, reprints, performance practice and concerts, the authors of the poems, etc, of these cantatas, it has been a fact for difficulting the present study; hopefully, the future investigation in these subjects will bring light to those points.

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### Literature about editions

It has been very useful to consult editions of vocal and instrumental music for the comparison of techniques and styles; because they were quite a long number, I have only written two as an example.

For writing the music of the cantata, I have tried to apply all the rules for preparing music manuscript.

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## 1. Recitative "La dove d'atre"

A. Ariosti (1666-1740)

canto

La do- ve d'at- re: te- ne-bre ve-

basso continuo

basso continuo

6

sti- to mu- slo- sa u- mi- da bo- cca um An- tro a- pri- a Fi-

basso continuo

basso continuo

2/4 5/#7 5/3

5

len se-den-do un gior-no vi-de un Ol-mo che pri-vo del va-go o-

6  
# 5

nor del-la com-pag-na vi-te in or-ri-da sem-

6

10

bian-za pian-ger sua tris-ta po-ver-tá pa-re-a

7  
# 6

pie-to-so e-gli a tal vis-ta, ver lui si vol-se a-

6  
# 4

con-tem-plar le sec-che, ca-den-ti fo-glie in su quel tron-co e-

6  
# 4  
b7

15

san-güe fi-so, a-ten-to il mi-ra-va;

6 7 6  
# 3



20

in-di poise-co in gui-sa tal per-la-va

6 b #

## 2. Aria "Pianta infeliche"

A. Ariosti (1666-1740)

Largo

violino I

violino II

canto

[6] #3 2 6

5

10

Pian- tain- fe-

li - che dí per pie- tá

15

dí pe- pie- tá Se á te an- cor Ni- ce

20

Se a te an- cor Ni- - ce man- có di fe

6 6 6 &6 [6] [7] [&3]

di per pie- tà

4 6 4 [6] [6] [9] [6]

30

Pian- ta in- fe li - che Pian- ta in- fe li - che

[6] [#3] [7]

di per pie- tà Se á te an- cor Ni- ce

7 7 7 7

35

man- có di fe di per pie- tá

5 9 6 #3

40

Pian- ta in- fe- li- che se a te an- cor Ni- che

6 #3 2 6 [#6] [6]

45

- man- có di fe se á te an- cor Ni- che man-

[6] [#3] 6 6 2 6

50

có di fe

[6] [#3] [6] #3 4 6

Musical score for measures 50-54, vocal line. The melody starts with a quarter rest, followed by eighth and quarter notes, and ends with a quarter note and a quarter rest.

Piano accompaniment for measures 50-54. The bass line features chords labeled 6, 6, b6, 6, [b7], [9], 6, and 7.

Musical score for measures 55-59, vocal line. The melody begins with a quarter note, followed by eighth and quarter notes, and concludes with a half note and a quarter rest.

Piano accompaniment for measures 55-59. The bass line features chords labeled [6], #3, 6, 6, and [#3].

Musical score for measures 60-64, vocal line. The melody starts with a quarter rest, followed by eighth and quarter notes, and ends with a quarter note and a quarter rest. The lyrics are: co-re pa-fa quel rio pal-

Piano accompaniment for measures 60-64. The bass line features chords labeled [6], [6], and b3.

Musical score for measures 65-69, vocal line. The melody begins with a quarter rest, followed by eighth and quarter notes, and concludes with a quarter note and a quarter rest. The lyrics are: lo-re che Veg-go in te

Piano accompaniment for measures 65-69. The bass line features chords labeled [b5], [6], [b6], b3, 6, and [6].

70

Ben al mio co-re pa-le-se

te quel rio pa-lo-

75

fa quel rio pal-lo-re che Veg-go in

80

re che Veg-go in te

85

quel rio pal-lo-re che Veg-go in te - che

#3 [6] 9 [6] 7 [6] [&]9 [6]

90

veg-go che ve-go in te

[7] [6] [7] [&6] [7] [6] [6] [&5]

### 3. Recitative "Già so che quell infida"

A. Ariosti (1666-1740)

canto

Già so che quella in

basso continuo

basso continuo

fi-da sot-to la tua bell'

[76]

om- braa- ssi- saun tem- po pren- dea

[6]

gra- ti ri- po- si nel- la

[b7]

5

cal- dasta- gion deidino jo- si sóchelo- dan- doan-

b3

da- va de lle ver- di tue

6



fron- de il bel ri- pa- ro S6

chei miei fi- dia- mo- ri, all-

10  
or ch'e- ran fe- li- ci spes- so

lie- ta se- den- doa te d'ac- can- to no- ti all' au- re

fa- cea col dol- ce can- to

[b6]

má oh Di- o che poi cru-

[6] [6]

15

de- le vol- gen- doad al- tra

[6]

pian- tail suo de- si- o in- fe-

[b7] b3

del ti-la- sció eal par del-l'A- mormi- o eal

b6 #4 6

20

par del-l'A- mormi- o t'a- bban- do nó

7 6 5

### 4. Aria "Su tuoi rami inaridi"

A. Ariosti (1666-1740)

violino I

violino II

canto

basso continuo

basso continuo

5

Musical score for measures 5-8. The vocal line (top staff) begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment (middle and bottom staves) provides harmonic support with chords and moving lines.

Piano accompaniment for measures 5-8, showing the left and right hand parts.

10

Musical score for measures 9-12. The vocal line continues with a quarter note E5, followed by eighth notes F5, G5, and A5. The piano accompaniment continues with harmonic support.

Piano accompaniment for measures 9-12, showing the left and right hand parts.

15

Musical score for measures 13-16. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment provides harmonic support.

Sú Tuoi

Piano accompaniment for measures 13-16, showing the left and right hand parts.

20

Musical score for measures 17-20. The vocal line continues with a quarter note D5, followed by eighth notes E5, F5, and G5. The piano accompaniment continues with harmonic support.

ra - - - mi in - a - ri - di - - - ti

Piano accompaniment for measures 17-20, showing the left and right hand parts.

in - a - ri - di - ti piú non vo - - - la

25

- L'Au - gel - li - - - no - L'Au - gel - li - no

30

ne pi'u stan - - co Pe - - re - gri - no

35

a te pres - - so fer - mail pié

40

Su tuoi ra - - - mi

in- a - ri - di - - - ti in- a - ri -

45

di - ti piú - non vo - - - la - L'Au - gel -

50

li - - - no ne piú stan- co Pe - re -

gri - no ne piú

55

stan-co Pe - re - gri - no

60

ne piú stan co Pe- re-

gri- no a - - - te pres - so fer-mail

65

Musical score for measures 65-69. The vocal line consists of four measures. The first measure is a whole rest. The second measure is a whole rest. The third measure contains the notes G4, A4, B4, and C5. The fourth measure contains the notes B4, A4, G4, and F4. The lyrics "Pié" are written below the first measure.

Piano accompaniment for measures 65-69. The right hand has whole rests. The left hand plays a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4.

70

Musical score for measures 70-74. The vocal line consists of four measures. The first measure contains the notes G4, A4, B4, and C5. The second measure contains the notes B4, A4, G4, and F4. The third measure contains the notes E4, D4, C4, and B3. The fourth measure contains the notes A3, G3, F3, and E3. The lyrics "a te pres-so fer-mail" are written below the notes.

Piano accompaniment for measures 70-74. The right hand has whole rests. The left hand plays a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4.

75

Musical score for measures 75-79. The vocal line consists of four measures. The first measure contains the notes G4, A4, B4, and C5. The second measure contains the notes B4, A4, G4, and F4. The third measure contains the notes E4, D4, C4, and B3. The fourth measure contains the notes A3, G3, F3, and E3. The lyrics "pié" are written below the first measure.

Piano accompaniment for measures 75-79. The right hand has whole rests. The left hand plays a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4.

80

Musical score for measures 80-84. The vocal line consists of four measures. The first measure contains the notes G4, A4, B4, and C5. The second measure contains the notes B4, A4, G4, and F4. The third measure contains the notes E4, D4, C4, and B3. The fourth measure contains the notes A3, G3, F3, and E3.

Piano accompaniment for measures 80-84. The right hand has whole rests. The left hand plays a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4.



85

Si pian- gia - - - mor

90

dun- quem- ni - - - ti dun- quem- ni - ti

quel suo cru - - - doin- gra - - - to co - - - re

95

L'in- cos tan - - - za del suo a- mo - - - re la man-

100

can - - - - - za di sua fe

105

la man- can - - - - -

110

za di sua

115

fe

la man- can - za

120

di sua fe.

125