

**Intermezzo Under Hapsburg Rule (1707-1734):
New Theories of Composition and Musical Meaning**

Eric Boaro (MA)

**Thesis Submitted to the University of Nottingham for the Degree of Doctor of
Philosophy (PhD)**

July 2021

Acknowledgements

This thesis might not have seen the light without the help of family, academic supervisors (Dr. Nicholas Baragwanath, Dr. Lonán Ó Briain), colleagues, and friends.

Therefore, I am obliged to express my gratitude to all who believed in me and supported me to be where I am today.

Sincere thanks should go to my principal supervisor, Dr. Nicholas Baragwanath. Thank you for your patience, for the things you taught me and for your precious time. From our discussions, both in presence and via Skype, I learnt a lot. Actually, I learnt how to conduct research at a higher level, and this has led to some academic accomplishments (forthcoming publications) which I entirely owe to you.

Special thanks to Midlands 4 Cities for providing funding for this course at the University of Nottingham.

Abstract

Since the publication of a 1969 article by Daniel Hertz, “Approaching a History of 18th Century Music”, and of Michael F. Robinson’s 1972 *Naples and Neapolitan Opera*, the number of studies devoted to Neapolitan music has been soaring. Yet, two main problems still hinder the study of Neapolitan music: a lack of analytical tools and language to illustrate Neapolitan opera and the aesthetic prejudice against this kind of music, which particularly affects intermezzi. My thesis aims to rediscover and breathe new life into Neapolitan intermezzi, by offering analytical tools that may allow us to understand the mechanisms behind their composition and coeval theatrical success, and by bolstering their standing in present-day musical life in the face of the abovementioned aesthetic prejudice. To do so, it takes Gordana Lazarevich’s and Robinson’s claim that Neapolitan composers were attentive to the union between word and music, and will substantiate it with different approaches, always preserving the focus on eighteenth-century Naples. Intermezzo arias will be analyzed through the rhetorical framework set out in Giambattista Vico’s practical contemporary schoolbook *Institutiones Oratoriae* (1711). Recitatives will be looked at through the lens of a treatise by Friedrich W. Marpurg (1760), which was based on models from earlier Italian opera. As to librettos, Andrea Perrucci’s treatise on commedia dell’arte (1699) will serve as the basis for understanding them. A further theory dealing with issues of musical meaning, built on Danuta Mirka’s revision of Leonard Ratner’s topic theory, will be included. This theoretical apparatus attempts to help us to consider this repertoire through the eyes and ears of an eighteenth-century audience. This will help to respond to the second problem identified above: aesthetic prejudice. Considering this repertoire with eighteenth-century categories may, I believe, counter the pervasive aesthetic prejudice against “simple” Italian music, leading to a fuller understanding and enjoyment of the repertoire.

Table of Contents

Part I

1. Preface	1
2. Setting the Scene: Naples, the Musical Capital of Europe, 1707-1734	31

Part II

3. Neapolitan Comic Scenes and Intermezzi Under Hapsburg Rule	73
4. Neapolitan Intermezzi and Cultural Context	94

Part III

5. Arias as Musical Orations: A Rhetorical-Functional Model for Neapolitan Comic Arias Based on Vico (c. 1711-1741)	130
6. The Primacy of Poetry: Comic Recitatives According to Marpurg (1760-1764)	202
7. Shared Traditions: Perrucci's (1699) Account of Commedia dell'Arte and the Intermezzo Libretto	239
8. Buffoons, Braggardly Soldiers, Crickets: Rediscovering Musical Meaning in Neapolitan Comic Scenes/Intermezzi	270
9. Conclusions	324

Part IV

10. Critical Editions	329
11. <i>Lesbina e Milo</i> (Comic Scenes, San Bartolomeo Theatre, 1707)	331
12. <i>La Franchezza delle Donne</i> (Intermezzi, San Bartolomeo Theatre, 1734)	398
13. Appendixes	504
14. Primary Sources Table	554
15. Bibliography	565

Part I

Chapter One

Preface

In 1768, the philosopher Jean-Jacques Rousseau (1712-1778) wrote:

Do you want to know whether some sparks of this fire [i.e., music] ravage your heart? Run, fly to Naples, and listen to the masterpieces by Leo, Durante, Jommelli, Pergolesi.¹

He was reflecting the popular opinion of the time. Naples and Neapolitan musicians dominated Europe in the eighteenth century. To cite a few representative examples, Egidio R. Duni (1708-1775), a pupil of Francesco Durante (1684-1755), moved to France during the 1750s to become one of the most prominent composers of French *opéra-comique*.² Franz J. Haydn (1732-1809) met with Nicola A. G. Porpora (1686-1768) in Vienna in 1753, and reported, in a later autobiographical account, that

I wrote diligently but not in a well-founded way until, finally, I had the good fortune to learn the true fundamentals of composition from the celebrated Herr Porpora (who was at that time in Vienna).³

Francesco Araja (1709-1770), originally from Naples, travelled to Russia and provided operas for the Russian court.⁴ In short, Neapolitan music dominated European musical production during the eighteenth century. This was noticed by Edward J. Dent in 1905, Daniel Heartz in 1969, Michael F. Robinson in 1963/1972, and subsequently by an increasing number of publications.⁵ These have contributed to a deepening of our knowledge of how Neapolitan

¹ Rousseau, *Dictionnaire de Musique*, 1: 378. This thesis will offer the original quotations in languages other than English only in the case of unpublished primary sources.

² Smith & Cook, “Egidio Romualdo Duni”.

³ Haydn, letter to Mademoiselle Leonore, 6 July 1776, cited in Pohl & Botstiber, *Joseph Haydn*, 1: 382. Translation from Diergarten, ““The true fundamentals of composition””, 53.

⁴ Robinson & Gargiulo, “Francesco Araja”.

⁵ The quoted studies are: Dent, *Alessandro Scarlatti*; Heartz, “Approaching a History of 18th-Century Music”; Robinson, *Naples and Neapolitan Opera*. Robinson’s study originated as a thesis in 1963 (Robinson, “Neapolitan Opera, 1700-80”) and was published in 1972.

music was known across Europe, and have also highlighted the ways in which it constitutes a predecessor of the Classical style. Read, for instance, these words by Dent:

The baroque opera is, in fact, the bridge by which the artistic emotions of Italy passed finally from architecture as a chief means of expression to music, thus calling into existence the classical school of the early eighteenth century in which Haydn, Mozart, and Beethoven were to learn the first principles of the sonata and the symphony. And this early structural development of music, although, like all such movements, it was the work of many hands, owed its chief greatness to Alessandro Scarlatti. Architectural in principle with a more than Palladian severity, yet always vigorous in outline and luxuriant in decorative detail, he represents the baroque style at its best, and his working life of nearly fifty years, during which he never failed to maintain an astonishing fertility of production as well as a high standard of style, covers the extremely interesting period of transition from the earlier Renaissance of music to the decorous classicism of the eighteenth century.⁶

Notwithstanding the studies of Dent, Robinson, and many other scholars from the 1970s to the present time, two main problems still hinder the study of Neapolitan music. The first is a lack of analytical tools and language to illustrate and describe Neapolitan opera, in contrast to other fields. Robert O. Gjerdingen's schemata theory offered new analytical tools, albeit for later, "galant" music of the last part of the eighteenth century.⁷ Recent studies on partimento and solfeggio have furnished new analytical tools; yet, their focus is on didactic traditions, not on performed repertory.⁸ A second underlying issue regards the aesthetic prejudice against this kind of music. Originating in musicological circles of nineteenth-century Germany, it pervaded the musicological debate up until the 1960s, and continues, to the present time, to make its influence felt through the transmission of pedagogic traditions, especially in Italy (see below).

Within the framework of this highly influential Neapolitan repertory, two particular and strictly related types of musical output stand out: comic scenes and intermezzi. The musicological community generally recognizes them as precursors of the Classical style.⁹ This is also suggested by the activity of touring companies, who brought Neapolitan intermezzi all over

⁶ Dent, *Alessandro Scarlatti*, 6.

⁷ The reference study for schemata theory is Gjerdingen, *Music in the Galant Style*.

⁸ The quoted books are: Sanguinetti, *The Art of Partimento*; Baragwanath, *The Solfeggio Tradition*.

⁹ Lazarevich, "The Role of the Neapolitan Intermezzo", 382: "above all, the Neapolitan intermezzo [...] paved the way for the 18th-century symphony, a form that was to reach its apogee in the works of Haydn, Mozart, and Beethoven".

Europe, possibly influencing local musical outputs and trends.¹⁰ Nonetheless, not much has been written on the genre. The most recent dedicated studies, by Gordana Lazarevich, Irène Mamczarz, and Charles E. Troy, date from the 1970s.¹¹ I distinguished here “comic scenes” and “intermezzi” because, as Chapter 3 will show, they are not equivalent. Comic scenes were operatic scenes which, even though comic, retained links with the main opera seria; intermezzi, instead, were totally independent comic operatic pieces, the scenes of which were inserted between the acts of an opera seria; in Naples, comic scenes gradually evolved into intermezzi.¹²

This thesis aims to rediscover and breathe new life into Neapolitan comic scenes/intermezzi composed during the Hapsburg rule (1707-1734).¹³ It will offer analytical tools which will expand our understanding of the mechanisms behind their composition and coeval theatrical success, therefore bolstering their standing in present-day musical life in the face of the aforementioned aesthetic prejudice. The broad framework of the present inquiry could be synthesized with Lazarevich’s words: “Neapolitan intermezzo composers [manifested a] conscious striving for a union of the text with the music”.¹⁴

This thesis’ theoretical core, Part III, which includes theories on arias (Chapter 5), recitatives (Chapter 6), librettos (Chapter 7), and musical meaning (Chapter 8), is precisely grounded on this Neapolitan “conscious striving for a union of the text with the music”. Each chapter of Part III proposes a different substantiation and facet of the theme, always in relation with the Neapolitan context. By adopting this particular Neapolitan perspective, this thesis aims to preserve a strong focus on locality, which informs Parts I and II as well. Apart from this

¹⁰ Troy, *The Comic Intermezzo*, 55-57; Mamczarz, *Les intermèdes comiques*, 61-67; 229-239.

¹¹ The quoted studies are: Lazarevich, “The Role of the Neapolitan Intermezzo”; Lazarevich, “The Neapolitan Intermezzo”; Mamczarz, *Les Intermèdes comiques*; Troy, *The Comic Intermezzo*.

¹² Robinson, *Naples and Neapolitan Opera*, 182-185. In the absence of a full-scale original title such as *La serva padrona* [*The Maid Turned Mistress*], I will use the format “*Female Character e Male Character*” as the title of an intermezzo/set of comic scenes. When the bibliographical details are not specified, please refer to the Primary Sources Table (pp. 554-564).

¹³ As shown by Chapter 2, the Hapsburg rule ended in 1734. Yet, intermezzi continued to be staged throughout 1735, only to be abolished, in the same year, by the new king, Charles of Bourbon.

¹⁴ Lazarevich, “The Neapolitan Intermezzo”, 304.

Preface, Part I includes a description of the Neapolitan soundscape, which illuminates the ways in which it influenced the genre (Chapter 2). Part II, instead, focuses on comic scenes/intermezzi: Chapter 3 offers a brief introduction to the genre and isolates the Neapolitan musical substance that made it different from the Venetian intermezzo; Chapter 4, inspired by the methodology proposed by Anthony DelDonna, according to whom “the dramatic stage becomes the primary lens through which contemporary culture [could be] presented and examined”, will contextualize comic scenes/intermezzi in the broader social and cultural framework of Naples, by expanding on selected themes such as gender, exoticism, magic, and others.¹⁵ In this way, I aim to further explore how these comic scenes/intermezzi are “Neapolitan”, beyond the claim that their music discloses tight links to words.

Part IV includes, as an appendix, two critical editions: the comic scenes *Lesbina e Milo* (Naples, San Bartolomeo Theatre, 1707), by Giuseppe Vignola (1662-1712), and the intermezzo *La franchezza delle donne* [Women’s Frankness] (Naples, San Bartolomeo Theatre, 1734), by Giuseppe Sellitti (1700-1777). These two works, carefully selected as representatives of early and late stages of Neapolitan comic scenes/intermezzi, have been attached to this thesis having in mind two main aims. The first is to encourage performances in every environment, not necessarily in a large opera house. These works require a small eighteenth-century orchestra and two singers of modest abilities; they, moreover, can easily be followed and understood by different types of public, including musically uneducated people. The second is to invite the reader to consider them after he or she has read this thesis, to seek out, in them, the different features of this repertory.

The claim informing the four parts of this thesis, i.e., that Neapolitan composers were attentive to the union between text and music, was already put forward by Robinson in his book. According to him, the melody’s affinity to words was, for Italian composers, an “obsession”.¹⁶ These ideas originated in the humanistic framework of the time, during which

¹⁵ The quotation is from DelDonna, *Opera, Theatrical Culture and Society*, 1.

¹⁶ Robinson, *Naples and Neapolitan Opera*, 114.

some authors re-stressed an idea expressed in the Renaissance that public utterances of early Greek politicians, philosophers, actors, etc, were sung, the singing heightening the effect of these utterances.

Robinson links these ideas closely to Naples, highlighting a number of eighteenth-century writings by Ferdinando Galiani (1728-1787), humanist, economist, and Neapolitan ambassador to Paris from 1760 to 1769, and other Neapolitan sources.¹⁷ Whereas Galiani was a figure active later in the century, similar ideas were already circulating, in Naples, at the beginning of the century. It is for this reason that the adopted perspective could be considered as particularly Neapolitan.

In Giambattista (or Giovanni Battista) Vico's (1668-1744) philosophy, the birth of language and singing are closely related, if not almost coinciding. Vico was one of the most important figures of the Neapolitan Enlightenment and was Galiani's teacher. According to Vico, pre-historical men, unable to speak a proper language, expressed themselves through singing ("canto", i.e., "singing", in the original Italian). Being unable to make themselves understandable by articulating syllables, they tended to raise their voices ("alzare la voce"). This generated, in turn, the vocalizing act. Vico concludes by stating that

finally, that languages began with song is shown by what we have just said: that prior to Gorgias and Cicero the Greek and Latin prose writers used certain almost poetic rhythms, as in the returned barbarian times the Fathers of the Roman Church did (and, it will be found, those of the Greek Church did too), *so that their prose seems made for chanting*.¹⁸

To substantiate the parallel between music and words, this thesis will ground its aria analysis on Vico's 1711 practical rhetoric contemporary schoolbook, which will be re-elaborated through the use of William Caplin's formal theory.¹⁹ The recitatives will be looked at through the lens of the 1760/1764 recitative instalments by Friedrich W. Marpurg (1718-1795).²⁰ In this analysis, as with the analysis of the arias, the role of poetry, metre, and meaning will be central. As regards

¹⁷ For the quotation and content, see Robinson, *Naples and Neapolitan Opera*, 114.

¹⁸ Vico, *The New Science*, 139-140. First edition: Vico, *Principi di una scienza nuova*. Emphasis mine.

¹⁹ The quoted books are: Vico, *The Art of Rhetoric* (English translation of *Institutiones Oratoriae*); Caplin, *Classical Form*.

²⁰ They are contained in Marpurg, *Kritische Briefe über die Tonkunst*. English translation of the recitative instalments in Vial, *The Art of Musical Phrasing*, 233-259.

librettos, Andrea Perrucci's (1651-1704) 1699 treatise on *commedia dell'arte* will serve as the basis for understanding them.²¹

The choice of these three sources, which will be motivated more fully in due course, was guided by the fact that each of them assigns a central role to the word and by the will of preserving the emphasis on locality. Vico was the forefather of the Neapolitan Enlightenment and his book represents an extraordinary accurate testimony of how rhetoric was taught in Naples. Evidently, Vico's treatise is not about music. Its importance lies more in the fact that rhetoric constituted an important part of the Neapolitan musical curricula, and setting music to words properly was considered the most important skill of every experienced maestro. This was a relevant element of the Italian traditions up until mid-nineteenth century. In 1850, church composer Giovanni Battista De Vecchis (fl. 1813-1850), in writing a book aimed at resuming all the teachings received from his maestro, the Neapolitan Nicola Zingarelli (1752-1837), recalled the importance of the theory of rhetorical and expressive accents, here resumed with a passage by Nicholas Baragwanath:

The rhetorical [...] accent ensured that the meaning of the text and its verse metre were clearly conveyed, by marking out the necessary divisions of the melody, or its "punctuation", and by highlighting words of particular importance and the main syllabic accent or rhyme pattern of the verse. The expressive [...] accent was often considered together with the rhetorical accent, since it signified the many and varied vocal inflections that heightened the expressivity and meaning of a given verse.²²

The recitative instalments by Marpurg were chosen because, analogously to Vico's schoolbook, have at its centre the meaning of the word. Marpurg associates precise melodic and harmonic features to the meaning and syntax of the sung word. These could be fruitfully employed to analyze and/or compose recitatives. None of the other materials on recitatives to my knowledge, both German and Italian, build a theory with such a degree of preciseness and cogency. Differently from the Neapolitan Vico, Marpurg was German. Yet, as pointed out by Stephanie

²¹ The quoted book is Perrucci, *Dell'arte rappresentativa*. English translation: Perrucci, *A treatise on acting*.

²² Baragwanath, "Giovanni Battista de Vecchis", 163.

Vial, Marpurg elaborated his treatise having in mind the operas of Carl H. Graun (1704-1759) and Johann A. Hasse (1699-1783), two composers of Italian opera (the last studied in Naples).²³

The choice of Perrucci's *commedia dell'arte* treatise was motivated by the fact that, apart from being a Neapolitan librettist, *commedia dell'arte* actor, and man of the theatre almost contemporary to the considered repertory, he collaborated with the San Bartolomeo Theatre at the end of the seventeenth century. Therefore, his *commedia dell'arte* treatise, collecting the knowledge that he amassed during his numerous years as a man of the theatre, should be considered an extremely privileged point of view on early eighteenth-century Neapolitan libretto making.²⁴ At the centre of his *commedia dell'arte* treatise, similarly to Vico's and Marpurg's writings, is the word, the main resource with which actors achieve comicality, along with slapstick action. As Chapter 7 will show, the improvisatory technique of *commedia dell'arte* actors relies on their ability to continuously re-elaborate words and speeches with different figures and techniques.

Chapter 8 concludes the analytical section, Part III. It uses Leonard Ratner's semiotic theories, as redressed by Danuta Mirka, along with other concepts ideated by Lawrence Zbikowski, Raymond Monelle, and Robert Hatten, to investigate how selected themes were translated into music. This approach could seem problematic and anachronistic: to partially temper this issue, I will delve into Vico's philosophy to find contact points between it and Mirka's re-elaboration of topic theory. These contact points have at their centre, once again, the relation between word and music: this thesis thus closes by reinstating and further substantiating Lazarevich's and Robinson's claim according to which a particular feature of Neapolitan music was its close link with the word.

The main limitations affecting the present thesis relate to its historical qualities. The analytical core of this thesis, Part III, fuses different approaches. Most importantly, Chapters 5 and 8 employ analytical tools that have been theorized relatively recently (Caplin and Ratner/Mirka).

²³ Vial, *The Art of Musical Phrasing*, 161: "Marpurg [...] built his rules of recitative from the renowned representatives of Italian opera in eighteenth-century Germany, Graun and Hasse".

²⁴ Cotticelli, "La pratica senza la teorica", 8.

Yet, this thesis will, at least, try to temper these limitations by searching parallels between the mentioned theories and the philosophical debate of eighteenth-century Naples. The possible anachronism of Chapter 5, largely based on Caplin's formal theory, is, for instance, partially tempered by the central assumption of Vico's philosophy according to which language coincides with music, and by the fact that rhetoric constituted a significant part of the Neapolitan music curricula. Similarly, Chapter 8 builds on Ratner's theory as recently redressed by Mirka, a theoretical model stemming predominantly from writings by German and French theorists such as Johann Mattheson (1681-1764), Johann G. Sulzer (1720-1779), Jean-Baptiste Dubos (1670-1742), Rousseau, and others. This obstacle could be, at least, partially overcome by carefully considering what Vico's philosophy tells us about signification, as this thesis will show in due course.

Furthermore, examining Neapolitan comic scenes/intermezzi limits my research. Notwithstanding their vast popularity, comic scenes/intermezzi constituted a small part of the rich musical output of Naples. In addition, comic scenes/intermezzi flourished in Naples only until 1735, when Charles of Bourbon (1716-1788) banned them, perhaps, as shown by Chapter 2, as they were seen as reminders of the Hapsburg past.²⁵ This thesis will thus be rooted in the first thirty years of the eighteenth century, an era predating the rise of Pietro Metastasio (1698-1782) and the San Carlo Theatre (built between 1735 and 1737).²⁶ The geographical focus on Naples constitutes another limitation. Comic scenes/intermezzi were composed in other parts of Italy and Europe as well, most importantly by Venetian composers.²⁷

²⁵ Robinson, *Naples and Neapolitan Opera*, 162: "Charles III however preferred dancing to comedy, so after 1735 all operas produced at the S. Bartolomeo, and afterward at the S. Carlo, had ballets and not comic scenes as entr'actes". In Chapter 3, following the suggestion in Cotticelli & Maione, "*Onesto divertimento*", 57-58, I argue that Charles' preference for ballets was most likely influenced by his Bourbon heritage: the Bourbons were a French dynasty, strongly opposed to the Hapsburgs.

²⁶ On the building of the San Carlo Theatre, see Croce, *I teatri di Napoli*, 307-348. On the chronology of Metastasio's career, see Robinson, *Naples and Neapolitan Opera*, 36.

²⁷ Part 3 of Lazarevich, "The Role of the Neapolitan Intermezzo", 332-379, is entirely dedicated to the Venetian intermezzo, and includes the discussion of other intermezzi composed in Italy.

Other limitations lie in the array of analytical tools that could have been used in this analysis, most importantly partimento, schema theory, and solfeggio. Through the application of these theories to actual, thoroughly-composed arias and recitatives, several interesting insights could emerge. Yet, they would go beyond the main *fil rouge* of the present thesis, i.e., the inquiry into the Neapolitan “obsession” over the link between words and music. By centring partimento, solfeggio, and schemata as analytical tools, the inquiry would be more aimed at discovering how the musical apprenticeship in the conservatories influenced the compositional act, which is, undoubtedly, a fascinating topic. With this thesis, instead, I aim to shed light on how these comic scenes/intermezzi are “Neapolitan”, by focusing on the relation between words and music. This was an “obsession” of these musicians, which resonates with the contemporary cultural climate epitomized by the writings by Vico and others.

The Aesthetic Prejudice: Origins and Circulation

To fully grasp the significance of this thesis, exploring the origins and the influence of the aforementioned aesthetic prejudice constitutes a preliminary step. Understanding why and how Neapolitan music and, in particular, the comic repertory, underwent centuries of neglect will greatly help in approaching this thesis without the cultural incrustations that inevitably influence our modern attitudes. After resuming the origins of this prejudice in German/Austrian nineteenth- and twentieth-century musicological debates, the following paragraphs will mostly focus on how this prejudice continues to make its influence felt, especially in Italy. This constitutes a less explored, yet significant for this thesis, field of research.

One of the first scholars to notice the importance of Neapolitan music was Dent. In 1913, he wrote that

there are few episodes in the history of music which have been treated with such scornful neglect as has been meted out to that period of Italian opera which began with Alessandro Scarlatti and ended, according to most historians, with the reforms of Gluck.

In the same article, by reflecting on the recent issue of the *Oxford History of Music*, which leaves Italian opera “almost unmentioned”, he highlighted that most music historians wrote from a Germanocentric point of view. For the authors of the *Oxford History of Music*,

it was hardly possible to avoid accepting as a general principle of musical criticism the supposition that whatever was German was good, and whatever was Italian was bad. To that they added the subsidiary principles that as a general rule sacred music was superior to secular and instrumental music to vocal, exception being made only for polyphonic choral writing, solo singing of a strictly declamatory type, and of course German *Lieder* [...]. It was only natural that eighteenth-century Italian opera should be regarded as the concentrated expression of all that was most evil in the art of music.²⁸

Dent, evidently, links the “scornful neglect” of Neapolitan opera with a deeply-rooted aesthetic prejudice originating at the beginning of the nineteenth century. One of the starting points of this prejudice was Raphael G. Kiesewetter’s (1773-1850) 1834 book, in which the Austrian musicologist reduced music history to a succession of Hegelian “Epochs” led by male individuals who had been inspired by the *Zeitgeist*.²⁹ After Christoph W. Gluck (1714-1787), who, according to Kiesewetter, purged music from the Italian abuses between 1760 and 1780, the golden age of Wolfgang A. Mozart (1756-1791) and Haydn ensued (1780s). This prepared the emancipation of the musical art from words, as manifested in Ludwig van Beethoven’s (1770-1827) instrumental music.³⁰ Kiesewetter’s reading of music history evidently reflects the emerging of the Romantic ideals such as *Volksgeist* (“Spirit of the People”) and German self-determination. Similar ideas continued to spread during the century, through the writings of Johann N. Forkel (1749-1818), Ernst T. A. Hoffmann (1776-1822), Franz Brendel (1811-1868), Richard Wagner (1813-1883), and many others in the twentieth century.³¹

One of the most trenchant figures in this regard was Heinrich Schenker (1868-1935). By writing on Haydn’s Italian comic opera *Der Apotheker* [*The Apothecary*] (Fertőd, Eszterháza, 1768) he notes that

it is no wonder that this Italian opera buffa smells strongly of the German, as it is teeming with phrase constructions and thought-constructions, in captivating rhythms and, here and there, modulations, all of which

²⁸ The quotations are from Dent, “Italian Opera in the Eighteenth Century”, 500.

²⁹ The quoted book is Kiesewetter, *Geschichte der europäisch-abendländischen oder unserer heutigen Musik*.

³⁰ Baragwanath, *The Italian Traditions*, x.

³¹ Baragwanath, *The Italian Traditions*, xi-xii.

an Italian of this same period hardly possessed at all, and which Haydn himself first discovered through his experience of his own German art.³²

Due to this aesthetic prejudice, Neapolitan music was hardly studied during the first half of the twentieth century. Amidst Hugo Riemann's (1849-1919) wrangling over the existence of a "missing link before Haydn in developmental history of the Classical style", Neapolitan music found no place. Johann Stamitz (1717-1759), the forefather of the Mannheim school, represented a suitable candidate.³³

The aesthetic prejudice continued to influence musicological thinking due to the post-War emigration of Austro-German scholars and musicians to the United States.³⁴ Arnold Schönberg (1874-1951) constitutes, perhaps, the most relevant figure. In his 1933 article "Brahms the Progressive", Schönberg maintains that, between Wagner's and Johannes Brahms' (1833-1897) respective deaths, the most prominent musicians were Gustav Mahler (1860-1911), Richard Strauss (1864-1949), and Max Reger (1873-1916), whereas Giacomo Puccini (1858-1924) and Claude Debussy (1862-1918) deserve no mention. Similarly, the preceding periods were led by Germans/Austrians such as Johann Sebastian Bach (1685-1750), Haydn, Mozart, Beethoven, and Franz Schubert (1797-1828).³⁵

The aesthetic prejudice towards Italian music emerged in Italy as well during the twentieth century. The first "Settimana Musicale Senese" ([“Musical Week of Siena”]) took place in Siena in 1939. The intention was to rediscover Antonio Vivaldi's (1678-1741) musical treasures: his opera seria *Olimpiade* (Venice, Sant'Angelo Theatre, 1734) was reconstructed and proposed as a modern-day premiere in a revision by the Italian composer Virgilio Mortari (1902-1993). However, according to Reinhard Strohm, who expands on a thought by Italian

³² Federhofer, *Heinrich Schenker als Essayist und Kritiker*, 168; translated in Karnes, "Heinrich Schenker", 231.

³³ For the quotation and content, see Rehding, *Hugo Riemann and the Birth of Modern Musical Thought*, 148.

³⁴ Baragwanath, *The Italian Traditions*, xiii.

³⁵ Beller-McKenna, *Brahms and the German Spirit*, 188-189.

musicologist Francesco Degrada, the attitudes of the 1939 “Settimana Musicale Senese” were ambivalent:

the modern reception of Vivaldi’s operas on the stage began at the “Settimane Musicali Senesi” in 1939 with a performance of his *L’Olimpiade*, which, according to Francesco Degrada, served to engender open mistrust of the composer as a creator of operas and found no sequel for 25 years.³⁶

Therefore, it should not come as a surprise that the Istituto Luce, the main cinematographic propaganda tool of Fascist Italy, when creating a *cinegiornale* on the Cremonese violin-making traditions, did not air Vivaldi’s violin pieces. Instead, it opted for J. S. Bach’s music, and for an alleged *Ciaccona* attributed to violin virtuoso Tommaso Vitali (1663-1745), in reality a nineteenth-century revision and Romanticized re-elaboration by German violinist Ferdinand David (1810-1873) of an obscure Italian manuscript.³⁷ The peculiar anecdote according to which Luigi Dallapiccola (1904-1975), similarly to Igor’ F. Stravinskij (1882-1971), maintained that Vivaldi “composed the same form so many times over” speaks much of this cultural terrain.³⁸

During the subsequent 1940 “Settimana Musicale Senese”, devoted to Alessandro (1660-1725) and Domenico Scarlatti (1685-1757), and centred on the performance of A. Scarlatti’s *commedia per musica Il trionfo dell’onore* [*The Triumph of Honour*] (Naples, Fiorentini Theatre, 1718), similar ambivalent attitudes emerged. On the one hand, the Italian Fascist cultural elites, imbued by nationalism and patriotism, needed to create and celebrate their own indigenous musical mythology, but, on the other, the divinities of this same musical pantheon were Italian eighteenth-century composers, in turn affected by the deep-seated aesthetic prejudice. Therefore, in the essay collection issued concomitantly with the “Settimana”, general enthusiasm and negative attitudes, at first glance counterintuitive, coexist.

³⁶ Strohm, *The Operas of Antonio Vivaldi*, 1: 533; for the original article by Degrada see Degrada, “Vivaldi a Siena”.

³⁷ Santi, “The Narratological Architecture”, 58-59; for an introduction on the history of Vitali’s *Ciaccona*, see Barblan, “La ritardata ‘scoperta’ della *Ciaccona* di Vitali”.

³⁸ The quotation is from Stravinskij & Craft, *Conversations*, 76. For the quotation originally attributed to Dallapiccola, see Talbot, *Vivaldi*, 93.

As they explain the reasons for the choice of *Il trionfo dell'onore*, Italian musicians and composers Alfredo Casella (1883-1947) and Sebastiano A. Luciani (1884-1950) inform the reader that

the choice was not easy. At the beginning, we considered staging *Mitridate*, which is considered [A. Scarlatti's] best opera, or *Griselda* [...]. But it is not easy to adapt an old opera seria to the modern taste and we did not want that the staging resulted in a *boring* exhumation [...]. Therefore, we chose a comic opera.³⁹

The passage above implies that the Fascist musical *intelligentsia* did everything it could to avoid the intrinsic “problem” of eighteenth-century Italian opera seria: its “boringness”. The same attitude governed the efforts, on the part of the musicians working for the “Settimana”, to increase its appeal, by highlighting the similarities between *Il trionfo dell'onore* and *Don Giovanni* (Prague, Estates Theatre, 1787) by Mozart, a composer of the Austro-German canon:

In conclusion, a subtitle has been added to the original title: “Il dissoluto pentito” [*sic*] [“The Repented Dissolute”], to recall Mozart's *Don Giovanni* [...].⁴⁰

Mortari described eighteenth-century Italian opera with even harsher words:

Eighteenth-century operas, especially, go beyond the limits of today's forbearance. Their structure is known to everybody; the poetic language is, at most, barely tolerable; the plot is always ingenuous and childish; the secco recitative is not appreciated by anybody and the sung pieces, the musical essence of these works, are, most of the times, idle exercises without meaning, whose novelty remained circumscribed in the years, or perhaps months, when they appeared.⁴¹

The essay collection linked to the 1940 “Settimana Senese” becomes somewhat repetitive with mixing ambivalent attitudes: on the one hand the music by the Scarlattis depends on the cultural framework of eighteenth-century Italian opera, “barely tolerable” and “childish”; on the other, however, the Scarlattis' works convey “Mediterranean optimism” (“ottimismo latino”), a sort of non-specified Italian *Volksgeist*-type of national/cultural identity.⁴²

³⁹ Casella & Luciani, “Come sono state scelte le musiche della Settimana”, 8-9. Emphasis mine.

⁴⁰ N. A., “Il ‘trionfo dell'onore’”, 14. The similarities between the two works were already suggested by Dent. Other works by the Scarlattis performed at this “Settimana” were explicitly put in relation with Mozart. See, N. A., “Il ‘trionfo dell'onore’”, 13.

⁴¹ Mortari, “Considerazioni sul ‘Trionfo dell'onore’”, 15.

⁴² The quotation is from Mortari, “Considerazioni sul ‘Trionfo dell'onore’”, 16.

One last passage, even though circumscribed, is of particular interest for this thesis. At a certain point, Mortari speaks about A. Scarlatti's comic scenes in a very ambiguous way:

It is a pity, however, that [Scarlatti's talent for the comic genre] often damaged the consistency of his operas. Often, the main plot is idle, whereas the absurd comic scenes (quoting a great scholar, not Italian unfortunately) almost "bring relief; *decrepit* as their characters are, they are very much more human and natural than the heroes and heroines of the conventional tragedy". Everything is joyful, light-hearted and colourful, the melody is clear and expressive, but rare are profound or sublime moments.⁴³

Even though Mortari acknowledges that A. Scarlatti's comic scenes are more interesting than their opera seria counterparts, he defines comic scenes as "absurd" and lacking profoundness, as if they were sub-products. The foreign scholar he is quoting is Dent. It is interesting to reflect on how Mortari rendered the original sentence by Dent:

[The outrageous incongruities of the comic scenes are a positive] relief; *crazy* as their characters are, they are very much more human and natural than the heroes and heroines of the conventional tragedy.⁴⁴

Mortari rendered Dent's "crazy" with "decrepit" ("decrepiti" in the original Italian), a word that does not quite mean the same thing as "crazy". True, Neapolitan comic characters frequently behave in "crazy" ways; but "crazy" does not mean "decrepit". "Decrepit" is a word that, in this case, depicts A. Scarlatti's music as outdated, as something "boring" to be "exhumated". It could be thus argued that Mortari, due to the influence of the longstanding aesthetic prejudice towards eighteenth-century Italian opera (comic and serious), rendered "crazy" with "decrepit". This testifies to the influence of the aesthetic prejudice in early-to-mid twentieth century Italy.

The same prejudice against Italian eighteenth-century comic repertory arose later in the century. One 1959 evening edition of the newspaper *La Stampa*, to advertise the radio airing of Giovanni Battista Pergolesi's (1710-1734) intermezzo *Livietta e Tracollo* (Naples, San Bartolomeo Theatre, 1734), used these unfortunate words (12 September 1959):

The reason behind the scarce diffusion of this little opera is to be ultimately found in its libretto which, within the framework of the non-rarely absurd and grotesque eighteenth-century comic libretto traditions, stands out

⁴³ Mortari, "Considerazioni sul 'Trionfo dell'onore'", 17. Emphasis mine.

⁴⁴ Dent, *Alessandro Scarlatti*, 125. Emphasis mine.

for its inconsistency; in it, useless is the quest for psychological and dramaturgical coherence; at most, some buffonesque situations, thought to provoke laughter in a superficial and shallow audience, emerge.⁴⁵

This excerpt, coming from a non-musicological milieu, speaks much of the inferior status attributed to this comic repertory by columnists of national newspapers. By reading the article, one is prompted *not* to tune the radio to the channel broadcasting *Livietta e Tracollo*, since the unnamed author of the passage above implies that those who enjoy such repertory are “superficial” and “shallow”.

Similarly, 26 years later, the same intermezzo was not described with kind words in a *Corriere della Sera* article penned by music critic Massimo Mila (16 June 1985):

Livietta e Tracollo is one of the most hilarious, let us say coarsest, outputs of this genre: it is sufficient to mention that Tracollo is a thief disguised as a woman, pregnant and Polish [“polacca”], just to make this word rhyme with his fake name “baldracca” [female prostitute]. In the first intermezzo, the stubborn and deliberate emphasis on the vilest comicality, however, takes hold.⁴⁶

Considering that Pergolesi’s *La serva padrona* [*The Maid Turned Mistress*] (Naples, San Bartolomeo Theatre, 1733) was, until recently, the only widely-performed intermezzo, due to its being a part of “a meagre canon of historically second-rate (but stubbornly popular) ‘masterworks’”, the reviews of *Livietta e Tracollo* above are of extraordinary importance.⁴⁷ In other words, they stand for how a “regular” intermezzo, not attaining the status of a “stubbornly popular masterwork”, was considered. Pergolesi’s *La serva padrona* was the exception. The prejudice against comic scenes/intermezzi, as manifested by the adjectives “coarse”, “absurd”, “grotesque”, and “inconsistent” above, was also probably due to the fact that their simplicity and naturalness do not tally with the appreciation of complexity and genius, a concept originated in the aforementioned nineteenth-century German/Austrian musicological debate, which still influences music reception today.⁴⁸ In the eighteenth century, on the contrary,

⁴⁵ N. A., “Un intermezzo di Pergolesi”.

⁴⁶ Mila, “Riscoprire Pergolesi e condirlo di folklore”.

⁴⁷ The quotation is from Baragwanath, *The Italian Traditions*, xiii.

⁴⁸ Baragwanath, *The Italian Traditions*, 43-45, reproduces one writing by Hector Berlioz (1803-1869), which manifests the clash between these two visions of music and justly highlights that “modern musical opinion would tend to side with Berlioz” (Berlioz, in the reproduced writing, is an advocate of the Romantic cult of the genius).

comprehensibility and simplicity constituted the parameters of “artistry”, rather than complexity and “geniality”.⁴⁹

Their simple plots, their casting choices, not contemplating castratos but realistic male and female voices for, respectively, male and female roles, their references to daily, urban and domestic lives, are at the antipodes of the typical features of contemporary opera seria. This latter’s plots were often intricate, set in historical/mythological aristocratic frameworks; their roles were often sung by castratos, regardless of the actual gender of the characters.⁵⁰ The same could be said in regards to the introduction of characters from the lower social orders as protagonists and the tendencies towards realism in the depiction of the characters.⁵¹ The language used in intermezzo librettos, far from employing convolute metaphors and vocabulary typical of opera seria, introduced frequent allusions to daily situations and objects, as well as Italian dialects.⁵² Their arias refrained from introducing long and florid passages, preferring immediate musical depictions of the aforementioned day-to-day situations and objects; recitatives tended to avoid the traditional lengthiness to introduce brief melodic passages for the same purpose; duets were musical caricatures of day-to-day amorous squabbles; and ballets

⁴⁹ The aesthetic, philosophical, and musicological debate of nineteenth-century German-speaking countries revolved around the notions of *Kultur* and *Zivilisation*. The former is to be related to the foundations of a culture, the latter to superficial attitudes, cultural vogues, and tastes. *Kultur* was linked to Romantic and Germanic discourses of *Innigkeit* (“self-discovery”), whereas *Zivilisation* was something “indeed useful, but nevertheless only a value of the second rank, comprising only the outer appearance of human beings, the surface of human existence” (Elias, “Sociogenesis of the Antithesis between *Kultur* and *Zivilisation* in German Usage”, 6). “Cultural” music goes hand in hand with the *Bildung* (an individual’s intellectual formation), and is the expression of a personal artistic subjectivity. This ultimately led to the cult of the genius and to the association between *Kultur* and Germanic musicianship. “Civilized” music, instead, was “associated with polite mannerism, the base ambitions of performers, and the frivolous tastes of audiences” and, ultimately, with “Italian and French superficiality”. For Italians, “music should be pleasing, fulfilling, or entertaining, in a variety of contexts from church to theatre, as opposed to educational, demanding, and revelatory”, i.e., simple and entertaining, not complex and tailored for intellectual stimulation. For an introduction to these matters, see Baragwanath, *The Italian Traditions*, 43-45, from where the quotations are drawn.

⁵⁰ Lazarevich, “The Role of the Neapolitan Intermezzo”, vii-viii.

⁵¹ Lazarevich, “The Role of the Neapolitan Intermezzo”, 43.

⁵² Lazarevich, “The Role of the Neapolitan Intermezzo”, 305.

were brief instrumental pieces during which the comic singers were required to dance. All of these features will be presented and examined in more detail through the course of this thesis, with particular focus in Parts II and III.

Robinson, Hertz, Modern Studies and the Aesthetic Prejudice from Academia to Contemporary Music Pedagogy and Reception

Even though the aesthetic prejudice continued to exert its influence, the situation, at least within the musicological debate, has started to change over the last fifty years. Seventy years after Dent's studies, Naples reappeared in the musicological debate, thanks to Robinson's 1963 landmark thesis, published in 1972, and Hertz's 1969 article, which both laid the foundations for the recent upsurge in interest in Neapolitan music.⁵³ Hertz pointed out that the historiography of eighteenth-century music had, until then, been Germanocentric, that is, written by Germans about German composers. Hertz claimed that this version of history, created by music scholars in the early nineteenth century, overlooks the importance of Italian (and, by implication, Neapolitan) opera as a "breakthrough to a 'modern' style". He regarded both French counterpoint and the "instrumental flare" of the Mannheim style as dependent on the basic stock of Italian opera.⁵⁴ Robinson, on his part, denounced the fact that, even though terms such as "Neapolitan school", "Neapolitan opera", and "Neapolitan-style" were widely used, their exact meanings were unclear, and that "little attempt has been made to find out the extent to which Neapolitans determined universal taste in the eighteenth century". The aim of his book was to "review the basic facts, and add some new ones here and there, about opera in eighteenth-century Naples".⁵⁵

Since the publication of Hertz's essay and Robinson's thesis, the number of studies devoted to Neapolitan music has been soaring, particularly over the past decade. Today, academia can

⁵³ The quoted studies are: Robinson, *Naples and Neapolitan Opera*; Hertz, "Approaching a History of 18th-Century Music".

⁵⁴ Both quotations are from Hertz, "Approaching a History of 18th-Century Music", 92.

⁵⁵ The quotations are from Robinson, *Naples and Neapolitan Opera*, v.

benefit from a large musicological literature on the subject, which manifests a positive increase in interest. Many Italian scholars began looking at Naples from different perspectives, also bringing to light unpublished archival documents, therefore laying the foundations for a fully-fledged Neapolitan musicology.⁵⁶ One figure stands out in particular: Rosa Cafiero. In addition to her archival studies, she investigated aspects of Neapolitan music theory in a series of essays written between 1993 and 2009.⁵⁷ She can be considered the first to have grasped the importance of partimento, both as a staple element of musical education in Naples and as influencing the act of composition in general. Her brilliant intuitions contributed to Gjerdingen's seminal 2007 study, a book that has rewritten Neapolitan (and Baroque) music history and theory, revealing how recurrent melodic/harmonic schemata could underpin entire compositions.⁵⁸ Gjerdingen was inspired, as regards his schema idea, by Leonard Meyer's studies.⁵⁹

Cafiero's and Gjerdingen's findings were supplemented by Giorgio Sanguinetti's book on partimento, which provided a thorough account of partimento-dependent music theory in Naples, building on unpublished primary sources.⁶⁰ Peter van Tour, for his part, has contributed a series of studies that broadened the field of partimento studies, addressing the links between partimento practice and counterpoint.⁶¹ Gjerdingen and van Tour also contributed to the diffusion of Neapolitan partimenti and solfeggi through their online projects *Monuments of Solfeggi*, *Monuments of Partimenti*, and the Uppsala databases, which make available thousands

⁵⁶ The most interesting studies in this regard are published in the periodical *Studi pergolesiani / Pergolesi Studies*. Paologiovanni Maione's and Francesco Cotticelli's bibliographies could potentially represent the richest archival studies.

⁵⁷ The quoted studies are: Cafiero, "La didattica del partimento a Napoli fra Settecento e Ottocento"; Cafiero, "Conservatories and the Neapolitan school"; Cafiero, "The Early Reception of Neapolitan Partimento Theory in France"; Cafiero, "La formazione del musicista"; Cafiero, "Teorie armoniche".

⁵⁸ The reference study for schemata theory is Gjerdingen, *Music in the Galant Style*.

⁵⁹ Meyer's principal studies are: Meyer, *Emotion and Meaning in Music*; Meyer, *Explaining Music*; Meyer, "Exploiting Limits".

⁶⁰ The quoted book is Sanguinetti, *The Art of Partimento*.

⁶¹ The quoted studies are: van Tour, *Counterpoint and Partimento*; van Tour, "Partimento teaching according to Francesco Durante"; van Tour, "'Taking a Walk at the Molo'".

of primary sources. In particular, the *Monuments of Solfeggi* website encouraged another branch of study: Neapolitan solfeggio, on which Baragwanath contributed the most authoritative study.⁶² Solfeggio was, like partimento, a staple pedagogical technique in the Neapolitan conservatories. Every pupil, as a first step, learnt how to sing by practising solfeggio. All of these groundbreaking publications have provided academia with a historically informed array of studies with countless possible future applications.

Yet, the mentioned aesthetic prejudice continues to exert its influence via contemporary pedagogical traditions, which remain largely based on German models. Along with the neglect of Italian music, were also Italian didactic traditions, which held sway during the eighteenth and early nineteenth centuries. For instance, Leipzig professor Moritz Hauptmann (1792-1868) consistently and consciously refashioned the musical Italian teaching on rhythm received by Francesco Morlacchi (1784-1841), a pupil, in turn, of Zingarelli and Saverio Mattei (1742-1795). Hauptmann fitted the Italian theory of melodic rhythm into the regular pulse of harmony.⁶³ This was only one of the results of the aesthetic prejudice's influence.

Similar pedagogical “reforms” experienced success in Italy as well. In Milan, the city with perhaps the most important conservatory in Italy during the nineteenth century, a sense of crisis was already circulating during the 1840s. It led to a curriculum reform, explicitly intended to make the Milanese conservatory equivalent to those of Leipzig and Brussels. These reforms rapidly spread over the Peninsula, from north to south, reaching Naples in 1876.⁶⁴ The pedagogical traditions that forged the most celebrated eighteenth- and nineteenth-century maestros were soon to extinguish themselves. Entire pre- and post-Risorgimento generations of Italian musicians learnt music through Germanocentric music theory. Up until recently, Italian conservatories used the “vecchio ordinamento” (“old system”), a series of curricula introduced in 1930 and largely based on the aforementioned type of music theory. The relatively recent reform of conservatories of 1999/2001 (“nuovo ordinamento”, “new system”) is a mere

⁶² The reference study for solfeggio is Baragwanath, *The Solfeggio Tradition*.

⁶³ Baragwanath, *The Italian Traditions*, xii-xiii.

⁶⁴ Baragwanath, *The Italian Traditions*, 314.

redomination of the “old system” curricula and courses, mostly aimed at equalizing academic and artistic pathways: the textbooks and methods have largely remained the same.

In Italian conservatories, as of today, harmony courses focus on Riemannian functional harmony, rather than on traditional Neapolitan harmony. Solfeggio courses, rather than being tailored on “real” Italian solfeggio, simply teach students how to sight read and sing with the French fixed-do *solfège*, which gradually spread in German-speaking countries from the 1750s.⁶⁵ Harpsichord and organ courses rarely teach partimento, and the extemporary realization of figured bass is a tangential subject.⁶⁶ Composition curricula are centred on translations of Théodore Dubois’ (1837-1924) 1901 counterpoint treatise, or on similar ones: nothing is taught as regards the relation between counterpoint, partimento, and schemata.⁶⁷

Only recently (but not in Italy) some experiments are being conducted on the potential of eighteenth-century Italian pedagogical techniques: the case of Alma Deutscher, a child music prodigy who learnt music through partimento, speaks for itself.⁶⁸ The illustrated aesthetic prejudice was not only a matter discussed by musicologists on dedicated journals, but influenced (and continues to influence) musical practice through pedagogy. Until different, non-Germanocentric pedagogical traditions are absent from the day-to-day pedagogic activity of major musical institutions, the aesthetic prejudice will continue to exert its influence, because, as Baragwanath puts it,

⁶⁵ Baragwanath, *The Solfeggio Tradition*, 12. For modern-day solfeggio exams in Italian conservatories, see the following syllabus relative to the Conservatorio “Giuseppe Verdi” of Turin: https://www.conservatoriotorino.gov.it/wp-content/uploads/2015/11/20_02_2018_Quadro-certificazioni-ABC_Acc-1.pdf

⁶⁶ For modern-day harpsichord courses in Italian conservatories, see the following syllabus relative to the Conservatorio “Antonio Vivaldi” of Alessandria: <https://www.conservatoriovivaldi.it/wp-content/uploads/programma-Clavicembalo-2017-completo.pdf>.

⁶⁷ The quoted book is Dubois, *Traité de contrepoint et de fugue*. Consider, for instance, the bibliography for the Composition curriculum in the Conservatorio “Fausto Torrefranca” of Vibo Valentia: https://www.consvv.it/wp-content/uploads/prgpreacca/images_prgpreacca_composizione.pdf.

⁶⁸ To gain further insight into Deutscher’s musicianship, refer to the following link: <https://www.youtube.com/user/AlmaDeutscher>.

lost to European art were not only an enormous number of perhaps deservedly forgotten operas and opera composers but also an entire musical culture, a way of thinking about and making music that represented, in a profound sense, the antithesis of much that Austro-German Romanticism had come to stand for. However magnificent the tradition of instrumental masterpieces from Bach to Brahms may be, the persistent claims to universality made on its behalf (compounded, of course, by relevant social and economic factors) contributed to the erosion and eventual disappearance of other European musical cultures.⁶⁹

The Circulation of Neapolitan Comic Scenes/Intermezzi

The fact that Neapolitan music and, in this case, Neapolitan comic scenes/intermezzi were not simply local outputs, but only a part of a highly influential “musical culture”, is testified by one element strongly clashing with the illustrated aesthetic prejudice: the influence that comic scenes/intermezzi had over European music during the eighteenth century. This was due to the activity of Italian touring troupes and of specialized singers who travelled extensively throughout the continent. Giovan Battista Cavana (1678-1732), a specialized intermezzo singer, sang across the Peninsula from 1706 to 1727, similarly to Rosa Ungarelli (fl. 1709-1732) and Antonio Ristorini (fl. 1690-1732), who visited Brussels and Munich as well. Singers Cosimo (fl. 1716-1739) and Margherita Ermini (fl. 1721-1739), husband and wife, were resident musicians at the Dresden court from 1725; they were later brought from the Saxon court to Russia by Empress Anna in 1731, where they performed intermezzi between commedia dell’arte acts. Spain was reached by intermezzi thanks to the activity of Santa Marchesini (fl. 1706-1739); Anna Faini (fl. 1719-1744) and Antonio Lottini (fl. 1717-1765), even though scarcely successful, were active as intermezzo performers in London between 1736 and 1737.⁷⁰

During the same period, various touring troupes exported the genre to every corner of Europe. The troupe led by Eustachio Bambini (1697-1770) staged Italian intermezzi in Paris between

⁶⁹ Baragwanath, *The Italian Traditions*, xiii.

⁷⁰ On these interpreters, see Troy, *The Comic Intermezzo*, 49-55. See also the relative entries in *Grove Music Online* (Piperno, “Giovan Battista Cavana”; Timms, “Rosa Ungarelli”; Timms, “Antonio Ristorini”; Piperno, “Santa Marchesini”; Timms, “Anna Faini”; Piperno, “Antonio Lottini”). For Cosimo and Margherita Ermini, see the librettos of *Teseo in Atene* [*Theseus in Athens*] (Piacenza, Small Ducal Theatre, 1717) by Carlo Campelli (1650-after 1717) in I-Mb, Racc. dramm. 4283; *Achille in Sciro* [*Achilles on Skyros*] (Venice, Sant’Angelo Theatre, 1739) by Pietro Chiarini (1717-1785), in I-Mb, Racc. dramm. 3062; *Temistocle* (Padua, 1721) by Fortunato Chelleri (1690-1757) in I-Fm, Melodrammi Mel.2259.4.

1752 and 1754.⁷¹ These were both adapted and/or translated in French and experienced great success, which led, later in the century, to the rising interest, on the part of the French public, in Italian opera buffa.⁷² The Mingotti troupe, led by Venetian impresario brothers Angelo (1700?-after 1766) and Pietro Mingotti (1702?-1759?), toured in Austria, Germany, and Denmark from 1734 to 1753.⁷³ Their company included intermezzo interpreters who had already performed throughout the Peninsula, such as Pellegrino Gaggiotti (fl. 1714-1758) and Ginevra Magagnoli (fl. 1740-1752).⁷⁴ When the Mingotti company departed from Copenhagen, four singers remained there: two singers, one violinist/librettist, and one composer. They staged, between 1754 and 1758, no less than 19 different intermezzi as entr'actes of spoken plays, for more than 100 soirées. A further similar troupe was known as the “Piccoli Holandesi” (“The Little Dutchmen”). It appeared in Germany, Austria, and Bohemia between 1745 and 1750.⁷⁵

Amongst the pieces staged by these itinerant singers and troupes, Neapolitan intermezzi occupied a place of favour. The vicissitudes of the intermezzo *La furba e lo sciocco* [*The Clever and the Dumb*] (first take: Naples, San Bartolomeo Theatre, 1731), staged by the Mingotti troupe as *Die Arglistige und der Einfältige*, exemplify the routine of these itinerant companies (unfortunately, no musical sources have survived as regards Mingotti intermezzi). Even though in pasticcio fashion, there are at least three *Die Arglistige und der Einfältige* Mingotti librettos: two relative to two Copenhagen performances (1748 and 1753), and one to a 1747 Hamburg take. These librettos present the original Italian text with parallel German translations. They consist of pasticcio versions of the 1731 original version by Domenico Sarro (1679-1744): the names of the characters are changed (Sofia and Barlacco become Scupoletta e Lupanone) and

⁷¹ Mamczarz, *Les intermèdes comiques*, 61-67; 229-239.

⁷² In 1729, Ristorini and Ungarelli sang two intermezzi, which were adapted locally (Mamczarz, *Les intermèdes comiques*, 232); in 1754 Pergolesi's *La serva padrona* was staged in a French translation (Mamczarz, *Les intermèdes comiques*, 237). See Mamczarz, *Les intermèdes comiques*, 250-280 for a detailed account of the relationships between the Italian originals and the French adaptations and subsequent re-elaborations.

⁷³ For the vicissitudes of the Mingotti company, see Polin, “Mingotti”. The reference study for the Mingotti troupe is Müller von Asow, *Angelo und Pietro Mingotti*.

⁷⁴ Troy, *The Comic Intermezzo*, 55.

⁷⁵ For information on both companies, see Troy, *The Comic Intermezzo*, 55-56.

the plot differs from the original version. The arias consist of *arie di baule* of the interpreters themselves, who took them from other intermezzi or comic operas. In the case of *Die Arglistige und der Einfältige*, for instance, the 1747 Hamburg libretto preserves only one aria from the 1731 version, sung by Scupoletta (“Bramo il consorte mio”, which, in the original 1731 libretto, read as “Bramo l’amante mio”). Two other arias, instead, are taken from another Neapolitan intermezzo by Hasse, *Grilletta e Porsugnacco* (Naples, San Bartolomeo Theatre, 1727): “Quando s’hanno i figliolini” (Lupanone) and “Ti credevi aver trovata” (Scupoletta). It goes without saying that such pasticcio intermezzi required the presence of an adaptor composer, who in this case was the Venetian Paolo Scalabrini (1713-1806).⁷⁶ Some of the arias appearing in the Mingotti librettos do not originate from intermezzi, but from comic operas. The permeability of these two genres had already been noted by Troy.⁷⁷

It is precisely in the activities of the Mingotti troupe that one factual proof of the influence of Neapolitan comic scenes/intermezzi on later Classical repertory could be found. Between 1746 and 1748 the Mingottis hired none other than a thirty-three-year-old Gluck as their collaborator for their Dresden, Hamburg, and Copenhagen soirées.⁷⁸ It could be therefore argued that Gluck could have been influenced by Neapolitan intermezzi through his activity with the Mingottis. The relationship between the Mingotti troupe and Gluck is a fascinating research topic that would strongly substantiate the claim that the Classical style was influenced by Neapolitan comic scenes/intermezzi. The following paragraphs will attempt to outline this research path.

The Influence of the Intermezzo on the Classical Repertory: Gluck and the Mingottis

By investigating the relationships between the Neapolitan intermezzo and the later Classical repertory, with a particular focus on Gluck’s contacts with the Mingotti troupe, I will review the

⁷⁶ Sarro, *La furba e lo sciocco*, xv-xvi. See also Hauge, “Paolo Scalabrini”.

⁷⁷ Troy, *The Comic Intermezzo*, 135-139.

⁷⁸ Müller, *Angelo und Pietro Mingotti*, 68-69; Polin, “Mingotti”. Another key composer from the early Classical era who worked with the Mingotti company from 1753 is Giuseppe Sarti (Müller, *Angelo und Pietro Mingotti*, 127; Brover-Lubovsky & Jeanneret & al., “Giuseppe Sarti”).

main conclusions drawn by the preceding literature. The volumes by Mamczarz and Troy have, in Robinson's words, "review[ed] the basic facts, and add[ed] some new ones here and there", i.e., laid the foundations for more thorough studies on the matter.⁷⁹ The "basic" findings of these works, as will be evident, will re-emerge over the course of this thesis and constitute its backbone: it would be superfluous to address them extensively here. Lazarevich's study, instead, went beyond, and tried to trace the influence of intermezzi on the later "symphonic idiom".⁸⁰ The following paragraphs will focus on this matter.

According to Lazarevich, several melodic elements, used by Neapolitan composers to depict humour, passed from Neapolitan comic scenes/intermezzi to later Classical symphony:

The octave jump, motivic repetition, specific rhythmic and melodic figurations, the singing of passages in thirds – are therefore a few of the vocal elements that contribute to the melodic depiction of humour. These figures from the vocal buffo genre were transferred to the instrumental genre to appear in the operatic sinfonias and to become incorporated into the symphonic idiom.⁸¹

Rather than on the generic "octave jump" and on the "passages in third", I would like to focus here on "specific rhythmic melodic and rhythmic figurations". In 1747, after that he came into contact with the Mingotti company, Gluck composed the serenata *Le nozze d'Ercole e d'Ebe* [*The Marriage of Hercules and Hebe*] (Dresden, Schloss Pillnitz, 1747) for the Dresden court. A glance at the score suggests that Gluck, during the 1740s, was influenced by the intermezzo resources listed by Lazarevich.

The opera's first aria, "Finché l'aura increspa l'onda", includes the use of repeated "specific melodic and rhythmic figurations" reminiscent of some passages of Neapolitan comic scenes/intermezzi. Consider Ex. 1. 1, an excerpt from the B section of the aria.

⁷⁹ The quotation is from Robinson, *Naples and Neapolitan Opera*, v.

⁸⁰ Lazarevich, "The Role of the Neapolitan Intermezzo", 316.

⁸¹ Lazarevich, "The Role of the Neapolitan Intermezzo", 316.

Ercole

Bass

si fa og-get - to di spa-ven - to, si fa og-

-get - to di spa-ven - to, fa di-ver - so ri - suo - nar

f *p* *f* *p*

Ex. 1. 1 Passage from “Finché l’aura increspa l’onda” from *Le nozze d’Ercole e d’Ebe* by Christoph Willibald Gluck (1747), Act 1, D-DI, Mus.3030-F-5, f. 63v.⁸²

In the passage, Ercole is describing the various effects that wind has on sea and waves. In the second part, the wind begins to blow harder, and the sea becomes stormy. To depict this image, Gluck uses repeated semitone oscillations, which exactly mirror the “specific rhythmic and melodic figurations” described by Lazarevich, also defined as “melodic ostinato passages, where a short pattern may be repeated as many as four times in succession”.⁸³ In this case, they are similar to those used in Neapolitan comic scenes/intermezzi to depict some animals, such as the cuckoo (see Ex. 8. 21). The dialogue between the two repertoires, serious and comic, is evident. Troy maintains that such repeated patterns emerge in other repertoires and it is therefore impossible to take comic scenes/intermezzi as the sole anticipators of such a feature.⁸⁴ Nonetheless, the similarities between Ex. 1. 1 and Ex. 8. 21 are striking, and become relevant due to Gluck’s contact with the Mingottis.

Lazarevich dedicates a section to explaining how the formal structure of intermezzo arias influenced later Classical music. She argues that some Da Capo arias, both serious and comic, introduced the idea of thematic dualism and therefore that they anticipated sonata form. While

⁸² Lyrics translation: “[The sea] becomes an object of terror, and makes a different sound”. In the musical examples of arias included in this thesis, only the bass and the vocal part will be reproduced for the sake of brevity. Only in particular cases this thesis will reproduce staves of other instruments.

⁸³ Lazarevich, “The Role of the Neapolitan Intermezzo”, 314.

⁸⁴ Troy, *The Comic Intermezzo*, 96-97.

this claim remains open to debate, it is also undeniable, on the other hand, that later operas were influenced by another feature typical of intermezzo arias: the progressive tendency to shorten (or even to eliminate) orchestral ritornellos, a feature already highlighted by Troy.⁸⁵ A glance at the many arias offered by the present thesis reveals that, especially between the two repetitions of the first stanza, the ritornello is often missing. Gluck, in *Le nozze d'Ercole e d'Ebe*, seems to have adopted similar solutions. Ex. 1. 2 reproduces the ritornello between the repetition of the A stanza of the aria “Saprò dalle procelle” from Gluck’s serenata.

The image shows a musical score for a four-bar ritornello. It consists of three staves: Oboe I-II and Violin I-II (top staff), Giove (middle staff), and Bass (bottom staff). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The Oboe and Violin parts play a melodic line with eighth and sixteenth notes. The Bass part plays a rhythmic accompaniment with eighth and sixteenth notes. Giove has a whole rest for the first three bars and a quarter rest in the fourth bar.

Ex. 1. 2 Passage from “Saprò dalle procelle” from *Le nozze d'Ercole e d'Ebe* by Christoph Willibald Gluck (1747), Act 2, D-DI, Mus.3030-F-5, f. 233r.

Compare the briefness of this four-bar ritornello with, for instance, the absence of the ritornello between mm. 15-16 of the aria “Oh che figura” at p. 359 or the brief ritornello of mm. 34-38 of the aria “Vedovella afflitta e sola” at pp. 512-513. The evident tendency to elide this intermediate ritornello would later make the features of Da Capo aria gradually fall into disuse, engendering different formal solutions at the end of the century.

Lazarevich goes on to argue that

another distinguishing characteristic of the Neapolitan buffo idiom of the early 18th century is the variety of cadences used in the intermezzo and the opera buffa. These are also transferred to the opera overtures and eventually the symphony.

The main cadential techniques that Lazarevich individuates are the “octave jump”, the “**4 5 1** progression” and “the prolongation of the terminal passage by means of a deceptive cadence

⁸⁵ Troy, *The Comic Intermezzo*, 31.

followed by a repetition of this passage”.⁸⁶ Whilst all of these elements are undoubtedly present in the repertory, they appear in opere serie and other genres of Neapolitan music as well. It is therefore debatable whether or not one can define these as “comic” features.⁸⁷ In regards to cadences, it is undeniably true, however, that cadential moments in Neapolitan comic scenes/intermezzi are more highlighted and exposed than its opera seria counterparts. This is due, perhaps, to the fact that these are often sung and played in unison, or at the octave, by the whole ensemble. This is, for example, the case of mm. 27-28 of “Io so far a tempo e loco” (Appendix 8. 1 at p. 529). This element surfaces in Gluck’s *Le nozze d’Ercole e d’Ebe* (Ex. 1. 3). The reproduced excerpt conflates all the instruments; the viola plays one octave above the bass.

Ex. 1. 3 Passage from “Chi di farsi altero e grande” from *Le nozze d’Ercole e d’Ebe* by Christoph Willibald Gluck (1747), Act 1, D-Dl, Mus.3030-F-5, 77-78.⁸⁸

As evidenced above, the final vocal cadence corresponds to Lazarevich’s “4 5 1”. All the instruments play, at different pitches, the same notes of the vocal line, albeit with a different rhythm. As a result, the cadential melody in the vocal line emerges.

The last influence of the Neapolitan intermezzo on Classical music described by Lazarevich is related to orchestration. According to Lazarevich, a certain type of “orchestral padding” devoid

⁸⁶ The quotations are from Lazarevich, “The Role of the Neapolitan Intermezzo”, 325-327. In this thesis, underlined bold Arabic numerals indicate bass lines, whilst non-underlined and non-bold ones indicate melodic lines.

⁸⁷ The “deceptive cadence”, for instance, was labelled as the “Stabat cadence” by Sanguinetti, due to its appearance in Pergolesi’s 1734 *Stabat Mater*, a sacred piece (Sanguinetti, “The Stabat Cadence”).

⁸⁸ Lyrics translation: “Due to furour, he became a fool”.

of any melodic quality and typical of intermezzi, together with the use of the accompanied recitative and particular sound effects, influenced later Classical music.⁸⁹ To describe the “orchestral padding”, Lazarevich uses a passage from the sinfonia of the opera seria *Semiramide riconosciuta* [*Semiramis Recognized*] by Porpora (Venice, San Giovanni Grisostomo Theatre, 1729); and, as regards the use of accompanied recitative, Lazarevich only mentions that it is used for satire and joke: as she acknowledges, these elements were common to other genres as well. Therefore, the “comic” nature of these two elements remains open to debate. More interesting in regards to orchestration is, instead, the presence of particular sound effects. These will be treated in more detail in Chapter 8. For now, it would be interesting to note that Gluck used analogous techniques.

The image shows a musical score for three parts: Violin I-II, Ercole (voice), and Bass Viola. The key signature is one sharp (F#) and the time signature is 2/4. The Violin I-II part has a melody with staccato and legato patterns, marked with *f* and *p*. The Ercole part has lyrics: "con pia - ce - - - vol mor - - - mo - rar". There is a "simili" instruction above the Ercole part. The Bass Viola part has a steady accompaniment.

Ex. 1. 4 Passage from “Finché l’aura increspa l’onda” from *Le nozze d’Ercole e d’Ebe* by Christoph Willibald Gluck (1747), Act 1, D-DI, Mus.3030-F-5, 57.⁹⁰

As seen above, Gluck uses a peculiar sound effect, fusing staccato and legato, to convey the idea of murmuring. A similar degree of creativity in the search of sound effects emerges in Ex. 8. 25, in which *pizzicato* is used to depict crickets.

One last influence of the orchestration of comic scenes/intermezzi on the early Classical repertory is to be found in the used orchestral ensembles. Differently from Neapolitan opera seria, the ensembles of which are richly built, most of the intermezzo ensembles consist of two violins playing at the unison, a bass and a viola playing at the octave, and the voice, for a total

⁸⁹ Lazarevich, “The Role of the Neapolitan Intermezzo”, 327-329.

⁹⁰ Lyrics translation: “with a pleasant murmuring”.

of three independent parts. This is the situation to be found in Ex. 1. 3, from Gluck's *Le nozze d'Ercole e d'Ebe*.

All of these features are manifestations of the increased musical realism and the primacy of poetry over music. They resonate with the famous dedication of Gluck's *Alceste* (Vienna, Burgtheater, 1767):

My purpose was to *restrict music to its true office, that of ministering to the expression of the poetry*, and to the situations of the plot, without interrupting the action, or chilling it by superfluous and needless ornamentation; I thought that it should accomplish what brilliancy of colour and a skilfully adapted contrast of light and shade effect for a correct and well-designed drawing, by animating the figures without distorting their contours.⁹¹

Yet, the simplicity and realism conveyed by the illustrated features, as mentioned earlier, were not valued as aesthetic values by the musicological community at least until the 1970s. Further down the line, this attitude continued to affect our musical thinking.

It was not until very recently that some changes have seemed to take place. For at least five years, the Lirico Sperimentale "A. Belli" Theatre in Spoleto (Italy) has staged modern-era premieres of Neapolitan intermezzi, each year encountering enormous success. This is how one of the countless articles appeared on local newspapers described the 2018 premiere of Sarro's *La furba e lo sciocco*:

Good thing that the Lirico Sperimentale takes care of staging eighteenth-century intermezzi, a genre which has always been considered inferior, but that here in Spoleto has been receiving luxury treatment for many years, as it should be [...]. The appeal of this kind of spectacle, originally destined to entertain audiences between the acts [...], found new life and unquenchable verve in Spoleto theatres [...]. At the time, audiences enjoyed intermezzi more than their hosting opera seria, to which the intermezzo should have been inferior [...]. If the plot by Tomaso Mariani is sometimes inconsistent [...], what makes the little opera precious and radiant is Sarro's music and the different [musical] languages, changing every scene accordingly.⁹²

The tone, as evident, is radically different from the other articles and writings quoted above. In general, all of the intermezzi staged in Spoleto in the last five years, and in other festivals or

⁹¹ Original Italian: Gluck, *Alceste*, 3. Translated in Nohl, *Letters of Distinguished Musicians*, 4. Emphasis mine.

⁹² Vantaggioli, "Lirico, 'La furba e lo sciocco'".

theatres, experienced similar success.⁹³ This speaks much of the renewed interest in the genre, which, however, is still far from being as widespread as it could be. Other minor and non-theatrical environments and situations have proved to be fertile grounds. For example, the conference “Canterine e virtuose sulle scene teatrali del XVIII secolo” ([“Canterine and Virtuose in Eighteenth-Century Theatres”], Reggio Calabria, 2018), which I attended as a speaker, was enlivened with stagings of Neapolitan intermezzi, with the students of the local conservatory as singers and instrumentalists. Their success confirmed for me the enduring comedy of comic scenes/intermezzi, leading me to believe that they deserve to be staged more often.

With these thoughts on the future of the genre I would like to conclude this Preface. This thesis should be taken into consideration within the broad framework outlined above. Notwithstanding its limitations, the used approach, firmly rooted in Naples and in its composers’ “obsession” over the links between music and words, could contribute in eradicating the deep-seated aesthetic prejudice that still influences the genre. Consequently, the genre’s influence on later Classical repertoires could be more fruitfully investigated; and, more broadly, the genre could attain more success in theatres and other venues. Given this genre’s inherent simplicity and naturalness, spreading it could further help in uprooting the prejudice against “boring” eighteenth-century opera and, perhaps, in familiarizing publics with this kind of music and introducing, in day-to-day musical pedagogy, didactic tools from the Italian traditions, therefore generating a virtuous circle.

⁹³ To gain further insight into the activities of the “A. Belli” Theatre in Spoleto, refer to the following link: <https://www.tls-belli.it/>.

Chapter Two

Setting the Scene: Naples, the Musical Capital of Europe, 1707-1734

This chapter offers an overview of Naples as a musical centre, focusing on the period of its Hapsburg rule (1707-1734). Its aim is to encapsulate the musical world in which comic scenes/*intermezzi*, initially similar to Venetian models, were introduced, subsequently becoming “Neapolitan”.¹ To do so, this chapter will place emphasis on the possible relations between various elements of the Neapolitan milieu and comic scenes/*intermezzi*. Starting from the broader historical and political context (Section 1), this chapter will illustrate the main musical genres of eighteenth-century Naples (Section 2), the main venues where music was performed (Section 3), the role of the four conservatories (Section 4), and the significance of different types of musicians (Section 5) and comic singers (Section 6).

1. Naples Between Bourbon and Hapsburg Rule

My reconstruction of the Neapolitan context will begin with a brief summary of the main historical events that occurred there during the Hapsburg rule (1707-1734). The discourse will focus on some possible relations between these events and Neapolitan comic scenes/*intermezzi*. As this section will argue, the rivalry between the Hapsburgs and the Bourbons, an issue characterizing the European history of these years, could possibly have had repercussions on some of the genre’s features.

After ruling Spain for thirty-five years, Charles II Hapsburg died (1700). His last will was to leave the Spanish kingdom and related domains, including Naples, to a French Bourbon, Philip of Anjou, who was subsequently crowned Philip V of Spain. This induced Louis XIV of France, Philip’s uncle, to consider Spain a personal property, both economically and strategically, notwithstanding Charles II’s last will that the French and Spanish crowns be kept separate. The Austrian sovereign, Leopold I, alarmed at the Sun King’s obvious hegemonic aims, decided to

¹ The dependence of early Neapolitan comic scenes/*intermezzi* on Venetian models is illustrated by Troy, *The Comic Intermezzo*, 38.

enter into alliance with England, Holland, and the House of Savoy (the so-called “Great Alliance”) to contest his plans: the War of the Spanish Succession began. They succeeded in their objectives, for Louis XIV was forced to surrender Mantua and Naples to the Hapsburgs in 1707. In the meantime, Leopold I died; his successor, Charles VI Hapsburg, began to claim the Spanish throne (Charles II, another Hapsburg, had been Spain’s monarch before Philip V). This would have given the Hapsburgs undisputed hegemony over a great swathe of Europe, for they would have reigned over both Spain and the Austrian Empire. The members of the Great Alliance, in consequence, changed sides and supported the Bourbons, not the Hapsburgs, to ascend the Spanish throne. With the peace treatises of Utrecht (1713) and Rastatt (1714), the situation was defined: Philip of Anjou was confirmed as Philip V of Spain, and Charles VI Hapsburg as emperor of Austria. To compensate for the latter’s failed succession to the Spanish throne, he obtained Spain’s former possessions, amongst which was Naples.²

The War of the Polish Succession was a further relevant historical event for Naples. Augustus II the Strong, King of Poland, died in 1733 without an heir. This, along with the fact that Polish monarchs were elected by a diet and not by primogeniture, attracted the European dynasties’ territorial interests. France and Spain, both ruled by the Bourbons, put forward Stanisław Leszczyński (1677-1766), whose daughter was Louis XV’s wife, as a candidate, whereas the Empire and Russia proposed Frederick Augustus II of Saxony (1670-1733). In an initial phase, France, thanks to the diplomatic abilities of its prime minister, André-Hercule de Fleury (1653-1743), managed to make Leszczyński ascend the throne; after a while, however, the imperial candidate took his place, with the title of Augustus III of Poland, mostly due to some aggressive Russian military actions. France began to understand that it was impossible to crown Leszczyński again; the Empire, for its part, was more interested in obtaining the Bourbons’ approval of the 1713 Pragmatic Sanction, thanks to which all of Charles VI’s possessions would have been inherited by Maria Theresa. In this context, the Spanish/French alliance conquered

² For a thorough examination of the War of the Spanish Succession, see Capra, *Storia moderna*, 191-204.

the Kingdom of Naples (1734, battle of Bitonto) and installed a new monarch: Charles of Bourbon, the first of a newly-created dynastic branch, the Bourbons of Naples.³

The War of the Spanish Succession, which caused the annexation of Naples to the Hapsburg Empire, had a direct influence on the city's music due to the networks of patrons/musicians that it created. For instance, one prominent "Neapolitan" composer, Hasse, came to Naples due to those networks.⁴ The comic scenes/intermezzi he composed during his Italian period (1722-1729) witnessed enormous success, in both Italy and Europe, and contributed enormously to the genre's development.⁵ Another possible influence of the historical framework illustrated above on Neapolitan comic scenes/intermezzi relates to the presence of stock characters, which comic scenes/intermezzi took from *commedia dell'arte*.⁶ As Siro Ferrone wrote in regards to *commedia dell'arte*,

the predominance of stereotypical characters such as the Venetian, the Neapolitan, the Tuscan, and the Spaniard, as well as French, German or Hispanic characters, resulted from the mobile nature of the *commedia dell'arte*. Each of these stereotypes could be deployed to satisfy the changing tastes of different audiences hungry for parodies of foreigners. Every territory had its own urbanised population – which migrated to the city from the mountains or the country – or had been occupied by a foreign army (French, Spanish or German), whose mores could be compared and contrasted with local traditions.⁷

Therefore, it should be possible, according to Ferrone's claims, to illuminate the stock characters populating Neapolitan comic scenes/intermezzi through Naples' historical vicissitudes.

One particular manifestation of this issue is the presence of Austrian soldier disguises, which emerge, for instance, in *La furba e lo sciocco* by Sarro. The intermezzo's plot is rather simple. Sofia, an astute young maidservant in Barlacco's mansion, wants to marry him in order to improve her social status. In the first intermezzo, they decide to get married. In the second,

³ For a thorough examination of the War of the Polish Succession, see Capra, *Storia moderna*, 234-243.

⁴ Mellace, *Johann Adolph Hasse*, 36.

⁵ Mamczarz, *Les intermèdes comiques*, 288-290: "The development of the 'Neapolitan' style of intermezzi, whose precursor could be considered A. Scarlatti, is much indebted to J. A. Hasse". For an example of how widely Hasse's intermezzi circulated in Europe, see Hasse, *La finta tedesca*, viii.

⁶ On stock characters in comic scenes/intermezzi, see Troy, *The Comic Intermezzo*, 81.

⁷ Ferrone, "Journeys", 70.

Sofia wants Barlacco to prove his love for her. To this end, she disguises herself as an Austrian soldier and meets him, bringing along two silent figures, both dressed in French fashion, but whose genders are unclear. Her plan is to have them dance with Barlacco in a sensual way. By these means, Sofia can see whether Barlacco will succumb to their charms. When Barlacco arrives, he joins them, and Sofia, enraged, engages him in a duel; later, Barlacco rejects them, and Sofia, satisfied, casts off her disguise and embraces him.⁸

Why is Sofia specifically disguised as an *Austrian* soldier? In 1731, the Hapsburgs were ruling over Naples. Even though ridiculous-looking, and, at first glance, satirical towards Naples' Hapsburg rulers, Sofia's disguise, on the contrary, appears to depict Austrian soldiers positively. Thanks to her disguise, Sofia is indeed able to achieve her goal: to marry Barlacco, and to improve her social status.⁹ Differently from the braggardly soldiers of traditional *commedia dell'arte*, the disguised Sofia does not ramble nonsensically about his/her alleged military virtues, but, more importantly, terrifies his/her counterpart. In addition, this particular situation, emphasizing marriage between two opposite-sex figures, resonates with a broader dimorphic gender framework, as will be argued in Chapter 4.

Another question emerges regarding *La furba e lo sciocco*: why are the two dancers dressed in *French* fashion? French clothes were regarded as the most fashionable in Naples during the eighteenth century.¹⁰ Therefore, it could be argued that Sofia wants the two figures dressed in this way so that they appear as pretty as possible, in order to tempt Barlacco while dancing. This idea bears an important relationship to the pre-Enlightenment gender model, according to which manliness could be diminished by external events, such as love and sexual intercourse (see Chapter 4).¹¹ The dramatic situation suggests that French clothing and dance could induce Barlacco to satisfy his sexual appetites, therefore leading him to diminish his manliness. Put

⁸ See the intermezzo's libretto in Sarro, *La furba e lo sciocco*, xxi-xxix.

⁹ This corresponds to the fact that Neapolitan eighteenth-century opera audiences tended to be composed largely of aristocrats, who wanted to see their cultural identity reinforced, rather than criticized. This particular issue will be addressed in Chapter 4.

¹⁰ Andolfi, "Abiti, uniformi, costumi nella società napoletana del secolo XVIII", 100.

¹¹ Freitas, "The Eroticism of Emasculation", 213.

more simply, these French elements represent a danger to him. This subtle critique of Frenchness resonates with the Hapsburg-ruled, anti-Bourbon framework such as that of pre-1734 Naples. The relevance of this discourse, as contextualized in the historical vicissitudes of Naples, is further suggested by another element: dance, in the illustrated dramatic situation associated, through clothing fashion, with Bourbon-ruled France. In the aforementioned gender framework, as Chapter 4 illustrates in more detail, some elements connected to music, including dance, are considered, as it is with sexual intercourse, “effeminizing” and dangerous for men.¹²

When a *Bourbon* king, Charles of Bourbon, ascended Naples’ throne, he decided that intermezzi were to be replaced with, precisely, entr’acte ballets.¹³ Was this influenced by a will to break with the Hapsburg past? The pre-1734 subtle critique of Frenchness and dance as “perilous” for men, along with the fact that, between 1735 and 1737, Charles of Bourbon ordered to demolish the old San Bartolomeo Theatre (until then, the temple of Neapolitan opera) and to build the San Carlo Theatre, seems to suggest an affirmative answer.¹⁴ Other features suggest further cultural implications of the creation of the San Carlo Theatre: not only it was named after the Saint who shared the name with the king himself, but it was physically linked with the Royal Palace.¹⁵ The San Bartolomeo Theatre, conversely, was close, but not attached, to the court.¹⁶

The fact that the comic scenes staged in Naples at the beginning of the eighteenth century present generic disguises with none or few geographical connotations seems to suggest that the interplay illustrated above between disguises, stock characters, nationalities, and the historical framework was a particular feature of the mature Neapolitan intermezzo. One aria sung by Zelto in Sarro’s early comic scenes *Lesbina e Zelto* (Naples, San Bartolomeo Theatre, 1707), for example, could be considered as the musical counterpart of the “Spanish bravado”, the tirade

¹² Heller, “Reforming Achilles”, 567.

¹³ Robinson, *Naples and Neapolitan Opera*, 162.

¹⁴ Cotticelli & Maione, “*Onesto divertimento*”, 57-58 suggests the same. For a detailed report on the building of the San Carlo Theatre, its opening night on 4 November 1737, and its first seasons, see Croce, *I teatri di Napoli*, 307-348.

¹⁵ Croce, *I teatri di Napoli*, 336-337.

¹⁶ Croce, *I teatri di Napoli*, 322.

that is typical of *commedia dell'arte* braggart soldiers.¹⁷ The libretto, however, does not assign to him Spanish (or Austrian) features, and references to Spanishness are absent from the text. Similarly, in the comic scenes *Attilia e Memmio* (Naples, Fiorentini Theatre, 1708) by Francesco Mancini (1672-1737), Memmio, the male character, launches himself in a comparable piece, without any reference to nationality.¹⁸

The evidence put forward in the paragraphs above suggests that the mature Neapolitan intermezzo was characterized by a fertile interplay between historical vicissitudes, disguises, costumes, and gender frameworks. At the same time, to understand how comic scenes/intermezzi gradually became “Neapolitan”, many other factors should be taken into consideration, starting from the different musical genres coexisting in the busy soundscape of Naples. The following section focuses on this specific issue.

2. The Genres

Naples, as mentioned in the Preface, was one of Europe’s busiest music capitals. A multitude of musical genres, continuously influencing one another, quenched the musical thirst of its citizens. Understanding their main features is, for the music historian, the starting point for any research on Naples. This section’s aim is to offer a general overview of them, and to place emphasis upon how they relate to Neapolitan comic scenes/intermezzi.

2. 1. Opera Seria, Oratorio, and Cantatas

The most mundane musical genre in Naples was, undoubtedly, opera seria. It shared similar musical qualities with oratorios and cantatas, even though, at first glance, it appears

¹⁷ See the discussion of the “Spanish bravado” in Perrucci, *A treatise on acting*, 145. For the “Spanish” tirade in *Lesbina e Zelto*, see p. 31 of the relative libretto in I-Bu, A.V.Tab.I.E.III.Vol.09a.4. See also Lazarevich, “The Role of the Neapolitan Intermezzo”, 121. In keeping with the Neapolitan socio-historical context, the occurrences of Spanish soldier disguises are few. One famous example is *La fantesca* [*The Maid*], by Hasse (Naples, San Bartolomeo Theatre, 1729), discussed in Troy, *The Comic Intermezzo*, 81 and Lazarevich, “The Role of the Neapolitan Intermezzo”, 134. For a discussion of this particular Spanish disguise, see Chapter 8, pp. 291-293.

¹⁸ See p. 33 of the libretto in I-Bu, A.V.Tab.I.E.III.Vol.15a.1.

counterintuitive to treat them together; yet, as the following paragraphs will show, these genres were, musically and formally, very close, regardless of their themes, aims, patronage, and performance venues.¹⁹

By Neapolitan opera seria, I refer to an operatic production in three acts, with a heroic plot, set mostly in mythological or historical frameworks.²⁰ Comic scenes/intermezzi or entr'acte ballets were inserted between their acts.²¹ The acts of these operas were structured in scenes consisting of chains of recitatives, arias, and other ensemble pieces; an opening sinfonia divided into three sections preceded the whole production.²² In addition, opera seria symbolized power.²³ The majestic productions, first staged in the Royal Palace, then in the theatre; the compositional effort they required; the presence of allegorical prologues; and the growing autonomy of libretto production, which started to become "Neapolitan"; all depended on the Palace's power and made Naples an independent operatic centre.²⁴

¹⁹ Dent, while treating some oratorios, cantatas, and operas by A. Scarlatti, alludes to this similar issue (Dent, *Alessandro Scarlatti*, 169).

²⁰ For an example of a mythological plot, see the description of Leonardo Vinci's (1696-1730) *Medo* (Parma, Ducal Theatre, 1728) in Markstrom, *The Operas of Leonardo Vinci*, 242; for an example of a historical plot, see the description of Vinci's *Farnace* (Rome, Aliberti Theatre, 1724), based on Pharnaces II's (King of Pontus, 63-47 BC) attempts to establish a kingdom upon his father's death, in Markstrom, *The Operas of Leonardo Vinci*, 68-69; for a generic discussion of opere serie, see the description of late opere serie by A. Scarlatti, which could be considered prototypes of this genre, in Dent, *Alessandro Scarlatti*, 117-131; 164-169.

²¹ The paragraph's first two sentences summarize the detailed account in Robinson, *Naples and Neapolitan Opera*, 42-71.

²² The sentence is a brief summary of the detailed account in Robinson, *Naples and Neapolitan Opera*, 72-159. On the difference between recitatives and arias, see Robinson, *Naples and Neapolitan Opera*, 49-51.

²³ On opera seria's symbolism of power, refer to this passage in Feldman, *Opera and Sovereignty*, 69: "Operatic singing manipulates listeners' emotion as it stages the pre-eminence of singers, in line with an operatic marketplace that saw performative power directly in the power of performing persons. Of course singers in this configuration were boxed into an ironic positions, since they often impersonate the same monarchs whose economic and political power on the stage of *Realpolitik* made possible their engagement at 'princely' fees".

²⁴ Mattei, "La scena napoletana", 79-80. See also Bianconi, *Il teatro d'opera in Italia*, 38.

Before reaching its apogee, however, Neapolitan opera depended on Venetian models. Indeed, this type of opera had originated in Venice at the end of the seventeenth century.²⁵ After that period, some poets active at the beginning of the eighteenth century (Girolamo Gigli, Pietro Pariati, Antonio Salvi, Francesco Silvani, Silvio Stampiglia, and Apostolo Zeno) rejected seventeenth-century theatrical customs, such as the mixing of noble and low-class characters, the use of dialects, and unregulated prosody.²⁶ The features that typified this new kind of opera were rationalism, verisimilitude, respect for the three Aristotelian unities, plot simplification, and classical-era settings with moral purposes. Heroic and easy-to-follow plots, containing stylized passions, replaced erotic and complicated plots. Narrative units were sewn together with plot-assisting interventions by minor characters. The number of arias diminished, but their lengths increased; the arias' harmonic paths and forms began to simplify, and they were situated at the end of scenes; and the Da Capo form was favoured, because it satisfied the necessities of both virtuosity and formal clarity.

As the decades passed, this type of Venetian opera, while in Naples, underwent significant modifications. In pre-Metastasian Naples, however, seventeenth-century traits survived. At first, comic scenes, ariosi, and harmonic/contrapuntal complexity were still present. Later, the alternation of recitatives and ariosi was replaced by a chain of recitatives and Da Capo arias.²⁷ As is well known, the normal form of a Da Capo aria was: ritornello; vocal section A¹; ritornello; vocal section A²; ritornello; B section; Da Capo. Other forms include "Dal Segno" repetitions and AA'BB' formal organizations.²⁸ Metastasio, the main opera seria librettist of the period, wrote his first opera seria libretto in 1724, *Didone abbandonata* [*Dido Abandoned*], with music by Sarro, for the San Bartolomeo Theatre in Naples.²⁹ From that moment, Metastasio's

²⁵ Lazarevich, "The Role of the Neapolitan Intermezzo", 22.

²⁶ Robinson, *Naples and Neapolitan Opera*, 41.

²⁷ On the genre's origin in Venice and its transformation in Naples, see Mattei, "La scena napoletana", 81-85.

²⁸ Mattei, "La scena napoletana", 85. "A" stands for the aria's first stanza, "B" for the second. The variety of actual solutions present in the repertory, however, cannot be reduced to simple models. On this, see also Di Benedetto, "Strategie compositive", 293.

²⁹ On Metastasio's *Didone abbandonata*, see Robinson, *Naples and Neapolitan Opera*, 44-49.

librettos began to be set in many cities throughout Europe, but not in Naples. Between 1725 and 1730, indeed, only two Metastasian operas were staged in Naples. Composers kept working on the old librettos by Stampiglia, Silvani, and Zeno. This is because Metastasio's myth started to grow after the end of the Hapsburg rule over Naples.³⁰ Metastasio soon became the symbol of the San Carlo Theatre, which, every year from 1737 to 1780, staged at least one of his librettos.³¹

Similar to opera seria, at least formally and musically, were oratorios. The main differences between them and opera seria consisted of the absence of scenery and acting, and their plots, usually of religious nature. Oratorios were staged in private houses, churches, and religious venues, as well as in the conservatories. A group of characters, some of which were allegorical, give way, accompanied by the continuo and the orchestra, to a chain of recitatives, arias, ensembles, and choral pieces, the formal and stylistic features of which were virtually indistinguishable from those of their opera seria counterparts. Their librettos could be in either Italian or Latin.³² Cantatas were, simply, small chains of recitatives and arias for one or more singers, accompanied by the continuo only or by a small ensemble, often for the private musical use of some aristocrats.³³ Serenatas were larger cantatas, or smaller operas.³⁴ Their

³⁰ Mattei, "La scena napoletana", 85-88.

³¹ Mattei, "La scena napoletana", 88-100; Candiani, *Pietro Metastasio*, 228; for a general discussion of Metastasio's prosody, see Gallarati, *Musica e maschera*, 19-51.

³² The available literature on eighteenth-century Neapolitan oratorios is scarce. The description of Vinci's *Oratorio di Maria dolorata* [*The Oratorio of Our Lady of Sorrows*] in Pitarresi, "L'Oratorio di Maria dolorata di Leonardo Vinci", 185-202, epitomizes the features of this genre. For the mundane character of late seventeenth- and early eighteenth-century Neapolitan oratorios, as well as their similarities to opera seria and their general features, see Cafiero & Marino, "Materiali per una definizione di 'Oratorio'", 468-471. On A. Scarlatti's oratorios and their stylistic features, see Dent, *Alessandro Scarlatti*, 133-135. See also the discussion of Pergolesi's 1731 oratorio *La fenice sul rogo* [*The Phoenix on the Pyre*] in Verga, "Alcune indagini di testo e contesto per una rilettura di *La fenice sul rogo*".

³³ Gialdroni, "La cantata a Napoli", 340-343. For the genre's general features, see the summary description of D. Scarlatti's cantatas in Fabris & Veneziano, "Le cantate da camera di Domenico Scarlatti", 193-194; the more detailed description of A. Scarlatti's cantata *Augellin sospendi i vanni* [*Little Bird, Cease to Fly*] in Dent, *Alessandro Scarlatti*, 12-13; and the overview of Pergolesi's cantatas in Beckwith, "Giovanni Battista Pergolesi and the Chamber Cantata", 110-206.

performances took place in the Royal Palace, aristocratic mansions, and even religious institutions to celebrate different occasions such as birthdays, weddings, and births.³⁵ They often included opulent scenery and allegorical references to their patrons.³⁶

Even though, at first glance, opera seria, cantatas, serenatas, and oratorios were removed from comic scenes/intermezzi, the theme of metatheatricity, emerging in Neapolitan, not Venetian, comic scenes/intermezzi, could represent one possible link between them. Some comic scenes/intermezzi are about impresarios, prima donnas, singers rehearsing a cantata, or other, similar vicissitudes. They include not only the well-known hilarious depictions of that same world, but also elements of social critique. The most famous example of this important kind of Neapolitan intermezzo is Metastasio's *L'impresario delle Canarie* [*The Impresario of the Canaries*] (Naples, San Bartolomeo Theatre, 1724), a piece in which one impresario is trying to cast, for an opera season in the Canaries, a prima donna who, however, makes excuses in order not to audition.³⁷ Also, in the same piece Metastasio gives voice to the interpreters: at a certain point, Dorina, the prima donna, launches herself into an aria, the lyrics of which read:

DORINA	Recitar è una miseria	To be an opera singer is a misery,
	parte buffa o parte seria.	no matter if you play a serious or comic part.
	Là s'inquieta un cicisbeo	Over there, a dandy is worried
	per un guanto o per un neo.	about a glove or a mole.
	Qua dispiace a un delicato	Here, an emotional one dislikes
	il vestito mal tagliato:	a badly-tailored dress.

³⁴ See, for instance, the serenata *Gloria, Lucina e Cervaro*, by Giulio de Ruvo in I-Mc, Noseda O.46.1. As might be said of many others, it could be considered as a larger cantata for three singers and a small ensemble (Sirch & Passadore, "Le raccolte manoscritte", 98-100 describes the source).

³⁵ See, for instance, the description of Vinci's serenata *La contesa de' numi* [*The Contest of Gods*] (Rome, 1729), in Markstrom, *The Operas of Leonardo Vinci*, 278-287 and of A. Scarlatti's serenatas, in Dent, *Alessandro Scarlatti*, 131-133. See also the role of serenatas and cantatas in late eighteenth-century courtly music in Naples in DelDonna, *Instrumental Music in Late Eighteenth-Century Naples*, 111-115. Magaouda & Costantini, "Feste e cerimonie", 58-59, informs us that these celebrative compositions were performed in the provinces of the Kingdom as well, organized by local aristocrats.

³⁶ Costantini & Magaouda, "Serenate e componimenti celebrativi nel Regno di Napoli", 73-76.

³⁷ Specifically on this intermezzo, see Toscani "L'impresario delle Canarie: due intonazioni a confronto". Scherillo, *L'opera buffa napoletana*, 146-150, furnishes a commented summary of the plot. See also Mamczarz, *Les intermèdes comiques*, 150-160, for a description of Metastasio's intermezzi.

uno dice: “Mi stordisce”;	One says: “She is disturbing”.
l'altro: “Quando la finisce?”	The other: “When will she end?”.
E nel meglio in un cantone,	In the best case, in a corner,
decidendo, un mio padrone	my master, taking decisions,
si diverte a mormorar.	is joking me.

Ex. 2. 1 Passage from “Recitar è una miseria” from *L'impresario delle Canarie* by Domenico Sarro (1724),
Intermezzo 2, I-Rvat, Ferr. V 7836/01, 53.

Dorina's aria provides insight into the social condition of eighteenth-century opera performers. These, and many other elements, are the manifestations of metatheatricality, which had an enormous influence on later repertory over the course of the century. For example, apart from Domenico Cimarosa's (1749-1801) celebrated *L'impresario in angustie* [*An Impresario in Distress*] (1786), as late as in 1797 Luigi Mosca (1775-1824) composed, for the Nuovo Theatre in Naples, the dramma giocoso *L'impresario burlato* [*The Mocked Impresario*]. It was last performed in Cagliari (Sardinia) in 1812.³⁸

In addition to being a Neapolitan theme, metatheatricality was also a way through which opera seria musical style entered Neapolitan comic scenes/intermezzi. In the aforementioned *L'impresario delle Canarie*, for instance, Dorina, for her audition, sings an aria in opera seria style (Appendix 2. 1, p. 504). For similar audition purposes, she launches herself into an accompanied recitative (Appendix 2. 2, p. 505), a resource typical of opera seria poignant moments.³⁹ Metatheatricality is also the cause of one hilarious comic resource of Neapolitan comic scenes/intermezzi: falsetto singing. In *Merilla e Morante* (Naples, San Bartolomeo Theatre, 1718), the two comic characters are court singers who are staging a small opera to celebrate the wedding of two characters of the opera seria, but they are suddenly interrupted by a military raid, an event of the opera seria. They spend the rest of the comic scenes by lamenting about their fate and their missed salaries, and by quarrelling between themselves about love. At a certain point, Morante finds a music score by chance, which was artfully left there by Merilla.

³⁸ Libretti, respectively, in: I-Bc, Lo.01095b, I-Ra, E.II.03/02; I-Tci, L.O.0721. On metatheatricality, see also Mamczarz, *Les intermèdes comiques*, 122.

³⁹ See Didone's suicide scene, which includes an accompanied recitative, at the end of Sarro's *Didone abbandonata* (f. 175v-177r of the manuscript score in I-Nc, Rari 32.2.20), and its discussion in Robinson, *Naples and Neapolitan Opera*, 44-49.

There is music written on it, but no clef is indicated. Subsequently, Morante, who believes himself to be a great singer, starts to sing it in various registers, from soprano to bass, as no clef is indicated. The libretto explicitly indicates that Gioacchino Corrado (fl. 1705-1744), the bass playing Morante's part, should have attempted to sing in the vocal range of sopranos, altos, and tenors. As he attempts to sing, Morante notices that he cannot hit very high or very low notes. Merilla, who has been listening surreptitiously, emerges from hiding, provokes him, and a sort of singing duel ensues.⁴⁰

This resonates with the impromptu vocal contests and feuds between singers characterizing Italian opera soirées. For instance, Caffarelli, a castrato who, after his studies with Porpora, experienced success in Naples and throughout Italy,

behaved like such a beast as to make people, including Farinelli, infuriated or disgusted. More than once he pulled stunts on stage, *mimicking fellow singers* or mugging at audiences, and more than once he got into duels.⁴¹

A similar element emerges from Pierfrancesco Tosi's (1654-1732) 1723 book. In a passage, Tosi warns the readers in this way:

24. He is still more to be blam'd, who, when singing in two, three, or four Parts, does so raise his Voice as to drown his Companions; for if it is not Ignorance, it is something worse.

25. All Compositions for more than one Voice ought to be sung strictly as they are written; nor do they require any other Art but a noble Simplicity. I remember to have heard once a famous Duetto torn into Atoms by two renown'd Singers, in Emulation; the one proposing, and the other by Turns answering, *that at last it ended in a Contest*, who could produce the most Extravagancies.⁴²

The passages above suggest that singing "contests" were common elements of eighteenth-century Italian opera soirées. The fact that they appear in comic scenes/*intermezzi* as well, of course with a satirical/comical vein, could be a manifestation of the influence of opera seria on comic scenes/*intermezzi*, and of the theme of metatheatricality. Closer to comic scenes/*intermezzi* in spirit, but perhaps less influential, was the *commedia per musica*, the object of the following paragraphs.

⁴⁰ See the original libretto in I-Bu, A.V.Tab.I.G.III.21.3.

⁴¹ Feldman, *The Castrato*, 161. Emphasis mine.

⁴² Tosi, *Observations on the Florid Song*, 150-151; for the original Italian, see Tosi, *Opinioni de' cantori antichi e moderni*, 95-96. Emphasis mine.

2. 2. Commedia per Musica

Commedia per musica was, apart from opera seria, Naples' most performed kind of operatic spectacle. Associated specifically with the city of Naples, it consisted of a full-scale theatrical opera with a formal structure akin to opera seria, set in an urban context and dealing with the vicissitudes of middle-class characters. Many roles were sung in Neapolitan dialect, albeit more and more Italian roles were being introduced as the decades passed.⁴³ The features of their plots could be summarized as follows:

The dramatic action begins with the unrequited love of every character; subsequently, through a series of vicissitudes of variable intricacy, everyone is reconciled, and the drama concludes with a series of weddings.⁴⁴

Several factors contributed to the success of commedia per musica: the growing presence of comic elements in seventeenth-century opera seria;⁴⁵ Stampiglia's new librettos, with a predominantly "galant" character; theatrical and operatic experimentation between the two centuries, thanks to which elements of the commedia dell'arte entered into sung theatre; street theatre; commedia dell'arte; the presence of a Neapolitan cantata tradition sung in Neapolitan dialect;⁴⁶ and prose comedy in Neapolitan.⁴⁷ One of the most important commedie per musica is Leonardo Vinci's (1696-1730) *Li zite 'ngalera* [*The Lovers on the Galley*] (Naples, Fiorentini Theatre, 1722), the first to survive complete with music.⁴⁸

⁴³ Capone, *L'opera comica*, 7; Robinson, *Naples and Neapolitan Opera*, 189; 193-195; Markstrom, *The Operas of Leonardo Vinci*, 24. Scherillo, *L'opera buffa napoletana*, 90-199 analyzes the output of different commedia per musica librettists.

⁴⁴ Scherillo, *L'opera buffa napoletana*, 56.

⁴⁵ Testi, *La musica italiana nel Seicento*, 1: 281-361; 314-321.

⁴⁶ For an example of a cantata in Neapolitan dialect, see Maione, "'Chisse so' li sospire", 76-78.

⁴⁷ On the interaction between these multiple factors contributing to the rise of commedia per musica, see Viviani, *Storia del teatro napoletano*, 251; 377; Capone, *L'opera comica*, 102-103; and Gallarati, *Musica e maschera*, 107-128. According to Lazarevich, "The Role of the Neapolitan Intermezzo", vii, commedia per musica "derived from the comic scenes of the seventeenth-century Neapolitan sacred opera – the dramma sacro which introduced characters speaking the local dialect".

⁴⁸ On Vinci's *Li zite 'ngalera*, see Markstrom, *The Operas of Leonardo Vinci*, 27-31; and Capone, *L'opera comica*, 102-103.

Before reaching its peak of popularity, *commedie per musica* were discreetly staged in private houses. This was the case of one of the genre's first appearances, *La Cilla* (Naples, 1707), the performance of which was attended by the viceroy himself.⁴⁹ Soon, thanks to its enormous success, the genre entered theatres as well. The first *commedia per musica* to be performed in a public theatre was *Patrò Calienno de la Costa* (Naples, Fiorentini Theatre, 1709), a compilation of Da Capo arias and recitatives to a pre-existent dialect comedy, *La Perna*. The author inserted, into the original plot, street theatre-like actions and Neapolitan dialect. It reflected the culture of middle-class men, who knew the traditions of the lower social classes and who transferred them onto the stage.⁵⁰

Three acts and eight characters divided into four couples: this was *Patrò Calienno de la Costa*'s plot organization, which continued to act as a reference point.⁵¹ The characters were separated into old and young. The old, together with the servants, were the comic characters; the young, instead, were the “innamorati” (“lovers”). The plot was usually structured around the love of the two young couples, in contrast to the elderly; projects and jealousies of the elderly; the “innamorati”'s astuteness; some pranks by the servants; and some recognitions, with a happy

⁴⁹ On the 1707 staging of *La Cilla*, see Capone, *L'opera comica*, 103-104; Scherillo, *L'opera buffa napoletana*, 60; Maione, “Le carte degli antichi banchi e il panorama musicale e teatrale della Napoli di primo Settecento: la scena della commedea pe museca”, 735; and Croce, *I teatri di Napoli*, 233-252; for a description of *La Cilla*, see Maione, “La scena napoletana e l'opera buffa”, 139-149; see also Markstrom, *The Operas of Leonardo Vinci*, 24.

⁵⁰ On *Patrò Calienno de la Costa*, see Croce, *I teatri di Napoli*, 233; Capone, *L'opera comica*, 104-105; Robinson, *Naples and Neapolitan Opera*, 189-190. According to Paolo Gallarati, the Arcadia literary movement and the *commedia per musica* share similar features. *Commedia per musica* was a “literary reaction to the counterintuitive structure of opera seria, aimed at reforming opera according to simplicity, to the clarity and transparency of the plots, similarly to what the Arcadia theorists and writers were doing for the prose theatre” (Gallarati, *Musica e maschera*, 107). The Arcadia movement was founded in Rome in 1690. The name “Arcadia” comes from the homonymous Greek region traditionally associated with a serene and innocent life. Its main literary ideal consisted in proposing a reaction against the excesses of Baroque literature. The movement preferred an ideal of classicism and rationalism, and a poetry in which the happiness of the world was reflected (N. A., “Arcadia”).

⁵¹ Scherillo, *L'opera buffa napoletana*, 62-74 provides an annotated summary of the plot of *Patrò Calienno de la Costa*. Pp. 74-86 of the same volume offer annotated plot summaries of other *commedie per musica*.

ending. The *commedia per musica* abandoned vocal virtuosity in reaction to the overwhelming superiority of *opera seria*. It proposed a new and different model, which mirrored the image of a popular Naples. The settings were made up of actual places in Naples, and scenes were set in houses and shops rather than aristocratic mansions, gardens, or other *opera seria* places. Recurring physical comic antics, dialogues full of insults, and disguises complete the picture and testify to the influence of *commedia dell'arte*.⁵²

Somewhere in between *commedia per musica*, oratorio, and *opera seria* were the *drammi sacri*,

dramatic plays based on the lives of saints, which introduced a large cast which represented an entire cross-section of humanity from nobility to people from the low walks of life.

They included comic elements and the use of dialects as well. These pieces, usually with a moralizing purpose, were performed in churches, other religious institutions, and even outdoor. The most famous example of this genre is Pergolesi's *La conversione di San Guglielmo* [*Saint William's Conversion*] (Naples, Sant'Aniello Church, 1731), the cast of which includes Cuosemo, a comic character speaking in Neapolitan dialect. One direct influence of *drammi sacri* on comic scenes/*intermezzi* and *commedia per musica* was the use of different languages and dialects.⁵³

The fact that Neapolitan comic scenes/*intermezzi* began introducing dialects and foreign languages in a more systematic way *after* *commedia per musica* started to spread, suggests that the latter could have influenced the former. Whilst the episodes in dialect are quite brief in early comic scenes/*intermezzi*, some amongst those composed in later periods are built entirely on them. I am thinking of Hasse's *La finta tedesca* [*The Feigned German*] (Naples, San Bartolomeo Theatre, 1728).⁵⁴ In Hasse's *intermezzo*, Carlotta, of Bolognese origin, disguises herself as a German servant and starts speaking with a thick German accent. Subsequently, both Carlotta and Pantaleone, the male character, disguise themselves as judges and start speaking in

⁵² On these features, see Capone, *L'opera comica*, 105-111; for disguises, see Robinson, *Naples and Neapolitan Opera*, 192-193; Scherillo, *L'opera buffa napoletana*, 57.

⁵³ For the quotation and content, see Lazarevich, "The Role of the Neapolitan Intermezzo", 18-22.

⁵⁴ For the *intermezzo*'s plot, see the original libretto in I-Bc, Lo.02468.

Bolognese dialect, which, according to *commedia dell'arte* customs, was the language of allegedly learned people.⁵⁵ Conversely, for instance, in Porpora's early *Dorilla e Nesso*, the male character, Nesso, speaks in *lingua franca*, "an Italian-based jargon which was used in Georg F. Händel's day by Mediterranean traders, sailors, and pirates", only for a brief episode, in keeping with his merchant disguise (see Ex. 4. 7, p. 113).⁵⁶ The use of multiple linguistic (and physical) disguises could have been prompted by the trends established by *commedia per musica*.

The more consistent use of dialects and other languages, however, may not have been the only influence of *commedia per musica* on comic scenes/*intermezzi*. Many early comic scenes/*intermezzi* shared the scenery with the previous opera seria scene: comic action was thus often carried out in palaces, military encampments, gardens, and other places typical of opera seria. *Commedie per musica*, as mentioned previously, were set in domestic or urban environments. Towards the end of the repertory's history, a similar thing happened to comic scenes/*intermezzi*. For instance, the *intermezzo La franchezza delle donne* is set in Venetian middle-class environments, such as the city's canals and a judge's office. The opera into which the *intermezzi* were inserted, however, is not set in Venice at all. This feature could have contributed to the staging of Neapolitan *intermezzi* as separate pieces, outside Naples, later in the century.

Such were the main operatic/dramatic musical genres practised in eighteenth-century Naples. As I have tried to argue, they influenced, through various means, the *intermezzo* repertory. At the same time, other non-operatic musical genres, most importantly sacred music, were present in early eighteenth-century Naples. The latter type of music is the subject of the following paragraphs.

⁵⁵ Perrucci, *A treatise on acting*, 131.

⁵⁶ See pp. 22-23 of the original libretto in I-Bu, A.V.Tab.I.E.III.Vol.09a.4. The quotation on *lingua franca* is from Locke, *Music and the Exotic*, 274.

2. 3. Sacred Music

Sacred music was the most requested musical genre of the city. The countless churches and *congregazioni* (religious congregations) in Naples required a very high number of sacred compositions, most notably Masses and Vespers, for their numerous liturgical occasions.⁵⁷ The typical musical Mass of eighteenth-century Naples was a *Missa Brevis*, formed by only the “Kyrie” and the “Credo”, the latter amplified in different sections, each in a different style (“stile antico”, with skilful counterpoint and with the orchestra doubling the voices; “stile moderno”, which was realized by aria-like solo pieces; and intermediate styles between these two).⁵⁸ In regards to the *proprium missae*, Requiem Masses occupied a place of favour.⁵⁹ Countless different minor sacred pieces were performed on different occasions. One of their most recurrent forms is the *Te Deum*.⁶⁰ Motets, Sequences, Psalms, Litanies, and many other forms complete the picture.⁶¹

Comic scenes/*intermezzi* and sacred music constituted, in eighteenth-century Naples, rather separate musical genres. Yet, omitting sacred music from a general overview of the Neapolitan soundscape would render a false image of the city. I take this occasion to highlight one possible influence of “stile antico” on comic scenes/*intermezzi*. In 1707, Vignola used churchly counterpoint to convey the idea of sleeping. As with the uses of opera seria style in comic scenes/*intermezzi*, it consists of a decontextualized use of the “stile antico”, which makes

⁵⁷ Marino, “Le carte degli antichi banchi”, 659-660. Sigismondo, *Apoteosi*, 171 recounts a curious anecdote, which mirrors the high demand of sacred music in Naples: Leonardo Leo (1694-1744), by referring to Pergolesi’s industriousness, warned his students that “masses should be turned out like cooked apples” (cooked apples were a commonly found, staple food).

⁵⁸ Marino, “La musica sacra”, 836-843. Shearon, “Latin Sacred Music”, 489-526, offers a detailed description of Nicola Fago’s (1677-1745) “Kyrie e Gloria” masses, which could serve as prototypes of the repertory.

⁵⁹ Marino, “La musica sacra”, 843-845.

⁶⁰ Marino, “La musica sacra”, 827-835.

⁶¹ Marino, “La musica sacra”, 845-850. To gain further insight into these pieces, see the description of the *Miserere*, most likely composed by Vinci, in Markstrom, *The Operas of Leonardo Vinci*, 171-172 and of some sacred pieces by A. Scarlatti, in Dent, *Alessandro Scarlatti*, 135-139; 181-189.

comedy arise. See Ex. 8. 29 for a discussion on this issue. This should not be considered the norm, but rather an exception; sacred music, in contrast to instrumental music, the object of the next section, did not have a significant influence on comic scenes/intermezzi.

2. 4. Instrumental Music

Both celebrated maestros and instrumentalists wrote instrumental music in Naples. The purpose of instrumental music was mostly didactic, even though other uses are documented (e.g., amateur divertissements, church music, and social occasions). Porpora, for example, composed 31 cello concertos.⁶² Conversely, the composition of instrumental music was integral to the careers of the second group of maestros. Virtuosos, performers, and teachers such as Pietro Marchitelli (1643-1729), Gian Carlo Cailò (1659-1722), Giuseppe Antonio Avitrano (1670-1756), Angelo Ragazzi (1680-1750), and Nicola Fiorenza (died 1764), seem to have been the exponents of a full-scale Neapolitan violin school.⁶³ Defining the features of this violin school would prove a difficult task; however, a few traits emerge: the primacy of counterpoint and a developed bowing technique, which emphasized expressiveness, dynamics, and virtuosity.⁶⁴

The cello was also cultivated during this time. A celebrated Neapolitan cellist was Salvatore Lanzetti (1710-1780), who travelled to Paris, London, and Germany, before settling in Turin. His *XII Sonate a violoncello solo op. I* (Amsterdam, 1736) epitomize the features of the Neapolitan cello school, such as the use of the thumb nut, the high register, double and multiple stops, and refined articulation.⁶⁵ The importance of the cello is also confirmed by the great

⁶² Wilk, “‘New’ Cello Concertos by Nicola Porpora”, 7.

⁶³ The famous anecdote, recounted by Charles Burney (1726-1814), according to whom the comparison between the violin abilities of Arcangelo Corelli (1653-1713), present at Naples in 1702, and Marchitelli made the former look bad, speaks much of the presence, in Naples, of a developed violin school. The anecdote is recounted in Olivieri, “‘Si suona à Napoli!’”, 409-411. The rest of the article is about the diaspora of Neapolitan violin virtuosos.

⁶⁴ Fertonani, “La musica strumentale a Napoli”, 931-932. Fertonani’s study contains a rich bibliography on the subject; in particular, the writings by Guido Olivieri focus on the Neapolitan violin repertory. There was also a relevant flute tradition, which is, however, tangential to the purposes of this thesis. On this topic, see Fertonani, “La musica strumentale a Napoli”, 954-961.

⁶⁵ See Lanzetti’s sonatas in Adas, *Mid Eighteenth-Century Cello Sonatas*, 81-149.

number of concertos/sinfonias written by prominent maestros such as Pergolesi, Leonardo Leo (1694-1744), Porpora, and others. The formal features and orchestration of these instrumental pieces for strings range from those related with chamber music, with one player per part, to those of concerti grossi. The number of movements ranged from three to five, mixing contrapuntal and melody-oriented musical styles.⁶⁶

The flourishing of string music in Naples, and the presence of both violin and cello schools, possibly had an influence on Neapolitan comic scenes/intermezzi regarding certain instrumental aspects. During an early phase, when comic scenes were additions to pre-existing Venetian operas, the adaptor composers limited themselves to composing arias for continuo and voice and to making the violins double the vocal line; only rarely do other instruments emerge in a particular way. This is the case, for instance, of Vignola's *Lesbina e Milo*. In the aria "È l'arte del guerriero" (pp. 353-356) the violins do not play at all while Milo is singing. Not only did the violin parts start to become more complex and independent (compare Vignola's 1707 "È l'arte del guerriero" with Sarro's 1731 "Non fuggire mammalucca" at p. 546), but composers began to introduce particular instrumental effects for different reasons. Mm. 12-22 of "Burlame, sì, burlame" in Sellitti's *La franchezza delle donne* (pp. 418-421) present *pizzicato* passages to depict the gondolier's chant; Hasse used *pizzicato* in the violins to portray crickets in *La serva scaltra* [*The Clever Servant*] (Naples, San Bartolomeo Theatre, 1729, see Ex. 8. 25). Had Naples been devoid of significant instrumental traditions, comic scenes/intermezzi would probably lack these particular colouristic instrumental effects.

The harpsichord was also important. Neapolitan maestros composed keyboard concertos and pieces with a variety of aims (virtuosic exhibition, teaching, compositional experimentation, and amateur activities).⁶⁷ A manuscript attributed to Gaetano Greco (1657-1728) features a long list

⁶⁶ Fertonani, "La musica strumentale a Napoli", 933-937. For an example of a violin sonata, please refer to the descriptions of Cailò's *Sonata a tre violini e organo* and Marchitelli's *Sonata a quattro violini e basso* in Olivieri, "Musica strumentale a Napoli", 195-200.

⁶⁷ Fertonani, "La musica strumentale a Napoli", 938-940. Even though DelDonna, *Instrumental Music in Late Eighteenth-Century Naples*, 114-120, refers to late eighteenth-century Naples, it offers valuable

of various dances written for keyboard, each with a proper name (“balletto”, “spagnoletta”, “bergamasca”, etc.), which might refer to a repertory of instrumental dance music for social occasions.⁶⁸ The presence of dances for social occasions in the Neapolitan harpsichord repertory could have influenced the insertions of ballets at the end of comic scenes/intermezzi. From the early 1720s, it is not rare to find comic scenes/intermezzi concluded by a ballet danced by the two characters (see the end of *La franchezza delle donne* at p. 495). The features of these ballets will be treated in more detail in Chapter 8; for now, I would like to point out that the introduction of such ballets, far from being common in Venetian intermezzi, could have been prompted by the presence, in the instrumental repertory, of similar dances.

Each of the musical genres of early eighteenth-century Naples had an influence, more or less pronounced, on comic scenes/intermezzi. These influences contributed to shaping the genre as Neapolitan; yet the “Neapolitanness” of comic scenes/intermezzi could not be restricted to the influences of opera seria, commedia per musica, sacred repertory, and instrumental music. The venues where music was performed constituted, as Section 3 will show in more detail, other relevant sources of influence.

3. The Geography of Music

To understand the complexity of musical life in Naples, it is necessary to give an account of the places around which musical activities took place. Only in this way will the reader be able to grasp the ubiquitous nature of music in eighteenth-century Naples. While offering a general overview of the venues where music was performed, the following paragraphs will also take into account the influences that these had on comic scenes/intermezzi.

3. 1. San Bartolomeo Theatre

The San Bartolomeo Theatre, founded between 1621 and 1622, was the epicentre of Neapolitan opera seria and Naples’ major theatre until its demolition. It stood in via di San Bartolomeo: its

insights on instrumental music and harpsichord music. On the importance of partimento training, see Sanguinetti, *The Art of Partimento*, 6-7; 15-16; 27-28.

⁶⁸ Greco, *Partimenti di Greco Gaetano*.

only remains are visible today in the Chiesa della Graziella, the single nave of which corresponds to the audience of the theatre. The San Bartolomeo Theatre was linked with a charitable institution, the Casa Santa degli Incurabili.⁶⁹ After fires and architectural interventions, the theatre continued its activity until 1737, when it was demolished.⁷⁰ The period on which this thesis focuses was, for the San Bartolomeo Theatre, characterized by conflicts internal to the theatre administration, which brought the theatre itself to an end.⁷¹ Its seasons were made up of, on average, four operas per year.⁷²

The influence of the San Bartolomeo Theatre on Neapolitan comic scenes/*intermezzi* should be understood in terms of its casting choices. The administration of the theatre regularly formed and dismissed companies for each season. Each of these included one comic singer for comic scenes/*intermezzi*: Corrado. He was, almost without interruption (1711-1736), the only male interpreter to play the male buffoon in comic scenes/*intermezzi* staged at the San Bartolomeo Theatre. Between 1706 and 1711, instead, he played comic roles at the Fiorentini Theatre.⁷³ Not only was Corrado the principal buffo singer of the city, but he also had set female colleagues: Marchesini (1711-1725), Celeste Resse (1725-1732), Maria Natalizia Bisagi (1732), and Laura Monti (1732-1735).⁷⁴ Neapolitan composers used to adapt their arias to the voices of the interpreters:⁷⁵ did they do the same for comic roles? If so, it could be argued that much of the Neapolitan comic style of comic scenes/*intermezzi* originated in the vocal abilities of these

⁶⁹ For the first period of the San Bartolomeo Theatre, see Croce, *I teatri di Napoli*, 85-106.

⁷⁰ Florimo, *Cenno storico*, 2: 2176. For the fires, see Croce, *I teatri di Napoli*, 185-200; for the renovations, see Croce, *I teatri di Napoli*, 212-213.

⁷¹ Cotticelli, "La fine della fascinazione", 77-81.

⁷² Croce, *I teatri di Napoli*, 226-260.

⁷³ Piperno, "Buffe e buffi", 264-267.

⁷⁴ Piperno, "Attori e autori", 281. The dates in brackets refer to the period of their collaboration with Corrado.

⁷⁵ Croce, *I teatri di Napoli*, 331, mentions that, for the inauguration of the San Carlo Theatre, Sarro, while composing the inauguration opera, *Achille in Sciro* [*Achilles on Skyros*] (Naples, San Carlo Theatre, 1737), asked two female singers to send him written samples of some amongst the virtuosic passages they were able to sing (in the original Italian, "virtuoso di cantabile") and their vocal extension. This apparently cursory affirmation is suggestive of the fact that composers were in contact with singers, and therefore that the former took the latter's vocal abilities into consideration while composing.

highly-specialized singers, and that, in turn, the San Bartolomeo, casting them season after season, had a significant influence on the repertory itself. Paradoxically, the theatres staging *commedie per musica*, had, as the next paragraphs will show, a less marked influence on the repertory at hand.

3. 2. Fiorentini Theatre, Nuovo Theatre, and Pace Theatre

The *commedia per musica* was staged in three venues: the Fiorentini Theatre, the Nuovo Theatre, and the Pace Theatre. The Fiorentini Theatre, built in 1618, was the most ancient theatre of Naples. In 1709, it hosted the first staging of a *commedia per musica*, *Patrò Calienno de la Costa*, and later became the genre's standard place.⁷⁶ The *commedia per musica* was so popular, however, that another theatre was built between 1723 and 1724: the Nuovo Theatre.⁷⁷ A central role for the *commedia per musica* was played by the Pace Theatre as well, inaugurated in 1724 with Vinci's *La mogliera fedele* [*The Faithful Wife*], but active since 1718.⁷⁸

The influence of these three theatres on Neapolitan comic scenes/*intermezzi* is to be searched in the type of singers whom they attracted to Naples. The most important of them was Corrado, who, prior to being cast repeatedly at the San Bartolomeo, worked at the Fiorentini Theatre. The singers working in these three theatres were those who were not able to be cast in the San Bartolomeo. They were not celebrated virtuosos or prima donnas: rather, they were individuals who, more or less capable of singing, struggled to make a living.⁷⁹ One example is that of the *canterine* (young female singers), which were likened, due to certain laws, to prostitutes, and banned from the city.⁸⁰ Often, they were brought to court for either their bad behaviour, their

⁷⁶ Capone, *L'opera comica*, 64-71; Markstrom, *The Operas of Leonardo Vinci*, 24-25.

⁷⁷ Capone, *L'opera comica*, 69-72.

⁷⁸ Capone, *L'opera comica*, 71-75.

⁷⁹ Croce, *I teatri di Napoli*, 300; Robinson, *Naples and Neapolitan Opera*, 225-226; Mamczarz, *Les intermèdes comiques*, 307; Troy, *The Comic Intermezzo*, 21.

⁸⁰ Croce, *I teatri di Napoli*, 368-385. See, for instance, Rosa Cerillo's vicissitudes in Markstrom, *The Operas of Leonardo Vinci*, 22.

poor vocal abilities, or contract violations.⁸¹ The circulation of singers other than the celebrated virtuosos and prima donnas probably contributed to the diffusion of singing styles different from those of opera seria. As will explained in due course, these “common” singers often had non-musical backgrounds, and came from commedia dell’arte troupes; at the same time, they were able to survive in Naples thanks to the multiple job opportunities that, as shown in the next paragraphs, the Royal Chapel and ecclesiastical institutions, in addition to the theatres mentioned above, offered them.

3. 3. Royal Palace and Royal Chapel

The Royal Palace, together with other aristocratic palaces, was an important centre of musical life in Naples. In the Great Hall of the Royal Palace, many operas were premiered in private form before being staged publicly.⁸² Serenatas, oratorios, sacred operas, and other musical soirées were also given.⁸³ An important role, in regards to the presence of music in the Royal Palace, was played by the Count of Ognatte, who brought from Rome, during the last part of the seventeenth century, the “Febi Armonici”, a group of specialized musicians who were partly responsible for introducing Venetian operas in Naples.⁸⁴ The Royal Palace had a permanent musical ensemble, the Royal Chapel of Naples. Their members were amongst the most celebrated in Naples and in Europe: many musicians sought this affiliation for their personal curricula, as being a member of the Royal Chapel marked one out as an experienced musician. They played a crucial role in profane and religious occasions linked with the court.⁸⁵ Amongst the most representative occasions was the Holy Friday celebration in the Solitaria Church, a

⁸¹ Maione, “Le carte degli antichi banchi e il panorama musicale e teatrale della Napoli di primo Settecento: la scena della commedea pe museca”, 739-742.

⁸² Croce, *I teatri di Napoli*, 254; Markstrom, *The Operas of Leonardo Vinci*, 49-51; and Filippis & Prota-Giurleo, *Il teatro di corte*, 7-8.

⁸³ Croce, *I teatri di Napoli*, 226-231.

⁸⁴ Croce, *I teatri di Napoli*, 131-134.

⁸⁵ Maione, “La ‘Real Azienda’”, 58-59. See Cotticelli & Maione, “*Onesto divertimento*”, 40-41 for a description of the numerous duties required of the members of the Royal Chapel, and Lazarevich, “The Role of the Neapolitan Intermezzo”, 14.

public mass with the presence of the viceroy in person, which the local newspapers often mentioned with grandiloquence.⁸⁶

The influence of the presence of official musical institutions on comic scenes/*intermezzi* can be seen in the job opportunities that these offered to the numerous singers and musicians present in the city. Amongst the members of the Royal Chapel was, indeed, Corrado. Working in the San Bartolomeo, which repeatedly formed and dismissed companies, did not provide as much economic security as being a member of the Royal Chapel.⁸⁷ Perhaps, if Corrado had not been a member of the Royal Chapel, he would not have remained in Naples, and Neapolitan comic scenes/*intermezzi* would have acquired different traits. The positive role that the Royal Chapel played within the city's musical job market is further suggested by the fact that when Charles of Bourbon banned *intermezzi*, Corrado did not start touring Europe, as other Italian comic singers of the period were doing (see below), but he remained in Naples. The job opportunities offered by churches and *confraternite* (religious brotherhoods), as the next paragraphs will illustrate, had a similar role.

3. 4. Churches and *Confraternite*

At the beginning of the eighteenth century, the tradition of sacred music continued to grow in Naples, thanks to the city's countless churches and *confraternite*.⁸⁸ Smaller churches hired students from the conservatories to organize their musical events, whereas resident musical ensembles characterized the activities of the major centres.⁸⁹ Often, the composers' periods of

⁸⁶ Maione, "La 'Real Azienda'", 60.

⁸⁷ It is thanks to the post that castrato Gaetano Berenstadt (1687-1734) obtained in the Royal Chapel that he, along with his sister, moved permanently to Naples (Markstrom, *The Operas of Leonardo Vinci*, 187). Similarly, Cailò entered the Royal Chapel as a violinist in 1684 and remained there until at least 1707 (Olivieri, "Musica strumentale a Napoli", 194). See also Boyd & Pagano & Hanley, "Alessandro Scarlatti", on the economic security provided by this particular music institution.

⁸⁸ Certain *confraternite* were very influential in Naples. For instance, it was the *confraternita dei Sette Dolori* that commissioned Pergolesi to compose his celebrated *Stabat Mater*. This *confraternita* secured the collaboration of the most renowned maestros of the city and organized full oratorio productions as well (Magaudda & Costantini, "Attività musicali promosse dalle confraternite laiche", 142-167).

⁸⁹ Marino, "Le carte degli antichi banchi", 659-661.

appointment as *maestri di cappella* in different churches and *confraternite* overlapped. This suggests that, for periods of differing durations, they had substitutes. Sarro, together with Francesco Feo (1691-1761), was amongst the busiest church *maestri di cappella* of Naples. His most prestigious post was in the San Paolo Maggiore Church, which had a stable musical ensemble composed of six singers, three violinists, and two other instrumentalists.⁹⁰ Other minor churches hired musicians only occasionally: for example, the Santa Marta Church hired Gennaro Manna (1715-1779) in 1731 and Giuseppe de Majo (1697-1771) in 1736 for the celebrations of the Saint's name.⁹¹ Outdoor religious celebrations were common, such as those for Saint Gennaro.⁹²

The high number of churches and other religious institutions offered to musicians opportunities for casual and double employment. This allowed them to remain in Naples and, consequently, to seek employment in the major theatres, even during unfavourable periods. For example, Sarro lost his institutional post when the Hapsburgs arrived in Naples. They dismissed the members of the apparatus who had obtained their posts under the preceding Spanish viceroy.⁹³ Nonetheless, he continued his career in Naples as a busy church maestro, before being reintegrated as an institutional maestro by the Hapsburgs.⁹⁴ Sarro was amongst the most prolific composers of comic scenes/intermezzi: if Naples did not offer other employment opportunities such as those provided by religious institutions, he probably would have searched for employment elsewhere. Such connections to the musical job market in Naples started, very often, during the apprenticeship periods of students in the four conservatories, the institutions that will be treated in Section 4.

⁹⁰ Marino, "Le carte degli antichi banchi", 662-663.

⁹¹ Marino, "Le carte degli antichi banchi", 674.

⁹² Marino, "Le carte degli antichi banchi", 676.

⁹³ Prota-Giurleo & Filippis, *Il Teatro di Corte*, 75.

⁹⁴ Sarro, *La furba e lo sciocco*, vii.

4. The Four Conservatories

The history of eighteenth-century Neapolitan music goes hand in hand with that of the four didactic musical institutions of the city: the conservatories.⁹⁵ They originated as orphanages in the sixteenth century, where children from poor families could learn a trade; it was only in the following century that orphans began to be taught music, due to the city's increasing musical demands and the conservatories' economic needs. In 1537, the Santa Maria di Loreto Conservatory was founded. Others followed: Sant'Onofrio a Capuana (1578), Santa Maria della Pietà dei Turchini (1583/1584), and Poveri di Gesù Cristo (1589).⁹⁶ These four conservatories became full-scale economic and musical businesses, each with estate properties and many sources of income. Their students were often hired by churches and other institutions for their musicianship: their pay was forfeited to the conservatories, but they began to come into contact with the musical job market of the city.⁹⁷ A period of decline began in 1770, and, by 1798, the only two remaining conservatories merged into one: Loreto a Capuana.⁹⁸

Students remained in the conservatory for at least four years, but the duration of their stay could go on for eight to ten years. Charles Burney (1726-1814), visiting the Sant'Onofrio in 1770, noted that many different pieces of music were practised simultaneously in the same room, or even on the stairs, concluding that this way of training contributed to the lack of taste of Neapolitan music. Fedele Fenaroli, on the contrary, claimed that this very practice helped the

⁹⁵ Lazarevich, "The Role of the Neapolitan Intermezzo", v.

⁹⁶ Villarosa, *Memorie dei compositori*, vii-xiv.

⁹⁷ Pergolesi, for instance, was hired, every Sunday, by the Filippini *congregazione* to play the organ during the mass. For the same *congregazione*, he composed his first large musical work, *La fenice sul rogo* (Degrada, "Giuseppe Sigismondo", 265).

⁹⁸ Florimo, *Cenno storico*, 1: 21-24; Cafiero, "La formazione del musicista", 5-7; Sanguinetti, *The Art of Partimento*, 31-40.

students to develop more concentration. Castratos were kept in a separate area. The curricula of the Neapolitan conservatories were centred on solfeggio, partimento, and counterpoint.⁹⁹

I have argued elsewhere that early Neapolitan intermezzo arias, if analyzed through solfeggio, showcase the comic singers' basic solfeggio abilities.¹⁰⁰ In other words, at least before the advent of Marchesini and Corrado, comic singers, perhaps more gifted in acting than in singing, did not undergo (and were not required to have) the same solfeggio training as did their opera seria counterparts. For instance, Amato Vacca (fl. 1707-1708), the male buffoon in the comic scenes *Lesbina e Milo*, was probably active in Naples only, as no other sources documenting his employment elsewhere have emerged.¹⁰¹ Was he a student in the four conservatories who interrupted his course of studies at an early stage of solfeggio training? The answer to this question is unknown; but, if affirmative, it could be argued that his (and many others') type of vocal training influenced the creation of comic arias, and that the educational methods offered by the four conservatories had an impact, albeit tangential, on Neapolitan comic scenes/intermezzi. This could apply to composers as well. Students in the conservatories, composers included, underwent three years of solfeggio training before moving on to partimento. Every Neapolitan maestro was therefore an expert solfeggist.¹⁰² Since arias in comic scenes/intermezzi showcase simple and intuitive solfeggio features, it could be argued that maestros deliberately used a simple kind of solfeggio for them.¹⁰³ This corresponds to the aforementioned tendency of adapting arias to each interpreter, and would further suggest that Neapolitan music pedagogy influenced comic scenes/intermezzi.

⁹⁹ Cafiero, "La formazione del musicista", 8-17. The reference study for partimento is Sanguinetti, *The Art of Partimento*; the reference study for solfeggio is Baragwanath, *The Solfeggio Tradition*; and the reference study for counterpoint in Naples is van Tour, *Counterpoint and Partimento*.

¹⁰⁰ Boaro, "Evidence of the practical application", 184.

¹⁰¹ See the only two extant librettos that bear his name: *La fede tradita e vendicata* [*Faith Betrayed and Avenged*] (Naples, San Bartolomeo Theatre, 1707), and *Le regine di Macedonia* [*The Macedonian Queens*] (Naples, San Bartolomeo Theatre, 1708), respectively in I-Bu, A.V.Tab.I.E.III.Vol.16.5 and I-Rn, 35.6.B.5.1.

¹⁰² Boaro, "Evidence of the practical application", 173.

¹⁰³ For the type of solfeggio used in comic arias, see Boaro, "Evidence of the practical application", 181.

Furthermore, these pedagogical elements emerge in some comic scenes with a satirical vein. In *Rubina e Pincone* (Naples, San Bartolomeo Theatre, 1713), the two characters start practising solfeggio and singing hexachords, accusing each other of being out of tune, or of not being able to play the continuo. They then want to showcase some arias, and, not by chance, the male character chooses an amorous piece, partially intended to make the female buffoon fall in love. The following passage is of particular interest:

<i>Atto 2 Scena 10</i> <i>Rubina, e Pincone</i>		<i>Act 2 Scene 10</i> <i>Rubina and Pincone</i>	
RUBINA	Via, solfeggia un tantin.		Come on, practise solfeggio a little bit.
PINCONONE	Mi vuoi burlare? Da quanto fui cantante, io m'ho scordato affatto il solfeggio.		Are you kidding me? Since I started my singing career, I forgot solfeggio.
RUBINA	Amico tu vaneggi.		My friend, you are being foolish.
	E come puoi cantare se non solfeggi?		How can you sing if you cannot solmize?
PINCONONE	Questa è nuova usanza.		This is the modern way of singing.
RUBINA	O che gustoso gioco!		That's funny.
	Anzi, è una stravaganza: tu vuoi scherzar. Via, solfeggiamo un poco.		This is nonsense: you are kidding me. Come on, let's solmize.
PINCONONE	A noi, solfeggiarò.		Ok, let's solmize.
RUBINA	Appressati più in qua, ch'io t'accompagnarò. Via, canta, su: Do... Re... Mi... Fa... Sol... La...		Come a little closer, that I will play the continuo. Do... Re... Mi... Fa... Sol... La...
PINCONONE	Do... Re... Mi... Fa... Sol... La...		Do... Re... Mi... Fa... Sol... La...
RUBINA	Oh, che riso mi viene! Tu solfeggi stonato.		Oh, this makes me laugh! You are solmizing out of tune.
PINCONONE	Ma tu non suoni bene [...].		But you are not playing well [...].

Ex. 2. 2 Passage from *Rubina e Pincone* by Francesco Feo (1713), Act 2 Scene 10 of *Amor tirannico*, I-Nc, Rari

10.5.12/1, 48.

Is the reference to singing in opera theatres without knowing solfeggio a critique of the decline of the art of singing during the eighteenth century? Or of the fact that some theatres and/or genres admitted, as interpreters, people who had not undergone proper vocal training? There are no primary sources offering clear answers to these questions; however, it is undeniable that the episode resonates with Neapolitan music pedagogy, centred on solfeggio.

5. Musicians

From the four conservatories, a vast number of musicians graduated, yet only a few were able to attain the status of a revered *maestro di cappella*.¹⁰⁴ Since their features were very diverse, I believe it is worthwhile to give a summary of these figures, who contributed, each according to his own merit, to the growth of musical life in Naples and to comic scenes/intermezzi. Much has been written on musicians in Naples. Gjerdingen recently offered the most relevant contribution to this field.¹⁰⁵ His volume gives a thorough illustration of how children in need entered the conservatories, in addition to describing their studies, their duties, their curricula, and their future careers.¹⁰⁶

The centre of everything was, for sure, the *maestro di cappella*, active both at Naples and in other cities, Italian and European.¹⁰⁷ Apart from particular cases, these maestros' careers were similar.¹⁰⁸ After having studied at one of the four conservatories, they began their careers by composing different types of works for a variety of institutions, by teaching in the conservatories, or by offering their musicianship at the service of Neapolitan aristocrats, who

¹⁰⁴ The collection of biographies in Villarosa, *Memorie dei compositori di musica del regno di Napoli*, albeit outdated (1840), showcases a relevant number of composers, of whom almost nothing is known. This suggests that stardom was reached by a small handful of individuals. This is the biography of, for example, a certain Gaspare Fiorino (p. 80): "He was born in Rossano, a city in Calabria. He studied music under Feo. Nothing else is known about him, apart from the fact that he composed some *canzoni a tre, e quattro voci*".

¹⁰⁵ The quoted book is Gjerdingen, *Child Composers*.

¹⁰⁶ See, for example, the outline of Cimarosa's career in Gjerdingen, *Child Composers*, 20-24.

¹⁰⁷ Vinci, for instance, was active in Rome, Venice, and Parma (Markstrom, *The Operas of Leonardo Vinci*, 60-66; 97-102; 116-117). Others entered as resident musicians in royal courts, such as D. Scarlatti, who left Italy to serve Princess Maria Barbara of Portugal in Portugal and then in Spain until his death in 1757 (Sutcliffe, *The Keyboard Sonatas*, 2). Earlier during his life, D. Scarlatti was also active in Rome, composing operas for the private theatre of Queen Maria Casimira of Poland (Degrada, "Tre lettere amorose", 272; Sutcliffe, *The Keyboard Sonatas*, 30).

¹⁰⁸ Hasse's case is out of the ordinary. He travelled from Germany to Naples, specifically to study there (Mellace, *Johann Adolph Hasse*, 38-39).

often treated them in unpleasant ways.¹⁰⁹ They could have travelled out of Naples, on temporary occasions, or permanently.¹¹⁰

In contrast to their Venetian counterparts, these maestros, forged by the four Neapolitan conservatories, began to take more care in composing comic scenes/intermezzi. Whereas, during an early stage, comic scenes were added hastily to pre-existing Venetian operas by adaptor composers, during a later stage it seems that composing independent intermezzi became an important part of the creation of an opera. This is suggested by the existence, in some archives, of detached volumes containing single intermezzi.¹¹¹ Far from being simple compilations of arias and recitatives, mature intermezzi contain many interesting elements. Sarro, for Metastasio's *L'impresario delle Canarie*, did not compose a last-minute intermezzo, but carefully introduced different styles and musical resources, as suggested by the already mentioned aria in opera seria style and the accompanied recitative inserted to depict the prima donna's audition. Further evidence of the renewed interest, on the part of maestros, in comic scenes/intermezzi, is the use of the aforementioned particular instrumental effects depicting particular situations/images.

Singers and instrumentalists were the second most important category of musicians. There were two main types of singers in Naples: the first were the great opera seria stars, while the second were humble performers of commedie per musica and comic scenes/intermezzi. I would like to

¹⁰⁹ For instance, the Duke of Maddaloni, when Pergolesi, in his service, died at the age of 26, mercilessly sold all of his belongings to pay for his funeral mass and other debts, without even consulting Pergolesi's relatives (Degrada, "Pergolesi, il marchese Pianetti", 22). The payroll offered by a private patron, nevertheless, surpassed those of conservatory teachers (Degrada, "Pergolesi, il marchese Pianetti", 29).

¹¹⁰ The outlined *cursus honorum* could be recognized in Mancini's biographical vicissitudes in Romagnoli, "Francesco Mancini", or in those of Vinci (Markstrom, *The Operas of Leonardo Vinci*, 1-17; 119-122), and of many others.

¹¹¹ For instance, Hasse's *La serva scaltra*, *La fantesca* [*The Maid*] (Naples, San Bartolomeo Theatre, 1729), *La contadina* [*The Peasant*] (Naples, San Bartolomeo Theatre, 1733), and *Il tutore* [*The Preceptor*] (Naples, San Bartolomeo Theatre, 1730), have survived the test of time also through four different primary sources (respectively, I-MC, 3-A-7; I-MC, 3-A-6; I-Rc, Mss. 2507; I-MC, 3-A-4) including the respective intermezzo only, without the hosting opera seria.

focus here on the second type of singer, giving the example of Rosa Costa (Venice? before 1732-Russia? after 1759).

At the very beginning, during the 1730s, Costa was active in Venice as an actress in a *commedia dell'arte* company. She was, nevertheless, able to sing.¹¹² Her singing abilities were apparently sufficient to allow her to appear in three musical comic intermezzi in Venice: *Pasquale Gastaldo imbrogliato negli amori di Vespetta serva* [*Pasquale Gastaldo Embroiled in the Love for the Servant Vespetta*], *Togneta Contadina* [*Togneta the Peasant*], and *Lisetta e Caican turco* [*Lisetta and a Turk Named Caican*].¹¹³ Her colleagues in these intermezzi were other *commedia dell'arte* actors active in the same period: Antonio Maria Piva and Felice Bonomi. The music, now lost, was by Bartolomeo Cordans (1698-1757), a minor Venetian composer.¹¹⁴ In 1736 she sang some musical ariettas in prose comedies staged by the San Luca company in Padua.¹¹⁵ A few months later, she played a serious role in Pisa, in Geminiano Giacomelli's (1692-1740) *Arsace* (Pisa, Public Theatre), a libretto dedicated to Don Giuseppe Carillo Albornoz, an influent Neapolitan aristocrat.¹¹⁶ Perhaps, it is due to this very encounter that she arrived in Naples, where she played several roles in *commedie per musica* at the Fiorentini Theatre between 1737 and 1741. While in Naples, she is described as "chamber *virtuosa* of the Duke of Montemar", who coincides with the aforementioned Albornoz.¹¹⁷ Therefore, it could be argued that she managed to improve her status due to her patron's protection. Subsequently, Costa followed the Mingotti touring troupe in northern Europe. Graz, Linz, Hamburg, Leipzig, and Prague are the cities where Costa sang, often in *prima donna* roles.¹¹⁸ Between 1749 and 1752, she was chamber *virtuosa* of the Elector of Cologne. This

¹¹² Bartoli, *Notizie istoriche*, 1: 187.

¹¹³ See the manuscript librettos in I-Mb, Racc. Dramm. Corniani Algarotti 5086.

¹¹⁴ Quadrio, *Della storia e della ragione d'ogni poesia*, 3: 522.

¹¹⁵ See the libretto of *La clemenza nella vendetta*, in I-Mb, Racc. Dramm. Corniani Algarotti 5356.

¹¹⁶ See the libretto in I-PLcom, CXXXVI A 91, n. 6.

¹¹⁷ See the libretto of a second take (Naples, Fiorentini Theatre, 1737) of Pergolesi's *Flaminio* in I-Rsc, 3739, and the 1737-1741 librettos relative to the Fiorentini Theatre, easily accessible through the Corago database <http://corago.unibo.it/>.

¹¹⁸ Müller, *Angelo*, xliii-clxviii, 31; 99.

aristocrat, being an Empire's elector, was also a religious figure. Due to Costa and another singer present in his palace, he was accused of immoral acts, because of which he travelled to Rome to "purify" himself.¹¹⁹ This mirrors the aforementioned bad reputation that *commedia per musica canterine* had. During the last part of her career, she played minor comic roles in Russia until 1759.¹²⁰

The case of Costa represents an interesting and rare opportunity to delve into the professional lives and origins of such "minor" singers. In regards to the origins of the main intermezzo interpreters, few are the cases for which clear information is available. Only meticulous archival research could shed light on additional cases; yet several elements point to the possibility that intermezzo singers came from backgrounds similar to that of Costa. These issues, linked to the influence of particular singers, are addressed in Section 6.

6. Comic Singers

The following paragraphs offer insight into the careers of comic interpreters, and highlight the connections between them, Venetian/Mantuan *commedia dell'arte* troupes, and the city of Naples. The growing body of evidence suggests that, as in Costa's case, intermezzo singers originated from backgrounds more closely related to *commedia dell'arte* than to regular musical apprenticeship.

6. 1 The Origins: Livia Nannini and Cavana

The professionalism of Neapolitan intermezzo singers could have originated with Livia D. Nannini (fl. 1695-1726), a soprano who, together with her sister Lucia Vittoria, were known as "Le Polacchine" ("the little Polish girls"). Originally from Bologna, she was daughter of Giovanni Nannini, who had links with the Mantuan court, and a certain Margherita, perhaps a singer. The two "Polacchine" were *virtuose* in the service of the Duke of Mantua from 1695 to 1699, when L. D. Nannini started a collaboration with Cavana, which lasted until 1702. From

¹¹⁹ Wheelock Thayer, *Ludwig van Beethovens Leben*, 1: 27.

¹²⁰ See the libretto of the 1759 Moscow take of *Il mondo alla roversa* [*The World Turned Topsy-Turvey*] in I-Bam, Silvani.200.6530.

1695 to 1706, L. D. Nannini played comic roles throughout Italy; in 1709, she got married and moved to Dresden. She is last known to have been present in London for the 1726 revival of Georg F. Händel's (1685-1759) *Ottone* (London, King's Theatre, 1723) in which she played the role of Matilda (the original contralto role was transposed).¹²¹ One crucial element in L. D. Nannini's biography is her father's profession. In 1685, a "Giovanni Nannini" was the head of a touring commedia dell'arte troupe appearing in Munich, the "Wällische Comödianten". The company, formed by twenty members, was called from Venice to Munich, specifically to the court of Prince Maximilian Emmanuel II, and remained there until 1686.¹²² Therefore, as in the case of Costa, it could be argued that L. D. Nannini's professionalism descended from commedia dell'arte, a framework in which family ties gave way to "dynasties" of actors.¹²³ A case similar to L. D. Nannini, even though at the middle of the eighteenth century, is that of Pietro Pertici (1700-1768).¹²⁴

Linked with L. D. Nannini was Cavana. Born in Mantua, he was the most celebrated comic bass between the seventeenth and eighteenth centuries. He specialized in comic roles in Naples between 1696 and 1702, together with different colleagues, including L. D. Nannini.¹²⁵ In 1706 he began playing the parts of the comic buffoons in Venice, working with the librettist Pariati and the composers Francesco Gasparini (1661-1727), Antonio Lotti (1666-1740), and Tomaso Albinoni (1671-1751). Studies by Strohm have suggested that, in Venice, Cavana, together with Marchesini, worked in such close association with Pariati, Gasparini, Lotti, and Albinoni that he

¹²¹ Durante & Dean, "Livia Dorotea Nannini".

¹²² Coticcelli, "Per la storia della Commedia dell'Arte", 58; 65.

¹²³ Gordon, "Lazzi", 167: "The Commedia dell'Arte (1550-1750) is often cited as the progenitor of modern acting in Europe. From its beginnings, the itinerant Italian troupes presented themselves as professional ensembles with long-established reputations. They usually consisted of two or three extended families, and almost always included both female and child performers". Comic singers as well descended from families associated with the same profession. See the overview in Piperno, "Famiglie di cantanti".

¹²⁴ Mamczarz, *Les intermèdes comiques*, 309. Pertici, after playing several comic roles in intermezzi in Venice during the 1730s and 1740s, progressed onto spoken theatre and, for this reason, relocated to London in 1747. In 1751 he resumed his musical activity due to the patronage of the Count of Richelieu in Parma.

¹²⁵ Piperno, "Famiglie di cantanti", 31.

played an active role in determining the musical and poetic features of comic scenes.¹²⁶ It seems that the first independent intermezzi emerged from this professional collaboration: this is also mirrored by the fact that when Cavana interrupted his activities in Venice in 1709 to go to Naples, independent intermezzi started to disappear from Venice and to appear in Naples, albeit gradually. Cavana's presence in Naples lasted only a few years, for in 1711 he started touring Italy. The last time he took part in the staging of comic scenes in Naples was in 1714.¹²⁷

Several elements suggest that the professionalism that Cavana "fixed" in his *Pariati* intermezzi, later exported to Naples, was closer to *commedia dell'arte* theatre than to official musical training. Firstly, Cavana started his comic career with L. D. Nannini, who, as mentioned earlier, was from a family of *commedia dell'arte* actors. As with Costa, she might have been a *commedia dell'arte* actress who was, more or less, able to sing. Did Cavana inherit the secrets of the profession from L. D. Nannini? Secondly, both Cavana's and L. D. Nannini's families were associated with the city of Mantua. Was Mantua connected, in some way, to this kind of actor/singers? Mantua, at the end of the seventeenth century, was a vibrant city in regards to theatre and music. Under the Duke Ferdinando Carlo, the Mantuan court hosted a sizable retinue of actors and musicians; the same court was also in contact with the major theatres in Venice, with which it exchanged performers.¹²⁸ Future studies on the professionalism of such singers/actors, if focused on this particular Mantuan milieu, will likely be fruitful, and will further reinforce the idea that *intermezzo* interpreters were closer to *commedia dell'arte* actors than to ordinary singers.

6. 2 Comic Singers in Naples

With his second Neapolitan period (1709-1711/1714), Cavana probably influenced the future of Neapolitan comic scenes/intermezzi. After having learnt the art of comic singing from L. D. Nannini until 1702, and having perfected it in Venice (1706-1709), he brought it to Naples. Thanks to his female colleague, Marchesini, who stayed in Naples for many years after

¹²⁶ Strohm, "Pietro Pariati librettista comico", 84-87.

¹²⁷ Piperno, "Giovanni Battista Cavana".

¹²⁸ Zaccaria, "Diana, Aurelia e le altre", 104-106.

Cavana's departure, the original Mantuan/Venetian comic roots of comic singing and acting took hold in Naples. Marchesini was originally from Bologna, but nothing is known of her before 1706, when she acted as the female buffoon in Lotti's *Grimora e Erbosco* at the San Cassiano Theatre in Venice, together with Cavana, her first fixed colleague. With Cavana, Marchesini moved to Naples in 1709 and played the part of the female buffoon in most of the comic scenes/intermezzi, albeit with some interruptions, until 1724.¹²⁹ Later, she collaborated with itinerant troupes and ended her career at the Spanish court.¹³⁰ Considering that Marchesini was the first comic singer who repeatedly performed in Neapolitan comic scenes/intermezzi for many years, it could be argued that the idea of independent comic intermezzi originated from her professionalism, in turn influenced by Cavana and by L. D. Nannini.

However, in my opinion, the influence of this Venetian/Mantuan theatrical tradition on Neapolitan comic scenes/intermezzi should not be overemphasized. A general look at the musical features of the Neapolitan comic scenes composed *before* Cavana's Neapolitan period (1709-1711/1714), suggests indeed that Neapolitan maestros had more refined musical resources at their disposal with which to compose comic scenes. One paradigmatic example, which Chapter 3 will illustrate in more detail, is the comparison between two 1707 militaresque comic arias, the former by Lotti and the latter by Sarro (Appendix 2. 3 and Appendix 2. 4, pp. 506-511). Whereas the first piece does not offer particular elements of interest, Sarro's piece discloses a skilful use of musical resources to convey the aria's militaresque character.

The idea of a professional specialization brought from Venice to Naples by Cavana and Marchesini was, nonetheless, crucial for the genre's development. This is especially true for the figure of Corrado, a bass who followed in Cavana's and Marchesini's footsteps. He was Marchesini's second fixed colleague in Naples and sang, almost without interruption, all the comic roles at the San Bartolomeo Theatre from 1711 to 1736. Following Charles of Bourbon's intermezzo ban, he continued his career as a buffo singer in *commedie per musica* at the

¹²⁹ See the Primary Sources Table, p. 554-564.

¹³⁰ Piperno, "Santa Marchesini".

Fiorentini and Nuovo Theatres. Information about his origins is lacking.¹³¹ Resse was Corrado's second fixed partner after Marchesini. From 1725 to 1732, she sang all of the female comic roles at the San Bartolomeo Theatre. She was probably born in Naples during the 1710s, and, before working with Corrado, debuted in Neapolitan *commedie per musica* at the Fiorentini Theatre. In 1729, she met John Hervey, Count of Bristol, who brought her to London in 1732. There, he sang roles in operas by Händel and died in 1735.¹³² Monti was Corrado's last fixed intermezzo partner. She grew famous by playing second and third comic parts at the Nuovo Theatre in Naples from 1726 to 1732. Then, Leo, Hasse, and Pergolesi wrote parts for her for the operas staged at the San Bartolomeo Theatre between 1732 and 1735, including *Serpina* in *La serva padrona*. We start to lose track of her after Charles of Bourbon replaced intermezzi with ballets. She grew up in a family of musicians.¹³³

It is possible that, as with what happened with Cavana in Venice, Neapolitan composers and adaptor librettists wrote comic scenes/intermezzi collaborating with singers and that, since these latter were almost "fixed" interpreters, their professionalism influenced the genre. This is suggested by, for instance, the fact that the arias sung by Corrado, some of which are offered in this thesis, are much more refined, under different aspects, than those sung by other male comic interpreters, or in Venetian intermezzi. Compare, for instance, Vignola's "È l'arte del guerriero" (1707, pp. 353-356) with Sarro's "Io so far a tempo e loco" (1718, reproduced in Appendix 8. 1, pp. 529-536), sung, respectively, by Vacca and Corrado. In the first, a plain, simple melody is superimposed to a similar continuo line; in the second, instead, several interesting elements emerge, suggesting thereby a rather "refined" comic singing style. Over the course of the aria, Morante alternates between several different musical styles to depict a variety of situations, including a feigned sorrowful love lament built on a highly chromatic melody (mm. 19-23).

¹³¹ Piperno, "Gioacchino Corrado".

¹³² Cicali, "Celeste Resse". The identification between Resse and the Händel interpreter "Celestina" Gismondi was suggested by Strohm, and is now generally accepted by the musicological community (Strohm, *Essays on Handel*, 251).

¹³³ Jackman, "Laura Monti".

The traces that have brought us to rediscover the professional lives of intermezzo singers are uncertain, since no more than a generic affinity between some intermezzo singers and commedia dell'arte can be proved. In this regard, there are strong source limitations. To prove their origins as commedia dell'arte actors fully, meticulous archival research, aimed at finding birth certificates, marriage acts, payment receipts, and other similar documents would be necessary; yet, only a few traces of their activities prior to their Neapolitan intermezzo debuts have survived. This leaves the music historian without a starting point, such as an archive or a church, from which this research can begin.

Nonetheless, the commedia dell'arte roots of these interpreters, along with the fact that they probably collaborated directly with librettists and composers, suggest that comic scenes/intermezzi had different statuses than did opere serie. Eighteenth-century operas consist of open texts which, according to different situations, were modified in several ways.¹³⁴ This might be true for comic scenes/intermezzi as well. Hypothetically, considering the commedia dell'arte mould of buffo singers, comic scenes/intermezzi possess, perhaps, an even more marked openness, to be realized by different means. A key feature of commedia dell'arte theatre was improvisation indeed. This poses relevant questions in regards to the realization of critical editions.

The first element of openness showcased by comic scenes/intermezzi might relate to the acting abilities of singers. Due to their proximity to commedia dell'arte, their acting techniques could have been significantly different from those of opera seria and, perhaps, included different kinds of improvisation. This is suggested by the existence of some contemporary caricatures of buffo singers by Pier Leone Ghezzi (1674-1755). Ex. 2. 3 reproduces the caricature of Francesco Baglioni (fl. 1729-1762), a buffo singer active in various Italian cities.¹³⁵

¹³⁴ See, for instance, the discussion of “suitcase” arias in Feldman, *Opera and Sovereignty*, 14.

¹³⁵ Dobbs Mackenzie, “Francesco Baglioni”.



Ex. 2. 3 Pier Leone Ghezzi, *Caricature of Francesco Baglioni*, Rome, Biblioteca Apostolica Vaticana, ms.

Ottoboniano lat. 3116, 163v.

The handwritten caption below the caricature reads:

Caricature of Mr. Francesco Baglioni, nicknamed Carnacci, who wonderfully played the part of d. Calascione, young Roman fool, in *La finta cameriera* [*The Feigned Chambermaid*] at the Valle Theatre [in Rome]; thanks to this he attracted a large public from all Rome. Year 1738.¹³⁶

When Baglioni reached Venice with the same opera in 1743, a Venetian diarist wrote:

31 [May 1743]: the opera [...] staged at the Sant'Angelo theatre is liked to the excess. The impresario Angelo Mingotti will earn 300 *zecchini*, if not more. The singer who plays the part of don Calascione [i.e., Francesco Baglioni] makes people die laughing.¹³⁷

The exceptional attention devoted to this performer, both by Ghezzi and Zanetti, as well as the obtuse facial expression of Baglioni in Ex. 2. 3, suggests that these comic interpreters possessed different acting skills, livelier and more colourful if compared to their stiff opera seria

¹³⁶ “Caricatura del S.r Francesco Baglioni detto il Carnacci che recitò nel Teatro di Valle nella *Finta Cameriera* a meraviglia la parte di d. Calascione giovane sciocco romano ed ebbe per il modo di gestire e di cantare un concorso da tutta Roma. Nell’anno M.D.CC.XXXVIII”.

¹³⁷ The passage by Zanetti is quoted in Piperno, “Famiglie di cantanti”, 35.

counterparts.¹³⁸ The same is suggested by an anonymous painting, entitled “Intermezzo”, which reproduces the staging of an intermezzo (Ex. 2. 4).



Ex. 2. 4 Anonymous, *Intermezzo*, Milan, Museo teatrale alla Scala (eighteenth century).¹³⁹

The two characters, holding everyday objects in their hands, dressed as middle-class citizens, and acting in front of a barren scenery, look at themselves while posing naturally. This suggests, again, that the acting abilities of intermezzo singers were different from that of their opera seria counterparts and, perhaps, closer to those of *commedia dell'arte*.

The particular case of *La furba e lo sciocco*, which will be explained more fully in Chapter 4, suggests that intermezzi were more open to last-minute changes. The original libretto for the dancing episode requires two women, yet the score explicitly requires one female and one male. This, as discussed in Chapter 4, has relevant repercussions on discourses related to gender. In this context, instead, it further suggests the nature of comic scenes/intermezzi as open texts, susceptible to perhaps more changes than *opere serie*. Eighteenth-century Italian operatic music

¹³⁸ Sketches, caricatures, and depictions of castratos do not manifest the same humour of Baglioni's caricature. See, for example, the rigidity manifested in the drawing of castrato Giovanni Manzuoli (1720-1782) in Feldman, *The Castrato*, 476. The same stiffness is suggested by satirical caricatures of castratos by Ghezzi, such as that of Domenico Annibali (1705-1779) in Feldman, *The Castrato*, 486, and by many others in the same book.

¹³⁹ This image was already known by the musicological community. See Sellitti, *La vedova ingegnosa*, iv.

philology usually aims at reconstructing the score that mirrors the first take of an opera, seen as the moment when various aspects combined fruitfully to give way to a full-scale operatic soirée.

Besides *La furba e lo sciocco*, the case of *L'impresario delle Canarie* is paradigmatic. In regards to the first intermezzo, there are two primary sources: Sarro's autograph and a copy of it. In Sarro's autograph, there are some autograph corrections on the alto vocal part (lower notes are substituted with higher ones), due perhaps to the fact that, during subsequent takes, a soprano, and not an alto, was available. Corresponding to the aforementioned principle, the ETS edition reproduces Sarro's corrections (the higher notes), but they are proposed as *ossias*, as variants of the alto version (the first to take place), even though the corrections are by Sarro himself.¹⁴⁰ This seems a reasonable perspective, with which music historians are able to offer scores for modern-day performances. Even though different features suggest that comic scenes/*intermezzi* were open texts, there should be a base upon which to ground their performances. This is the same reasoning behind the generative act of Italian *commedia dell'arte*, that is, the re-elaboration of a synthetic *canovaccio* through improvisation, and agrees with the origins of intermezzo singers and their acting abilities.

Notwithstanding the efforts of music philology, the issue today is the polarization between musical and theatrical training. In other words, only rarely do modern singers possess *commedia dell'arte*-like theatrical abilities, the same abilities that, as I have suggested, increased the degree of openness of comic scenes/*intermezzi*. In my personal opinion, music and theatre historians should make the effort to offer to musicians (i.e., not solely to academics) easily understandable notions of who intermezzo singers actually were, their *commedia dell'arte* roots, and the countless possibilities that this perspective will offer. This depends on multiple factors, linked partially to the aesthetic prejudice outlined in the Preface. I will limit myself here to pointing out the potential repercussions of this issue on modern-day performances of comic scenes/*intermezzi*.

¹⁴⁰ Sarro, *L'impresario delle Canarie*, xxv-xxvi.

Some episodes of Neapolitan comic scenes/intermezzi are modelled on commedia dell'arte situations, as will emerge throughout this thesis. Amongst these, small ballets are frequently encountered. Dancing was a common ability of commedia dell'arte actors. These ballets, in modern-day intermezzo performances, are often transformed into something else. At the end of the aforementioned *La furba e lo sciocco*, for example, the two characters rejoice and dance together to celebrate their love. During the 2020 take at Teatro Verdi in Salerno, however, this ballet was, significantly, not performed by the two singers, but by two professional dancers. They enter the stage, drive away the two singers, and begin the concluding ballet.¹⁴¹ Had the two singers performed the dance, not only would the effect have been more hilarious, but also more philologically correct. In addition, the use of two professional dancers instead of the singers themselves prevents the episode's gender implications to emerge (see Chapter 4). According to the openness of intermezzo texts, the interpreters and the stage directors could have realized it in different ways; but the same openness does not justify the introduction of professional dancers for that episode. Therefore, critical editions of comic scenes/intermezzi are indispensable towards defining the tracks along which this "openness" could be developed.

7. Conclusion

The preceding paragraphs suggest that much of the substance of Neapolitan comic scenes/intermezzi should be related to seventeenth- and eighteenth-century Venetian and Mantuan commedia dell'arte; yet, it is thanks to the manifold Neapolitan contextual elements that the genre become truly "Neapolitan". These include geopolitical issues, patronage networks, occupational opportunities, particular musical/theatrical traditions, genres, and the

¹⁴¹ <https://www.youtube.com/watch?v=ETFaPwFqt9k>. Refer to the ballet episode at 00:55:45: the female dancer clearly points towards the singers and, with her hand gestures, suggests that they go away. The critical edition does not indicate any action on the part of the dancers here. This deviation from the text is tempered by the fact that, in a previous episode, the two singers attempt a little dance. This particular performance adds other elements absent from the original version, as testified by the critical edition. For instance, the whole intermezzo is preceded by a sinfonia, absent from the original version: this, along with the concluding ballet performed by professional dancers, is an example of how the openness of intermezzi could be misinterpreted if communication between academia and performers is scarce.

comic singers' type of professionalism. All of these elements, having coexisted in Naples with the rise of the intermezzo as a genre, interacted with it and made it stand out as specifically "Neapolitan".

The brief overview of the main Neapolitan musical genres offered by this chapter, as is evident, is lacking in terms of description of Neapolitan comic scenes/intermezzi. For the sake of clarity, I have dedicated the next chapter, Chapter 3 of Part II, to describing more fully their features, as well as some of their differences in relation to their Venetian and Northern Italian counterparts. This decision was motivated by the fact that exploring their characteristics in more detail is necessary in order to understand the theoretical and analytical core of the present thesis. A summary description of comic scenes/intermezzi, similar to that of the Neapolitan genres provided in this chapter, would have proved, indeed, insufficient.

Part II

Chapter Three

Neapolitan Comic Scenes and Intermezzi Under Hapsburg Rule

Now that a brief overview of the Neapolitan historical and musical framework has been offered, it is time to introduce the main features of the object of this thesis: Neapolitan comic scenes and intermezzi. The present chapter aims to give a general picture of what Neapolitan comic scenes and intermezzi are. After summarizing the genre's historical antecedents briefly (Section 1), this chapter will address the terminological question regarding the difference between "comic scenes" and "intermezzi", and will explore the characteristics of their plots (Section 2). Sections 3, 4, and 5 will summarize the features of, respectively, arias and duets, recitatives, and instrumental music in Neapolitan comic scenes/intermezzi. While describing these features, I will highlight the musical elements that, I believe, stand out as specifically Neapolitan, in relation to the Parthenopean maestros' "obsession" over the relation between music and words.

1. The Intermezzo's Origins and Its Arrival in Naples

Prior to the eighteenth century, Italian intermezzi, more often to be found as "intermedi", were either full-scale operatic entr'actes with full scenery and dramatic action ("visible intermedi" [intermedi apparenti]), or merely musical intermissions without stage set ("non-visible intermedi" [intermedi non apparenti]). Ballets functioned as intermedi as well. For instance, for the inauguration of the San Cassiano Theatre in Venice (1637), extravagant ballets of Cupids and savages were introduced as entr'actes. As time passed, the dancers of these ballet intermedi ceased to be allegorical figures and began to coincide with the opera's comic servants or other minor characters, such as in Daniele Castrovillari's (1613-1678) *Gl'avvenimenti d'Orinda* [*Orinda's Vicissitudes*] (Venice, Grimani Theatre, 1659). At a certain point in the plot, Cleonte summons a group of hunchbacks. Subsequently, he makes them rehearse the part they are required to play in a royal wedding soon to happen, giving way to a grotesque ballet. Comic characters began to be associated also with the stage machinery that had been used previously

by the allegorical figures for their stage entrances. In Carlo F. Pollarolo's (1653-1723) *Circe abbandonata da Ulisse* [*Circe Abandoned by Ulysses*] (Venice, Grimani Theatre, 1697), for example, the servant Bleso hilariously finds himself gliding on a chariot drawn by three dragons. Yet all of this happens only because Bleso, curious, has inadvertently opened an enchanted book belonging to the sorceress Circe.¹

Comic scenes with comic characters began to be added in Roman operatic productions during the 1650s, and rapidly spread to other cities, especially Venice. A recurring plot presented an old and toothless wet nurse, sung by a tenor, trying to seduce a young boy, played by a female interpreter. Around 1670, similar comic scenes reached Naples, where many pre-existing Venetian operas were adapted by means of their addition. Arias and duets started to have more defined limits.²

A manuscript in Dresden containing comic scenes could be regarded as a testimony of the genre's evolution at the turn of the century.³ The comic arias in the manuscript, short and lacking in virtuosity, could fall into two categories: "buffo" arias with syllabic treatment and a precise, tonally-oriented bass line, and mock-pathetic arias, usually employed as lamentations by female characters. Duets, instead, consist mostly of simple back-and-forth exchanges between two characters. As to magic, the characters, rather than being victims of various kinds of sorceries, do their own enchantments. The dramaturgical organization emerges as more fixed, consisting of a small number of arias connected by recitatives and a concluding duet. Musical onomatopoeias, such as yawning, sighing, and stuttering appear.⁴ The Dresden manuscript mirrors the features of early Neapolitan comic scenes, prior to the evolution that they would have witnessed in the following decades. Within the boundaries of Naples, comic scenes/intermezzi ultimately became operatic forms strictly linked with the Parthenopean city.

¹ Troy, *The Comic Intermezzo*, 9-13.

² Troy, *The Comic Intermezzo*, 14-20; Lazarevich, "The Role of the Neapolitan Intermezzo", 31-41.

³ The primary source is in D-DI, 1-F-39.

⁴ Troy, *The Comic Intermezzo*, 21-34.

Every opera seria staged in one of the Neapolitan theatres, with few exceptions, presented comic scenes or intermezzi.⁵

2. Intermezzi or Comic Scenes?

As mentioned in the Preface, clarifying the terminological problem relating to the difference between “comic scenes” and “intermezzi” is essential for this thesis.⁶ An eighteenth-century intermezzo is an operatic comic work divided into two or three parts, inserted between the acts/scenes of an opera seria. Plots of intermezzi, carried on by two comic characters of opposite sex, do not have any relationship to the host opere serie; their settings could be either different from or shared with the opere serie; and, often, they have a fully-fledged title (such as *La serva padrona*, *La furba e lo sciocco*, etc.).⁷ The first independent proper “intermezzi” staged in Naples, yet consisting of pre-existing intermezzi imported into Naples, were *Melissa schernita* [*Mocked Melissa*] (Naples, San Bartolomeo Theatre, 1709), *La preziosa ridicola* [*The Hard to Get, but Ridiculous One*] (Naples, San Bartolomeo Theatre, 1715), and *Palandrana e Zamberluccho* (Naples, San Bartolomeo Theatre, 1716).⁸ The first proper, non-pre-existing

⁵ The Primary Sources Table at pp. 554-564 reproduces the titles of the opere serie staged in Naples from 1707 to 1735. As can be seen, each opera seria had either comic scenes or intermezzi.

⁶ This issue was already raised in Robinson, *Naples and Neapolitan Opera*, 182-185, and by others after him. In this regard, see: Strohm, *L'opera italiana nel Settecento*, 111-139 (an Italian translation, revision, and amplification of its German original: Strohm, *Die italienische Oper im 18. Jahrhundert*); Hasse, *La finta tedesca*, ix; Sarro, *L'impresario delle Canarie*, xiii; and Toscani, “L'impresario delle Canarie”, 376-377. Some modern studies define comic scenes/intermezzi as “comic operas” (see the description of Pergolesi's *La serva padrona*, in Locke, *Music and the Exotic*, 288-289).

⁷ These features emerge from the examination of the librettos of the pieces indicated as “Intermezzi” in the Primary Sources Table (pp. 554-564). For other published examples of independent intermezzi, see the following ETS intermezzo critical editions: Sarro, *La furba e lo sciocco*; Sarro, *L'impresario delle Canarie*; Hasse, *La finta tedesca*; Vinci, *L'ammalato immaginario*; and Sellitti, *La vedova ingegnosa*.

⁸ 1707 Venetian libretto of *Melissa schernita*: I-Bc, Lo.06760; 1712 Roman libretto of *La preziosa ridicola*: I-Bu, A.V.Tab.I.F.III.08.6; and 1715 Reggio libretto of *Palandrana e Zamberluccho*: I-Bc, Lo.0.537.

intermezzo staged in Naples, with an independent plot and explicitly referred to as “intermezzo” in its corresponding libretto, is *Eurilla e Beltramme* (Naples, San Bartolomeo Theatre, 1722).⁹

The definition above, however, does not apply to the majority of Neapolitan comic works staged concomitantly with opere serie before Charles of Bourbon’s ban. Prior to *Eurilla e Beltramme* and not referring to the three isolated, imported intermezzi from 1709, 1715, and 1716, it might be more appropriate to use the term “comic scenes” ([scene comiche]; or “buffo scenes” [scene buffe]; and similar such terms), found explicitly in the related librettos.¹⁰ These, rather than being unrelated to the hosting opera seria, were regular operatic scenes with the comic characters as protagonists. Their narrative, even though consisting of a relatively independent secondary subplot made up of love quarrels between the two *dramatis personae*, still retained dramaturgical links with the main opera seria. In the other scenes of the opera, buffoons, differently from their intermezzo counterparts, interact with the serious characters as well, contributing very often to the overall development of the opera seria plot. Comic characters are related to their opera seria counterparts in various ways: they could be their servants, their guarding soldiers, and so on.¹¹

From 1722 onwards, when *Eurilla e Beltramme* was staged, independent intermezzi started to be favoured over comic scenes.¹² However, it would be erroneous to think that comic scenes

⁹ See p. 6 of the libretto in I-Nc, Rari 10.6.29/10. Troy, *The Comic Intermezzo*, 35, maintains that “it was not until after 1725 that intermezzi reached the final stage of complete separation from the opera seria [in Naples]”.

¹⁰ See, for instance, p. 8 of the libretto of *Venturina e Sciarappa* (Naples, Royal Palace, 1722) in I-Bc, Lo.02694, and many others. This libretto specifies that “all the recitatives, *buffo scenes*, and arias marked with § are by Leonardo Leo [...]” (“Tutti li recitativi, *scene buffe*, e le arie segnate con questo segno § sono composizione del signor Lionardo [*sic*] Leo [...]”, emphasis mine). As regards the work of adaptor poets, who reused parts of already existing librettos, see Troy, *The Comic Intermezzo*, 38-39.

¹¹ These features emerge from the examination of the librettos of pieces indicated as “Comic Scenes” in the Primary Sources Table (pp. 554-564). Robinson, *Naples and Neapolitan Opera*, 183-185; Troy, *The Comic Intermezzo*, 35-39; and Mamczarz, *Les intermèdes comiques*, 121-122 discuss the emancipation process of comic scenes.

¹² In this regard, Lazarevich, “The Role of the Neapolitan Intermezzo”, viii maintains that “as Baroque ideals gradually yielded to the Preclassic, the comic scenes enlarged and became separated from their original context to create a comic genre of their own”.

ceased to exist all at once. Until 1727, when the last comic scenes were staged in Vinci's opera *La caduta de' decemviri* [*The Fall of the Decemviri*] (Naples, San Bartolomeo Theatre), both types coexisted. Of course, comic scenes constitute the direct precursors of intermezzi, for they present a relatively independent subplot. It would be too confusing, however, to refer to them by the term "intermezzi": were comic scenes to be staged independently from the opera seria, their plots would be weak, if not incomprehensible, owing to the references to the serious plot contained therein. The following paragraphs will exemplify one comic scene and one intermezzo. The comic scene is drawn from *Circe delusa* [*Circe Embittered*] (Naples, Fiorentini Theatre, 1713), which included the comic scene set *Argilletta e Bubbalo*, and the intermezzo from *La franchezza delle donne*, inserted between the acts of *Siface* (Naples, San Bartolomeo Theatre, 1734, see the attached critical edition at pp. 398-503).

In *Circe delusa*, an opera laced with magic and witchcraft, Argilletta, a rookie witch, and Bubbalo are the comic characters. They are, respectively, the servants of Circe, a powerful sorceress, and Ulisse, the opera seria's hero. Latino, Argene, and Scilla are other supporting characters. Tab. 3. 1 shows the *dramatis personae* of every scene of Act 1:

Scene 1	Circe alone
Scene 2	Circe and Argilletta
Scene 3	Latino, Circe, and Argilletta
Scene 4	Latino and Circe
Scene 5	Argene, Latino, and Circe
Scene 6	Argene and Latino
Scene 7	Latino alone
Scene 8	Ulisse, Bubbalo, and three soldiers transfigured into monsters
Scene 9	Circe, Ulisse, Bubbalo, and the three soldiers
Scene 10	Ulisse and the three monsters
Scene 11	Circe, Ulisse, and the monsters
Scene 12	Ulisse, Bubbalo, and the three soldiers returned to human form
Scene 13	Bubbalo alone
Scene 14	Scilla alone
Scene 15	Argilletta and Scilla
Scene 16	Argilletta alone
Scene 17	Bubbalo and Argilletta

Tab. 3. 1 Scenes from *Circe delusa*, Act 1, I-Bu, A.V.Tab.I.E.III.26a.5, 1-16.

As can be seen, only Scene 17 presents the two comic buffoons together. That same scene is comic from beginning to end, as is Scene 13, which presents Bubbalo alone: only these two scenes are to be considered proper "comic scenes". All the other scenes in which the comic characters are present carry on solely within the opera seria's plot (if the buffoons intervene at

all). Even though the buffoons are likely to interact in a comic way with the opera seria characters, it should be clear why these scenes could not attain the status of “comic scenes”.

For example, in Act 1 Scene 2, shown in Ex. 3. 1, Circe, before revealing to Argilletta that she is lovesick, shows her what she is capable of. Notwithstanding the relatively comic exclamations on Argilletta’s part, the dramaturgical substance of the scene is serious, not comic.

<i>Atto 1 Scena 2</i>		<i>Act 1 Scene 2</i>	
<i>Argilletta anche con la verga, e detta [Circe]</i>		<i>Argilletta with a magic wand, too, and the aforementioned [Circe]</i>	
ARGILLETTA	(Eccola!) Mia signora, qui è la vostra Argilletta.	(Here she is!) My lady, here is your Argilletta.	
CIRCE	Cara attendi, ch’or ora vedrai d’un mio pensier l’opra perfetta.	My dear, wait, so that now you’ll see one of my thought’s perfect results.	
ARGILLETTA	Forse mi siete nuova? So ch’avete cervello da far ogni gran prova, ma che fate di bello?	Do you think I don’t know you? I know you have a great mind, able to do everything, but what do you plan to do?	
CIRCE	Or vedrai ciò che chiedi, questo monte che vedi, tutto di geli onusto, vo’ che cangi in un fiorito piano.	You will see what you are asking. This mountain which you can see, all covered in ice, I want it to become a flowered plain.	
ARGILLETTA	Già so ch’il vostro gusto è di star sempre con la verga in mano.	I already know that you like always to have a wand in your hand.	
CIRCE	Gode maga sagace in oprar la potenza.	The wise sorceress rejoices in using her power.	
ARGILLETTA	E perché molto piace l’ho imparato ancor io, per eccellenza.	And because it is liked very much, I learnt it too.	
CIRCE	Crolli il monte la fronte superba, e scherzin su l’erba l’aurette coi fior.	May the mountain collapse, and play upon the grass the air with the flowers.	
	E in un prato smaltato di rose fra gare amorose nel mio bene s’accresca l’amor. <i>(il monte si converte in vago giardino, con fonti e fiori; ed appariranno due draghi alla custodia di esso)</i>	And in a lawn full of roses, amidst love contests, may my love increase. <i>(the mountain becomes a beautiful garden, with wells and flowers; two dragons appear guarding it)</i>	
ARGILLETTA	È dover ch’io strasecoli! O brava! O bella! O buona! Viva per mille secoli la mia dotta padrona!	My mind is blown! Brava! Beautiful! Good! May my mistress live for a thousand centuries!	
CIRCE	Ah, ch’è mia pena aver di maga il vanto,	Oh, being a sorceress is my pride, but also my pain,	

	che d'amor la catena	for my spells are not
	non arriva a trattar forza d'incanto.	strong enough against love's chains.
ARGILLETTA	Come, signora mia!	How come, my lady!
	So che Latino v'ama.	I know that Latino loves you.
CIRCE	È ver, ma puie,	It's true, but
	d'amor fra le punture,	between the stings of love,
	tiranna gelosia mi sferza e punge.	jealousy, my tyrant, lashes me and stings me.
	Tu sai...	You know...
ARGILLETTA	Non più: allegrezza. Ecco, ch'ei giunge.	Stop: rejoice. He's coming.

Ex. 3. 1 Passage from *Argilletta e Bubbalo*, by Antonio Orefice (1713), Act 1 Scene 2 of *Circe delusa*, I-Bu,

A.V.Tab.I.E.III.26a.5, 2-3.

As can be seen, this could not be an intermezzo or a comic scene. Argilletta is discussing with Circe her general magic powers and the fact that, notwithstanding her mastery of witchcraft, she cannot suppress her amorous feelings towards Ulisse, therefore touching on elements of the opera seria plot. It would thus be misleading to define these kinds of scenes as comic scenes. Nonetheless, they retain a certain degree of comicality. Argilletta's language is not as lofty as Circe's: for instance, the three exclamations "Brava! Beautiful! Good!" are definitely not fitting for a serious character. Secondly, a possible sexual hint is present in the sentence "I already know that you like always to have a wand in your hand". The original word for "wand", "verga", is, in Italian, a colloquial way to refer to the male genitalia; there is no need to explain the sense of the quoted sentence and its implications further. Lastly, the fact that Argilletta learns about Circe's lovesickness (this scene's main dramaturgical purpose) constitutes the motivating force behind some actions essential for the opera's serious plot. Therefore, the purpose of this scene, and of many similar ones in the whole repertory, is to make the *serious* plot go forward.

One exception to this general framework is the presence of scenes between the female buffoon and a female opera seria character. Often, the former is the latter's lady-in-waiting or servant trying to console her. These scenes, in contrast to Ex. 3. 1, manifest one important difference: the comic character sings one aria, removed from traditional opera seria style. They present, in other words, comic musical substance, even though their content is, for most of the part, serious. They should be therefore considered as halfway between comic and serious scenes. Act 1 Scene

5 of *Lesbina e Milo* by Vignola, (see the critical edition at pp. 346-351), is one example of this type of scene: the two characters are speaking about an event of the opera seria, but the aria sung by Lesbina is musically comic.

Act 1 Scene 17 of *Circe delusa* is, instead, a “proper” comic scene. Only Argilletta and Bubbalo, the comic characters, are present. It consists of the beginning of their ridiculous subplot, and contains references to the opera seria. I believe that, in this preliminary phase, it is worth showing the comic scene in its entirety (Ex. 3. 2).

<i>Atto 1 Scena 17</i>		<i>Act 1 Scene 17</i>	
<i>Bubbalo, e detta [Argilletta]</i>		<i>Bubbalo, and the aforementioned [Argilletta]</i>	
BUBBALO	(Ahimè...)		(Poor me...)
ARGILLETTA	(Di dove è uscito questo nuovo mustaccio?)		(Where has this new person come from?)
BUBBALO	(Mi veggo a mal partito: più che volto e rivolto, più s'accresce il pericolo!)		(I do see myself in danger: the more I go around, the more the risky it is!)
ARGILLETTA	(Fa motivi da stolto!)		(He speaks like he is not courageous!)
BUBBALO	(Misero me!)		(Poor me!)
ARGILLETTA	(Mi sembra un uom ridicolo!)		(He seems ridiculous).
BUBBALO	(Più non veggo il padrone, né so dove si sia!)		(I can't see my master, nor do I know where he is!)
ARGILLETTA	Olà.		Hello.
BUBBALO	Chi è?... Pietà... Compassione... (Questa sarà la strega, oh mamma mia.)		Who is there?... Pity... Compassion... (This is the witch, <i>mamma mia</i> .)
ARGILLETTA	T'appressa.		Come here.
BUBBALO	(O brutto intoppo.)		(This is unfortunate).
ARGILLETTA	Parlo a te. Non mi vedi?		I am speaking to you. Can't you see me?
BUBBALO	Pietà, signora mia, che non ha troppo, ch'io camino a due piedi.		I beg your mercy, my lady, for a few moments ago I didn't walk on two feet.
ARGILLETTA	Che dici?		What are you talking about?
BUBBALO	E come, voi,... non sapete...		How come, you... don't know...
ARGILLETTA	Che cosa?		What?
BUBBALO	Ch'io... poc'anzi...		That I... a while ago...
ARGILLETTA	Eh spiegati se vuoi.		Come on, explain yourself if you can.
BUBBALO	(Oh, questa è curiosa.)		(This is curious.)
ARGILLETTA	Che risposte son queste? appaga il mio desio. Chi sei?		What answers are these? Fulfil my desire. Who are you?
BUBBALO	Saper dovrete...		You should know...
ARGILLETTA	Ch'ho da saper?		What should I know?

BUBBALO	Che io...	That I...
	(parlando con modestia)	(speaking modestly)
	ora son uomo; e poco fa fui bestia.	I am a man now; a while ago I was a beast.
ARGILLETTA	Or intendo: sarai	Now I understand: are you
	servo d'Ulisse?	Ulisse's servant?
BUBBALO	Sì, signora mia,	Yes, my lady,
	e perché già provai	and since I already know
	che burle fa la vostra stregheria,	what your magic can do,
	però, tutto timore,	I beg you, since I am all afraid,
	pietà vi chieggio.	have mercy.
ARGILLETTA	(Oh, che gustoso umore.)	(Oh, I am having fun!)
BUBBALO	È peccato, padrona,	It would be a pity, my lady,
	dar cotanto strapazzo	to screw up
	a un muso come il mio.	my snout.
ARGILLETTA	Alzati. (O com'è buona! O com'è pazzo!)	Come on, rise. (Oh, it's so fun! He is crazy!)
	Sentimi: non son io	Hear me: I am not
	la maga principal, [...] son sua damigella.	the main sorceress, [...] I am her damsel.
BUBBALO	(Ha sospirato!)	(She sighed!)
ARGILLETTA	(Quanto voglio spassarmi,	(I want to have fun,
	perché quel tuo musin, troppo è garbato.)	because your little snout is too cute).
BUBBALO	(O bravo! Ce l'ho colta!)	(I was good! I caught her!)
	Questa è somma fortuna.	I am very lucky.
ARGILLETTA	In un momento	In a single moment,
	la libertà m'hai tolta.	you deprived me of my freedom.
BUBBALO	(Quanto fa l'esser bello! O me contento!)	(Being beautiful is the key for everything! I am happy!)
ARGILLETTA	Saette scoccano	Arrows dart
	quegl'occhi belli,	from your beautiful eyes,
	dolci flagelli	they are like sweet whips
	di questo core.	for this heart.
	(Che maccherone!) ¹³	(What a dumpling!)
	L'alma mi toccano	My soul is being touched
	que' vezzi amabili,	by your loving charms,
	gioie imprezzabili	priceless joys
	del Dio d'Amore.	of the God of Love.
	(Che ignoranton!) [...]	(He is so ignorant!) [...]
BUBBALO	Oh, cara, anzi carissima!	My dear, no, my dearest!
	(è un boccon da signore!)	(She is a noblemen's morsel!)
	Oh bella, anzi bellissima,	Oh beautiful, no, the most beautiful,
	ecco sangue, polmon, fegato e core.	here is my blood, lung, liver, and heart.
ARGILLETTA	Dimmi, come ti chiami?	Tell me, what's your name?
BUBBALO	Bubbalo, mia diletta.	Bubbalo, my dear.
ARGILLETTA	(Bufalo saria meglio), ed io Argilletta.	(Buffalo would be better), and I am Argilletta.

¹³ "Maccherone" is a particular pasta shape, rather stocky. Referring to a person as "maccherone" was, probably, a reference to being short and overweight.

BUBBALO	Ed è vero, che m'ami?	Is it true that you love me?
ARGILLETTA	Per te mi struggo e peno.	I am in anguish for you and I cry.
BUBBALO	Ed io per te nel seno ho le viscere cotte, anzi biscotte: patria, in buon ora. Or qui si faccia notte.	And I, in my deepest, I have my entrails cooked, no, they are cookies: take me home, now. Let's quit this place.
ARGILLETTA	(Che sciocco!) Qui godremo a bella vita in braccio.	(Fool!) We would rejoice here, a wonderful life in each other's arms.
BUBBALO	Allegri gioiremo, idoletto adorato.	We would happily rejoice, my adorable little idol.
ARGILLETTA	(Oh, che mattaccio!) Carino vezzoso, musino amoroso, tua l'alma sarà.	(Oh, he is crazy!) My cutie, my pretty lovely little face, my soul will be yours.
BUBBALO	Caretta, gradita, diletta mia vita, il core qui sta.	My dear, my pleasant, my beloved life, my heart is here.
ARGILLETTA	(Ve' 'l pazzo, che fa!) Languisco penando, gioisco mirando tua vaga beltà.	(Look, he is crazy!) I languish while I suffer, I rejoice looking at your beauty.
BUBBALO	Piagato, già morto, ma grato ristoro tuo bello mi dà.	I am bleeding, I am already dead, but grateful rest your beauty gives to me.
ARGILLETTA	(Ve' 'l goffo, che fa!)	(Look, how clumsy he is!)

Ex. 3. 2 Passage from *Argilletta e Bubbalo*, by Antonio Orefice (1713), Act 1 Scene 17 of *Circe delusa*, I-Bu,

A.V.Tab.I.E.III.26a.5, 14-16.

This comic scene consists of a ridiculous amorous quarrel between the two buffoons. Bubbalo is afraid of Argilletta's magic powers, since she transfigured him into a monster in a preceding scene. Argilletta, after having noticed his simple-mindedness, decides to mock him, feigning to return his "love". Indeed, Bubbalo seems more interested in her good looks, as can be implied from his exclamation "She is a noblemen's morsel!". The reader can understand for herself the situation described here. I will limit myself to pointing out that, even though this comic scene does not include any interventions on the serious characters' part, the two buffoons make references to the serious plot throughout their dialogue (Bubbalo's previous transfiguration and their relative patrons). If the comic scenes *Argilletta e Bubbalo* were staged without the opera seria, the spectator would not fully understand such references. This is precisely why many

works, akin in this regard to *Argilletta e Bubbalo*, cannot be considered independent “intermezzi”.

After Act 1 Scene 17, Argilletta and Bubbalo’s love quarrel goes on. In Act 2 Scene 7, Argilletta teases Bubbalo and feigns to invoke the Furies: Bubbalo is terrified and asks for mercy. In Act 2 Scene 19, Argilletta schemes a proof of love: with the pretext of teaching magic to Bubbalo, she makes him invoke an attractive girl, who starts dancing with him. Because he seems happy to dance with her, Argilletta gets enraged and transforms her into a monster, making Bubbalo flee in fear. In Act 3 Scene 8, Bubbalo is angry at Argilletta because of her previous joke. They make up, but Argilletta, still resentful, transfigures him into a rock, and renders him mute. In Act 3 Scene 13, Argilletta, after Circe’s defeat, decides to leave her magic arts behind and to marry Bubbalo. In this way, the subplot between Argilletta and Bubbalo ends.

The plots of intermezzi, instead, are totally separate from the hosting opere serie. Their librettos were often printed at the end of the opera seria’s three acts, sometimes with an indication of the points in which they should be staged. If the intermezzi were three, the first two were to be staged between Act 1/Act 2 and Act 2/Act 3, with the last one being placed somewhere in the middle of Act 3, usually before or after a stage machinery change.¹⁴ See pp. 402-405 and 410-413, for the first intermezzo of *La franchezza delle donne*. It is clear that this excerpt has nothing to do with the serious plot of *Siface*, the hosting heroic opera about a Numide king, Syphax (third century BC). This intermezzo could be staged independently, since there are no references to other characters or vicissitudes. The title (*La franchezza delle donne* ([*Women’s Frankness*])) manifests the nature of its plot: Sempronio has discovered that Lesbina, his fiancée, is seeing another man, and disguises himself as a gondolier to discover her on a date with her lover. Disguised, he makes her confess; then, Lesbina builds another story against which Sempronio is not able to fight back. In the second intermezzo, Sempronio has learnt that Lesbina wanted to denounce him to a judge due to the fact that he, disguised as a gondolier, abducted her. Therefore, Sempronio disguises himself as the judge. Lesbina sees through

¹⁴ Lazarevich, “The Role of the Neapolitan Intermezzo”, 108.

Sempronio's disguise, but goes on with the denunciation, only to make him notice his misdeeds. In the end, because the notary is present, they get married. The setting is Venice, not the same as that of *Siface*. In the case of comic scenes, the setting was usually shared with the opera seria. This intermezzo could be therefore staged today as an independent work. This is impossible for comic scenes such as *Argilletta e Bubbalo*.

Notwithstanding their differences, Neapolitan comic scenes and intermezzi share similar plot archetypes, which follow their Venetian counterparts. They are, mostly, ridiculous love quarrels between two characters of opposite sex: either a rich, obtuse old man is in love with a cunning young girl; or a young male page is pursued by a toothless old woman (this latter type of plot gradually disappeared); the two figures could also both be young. A particular Neapolitan theme is that of metatheatricity, as already mentioned in Chapter 2: in this case, the two characters are a couple of singers, or a singer and an impresario, who are preparing for a musical performance.

To conclude with the global features of comic scenes and intermezzi, and before passing on to the description of their musical features, I believe it is worth summarizing schematically their similarities and differences with a table (Tab. 3. 2).

	Comic Scenes (1707-c. 1722)	Intermezzi (c. 1722-1735)
Similarities	Lovers' quarrel independent plot	Lovers' quarrel independent plot
	Two characters	Two characters
	Comic language	Comic language
Differences	References to opera seria	No references to opera seria
	Interaction with characters from the opera seria	No interaction with other characters
	The comic and serious characters are related in various ways	The comic and serious characters are not related

Tab. 3. 2 Similarities and differences between comic scenes and intermezzi.

3. Arias and Duets

In comic scenes/intermezzi, arias and duets manifest the same function as do their opera seria counterparts. They are static moments during which the characters comment or reflect upon a dramatic situation, the only difference being that duets usually occur at the end of a comic scene or intermezzo. Both consist of closed musical pieces, and usually possess fixed poetic metre

(even though deviations from this norm are not uncommon).¹⁵ Da Capo arias, akin to those of opera seria, predominate. Introductory ritornellos are often omitted or very brief, such as in Pergolesi's *La contadina astuta* [*The Clever Peasant*] (Naples, San Bartolomeo Theatre, 1734).

Generically speaking, it could be argued that the majority of arias and duets tend to follow a so-called buffo style, the features of which are a lively major-key framework and the presence of onomatopoeic musical elements (animal sounds, laughing, sighing, etc.; see Chapter 8 for further discussion of these features). Other common generic features include: reciting on a single repeated pitch in a syllabic setting, disjointed leaps, repeated rhythmic patterns, and irregularity of accents. A second style, more pathetic and introspective, is, however, present. Perhaps, composers resorted to it for the sake of variety. This latter style's distinctive traits include: siciliano-like metres, minor mode, imitations, counterpoint with suspensions, and expressive chromaticism. "Vedovella afflitta e sola" by Vinci, analyzed thoroughly in Chapter 5, represents a good example of this pathetic style (pp. 512-517). A third style can be envisaged in the arias and duets influenced by dance tempos, such as "Alla vita, al portamento" in Hasse's *La contadina* [*The Peasant*] (Naples, San Bartolomeo Theatre, 1733), which bears the tempo marking "tempo di minuetta".¹⁶

As Lazarevich has already suggested, the principal trait that made intermezzo arias and duets specifically "Neapolitan", if compared to their Venetian counterparts, was the union between music and text, a feature already addressed in the Preface:

The text underlay in the intermezzi of Gasparini and the early eighteenth-century Venetian composers (with the exception of Orlandini) was not conducive to as successful a union of text and music as in the Neapolitan intermezzo [...]. The Southern school established a clear superiority over the Northern in the number of intermezzi composed, in their generally high musical quality, and in the vivacity of their new, pre Classic mode of expression. In comparison, the North Italian intermezzi were in an older vein, devoid of the specific buffo characteristic that was the major aspect of their Neapolitan relative. The Neapolitan phrase exhibited melodiousness, musical poetry, melodic inventiveness, and a variety of sentiments, including the mock pathetic and the dramatic. The Venetian intermezzo phrases were relatively colourless, dance-like, with little contrast of mood or quality. While to the Neapolitan composer the unity of text and music was of some

¹⁵ For a discussion of prosody in intermezzo arias, see Mamczarz, *Les intermèdes comiques*, 132-135.

¹⁶ On dance-like arias, see Troy, *The Comic Intermezzo*, 29.

importance, to the Venetian the text of an aria was of secondary value, something to be fitted in after the music was composed.¹⁷

The union between music and text, part of the broad theoretical framework relevant to this thesis, was one specific feature of Neapolitan composers. This is suggested further by the comparison between contemporary Neapolitan and Venetian comic scenes/intermezzi. The compositions by maestros such as Sarro and Hasse suggest that they were careful in creating, for most arias of an intermezzo or comic scene set, vivid pieces rich in musical depiction of the text. This, instead, does not seem to be true for Venetian intermezzi. Let us exemplify this trait with a comparison between Sarro's *Lesbina e Zelto* and Lotti's *Grilletta, Serpillo e Melissa* (Venice, Sant'Angelo Theatre, 1707).

In Sarro's comic scenes, there are two duets and four solo arias, for a total of six closed pieces. Three of them are permeated entirely by musical topics or elements depicting the words' meanings; one duet, instead, contains depictions of laughter. Ex. 8. 26 reproduces the depiction of Zelto's sleepiness; Ex. 8. 8 reproduces the imitation of a market huckster's cry through a triadic melody and repeated, high-pitched notes (Zelto is disguised as an Armenian merchant); Appendix 2. 4 (pp. 508-511) reproduces the aria including the musical rendition of Zelto's alleged military valour through anapaestic rhythms and triadic contours. This aria is particularly significant, for Sarro built it *entirely* with such musical resources.

Lotti's contemporary intermezzo is rather pale if compared with Sarro's. Only one aria text seems to have suggested to Lotti the use of military-like musical figures. However, compare Lotti's entire aria (Appendix 2. 3, pp. 506-507) with Sarro's (Appendix 2. 4, pp. 508-511). Whereas in the former the militaresque musical resources are to be found only in mm. 22-26 and, perhaps, in mm. 8-12 (anapaestic rhythms), the latter is permeated entirely by similar elements. The only measures that do *not* appear to contain elements related to the military musical topic could be mm. 18-21. In addition, Sarro's aria discloses two elements absent from Lotti's piece. Firstly, to convey the idea of a "terrible" warrior, Sarro introduced a trill in m. 26; secondly, dotted rhythms emerge in mm. 37-38 to recall military fanfares.

¹⁷ Lazarevich, "The Role of the Neapolitan Intermezzo", 353.

Lotti's intermezzo discloses many missed opportunities to build hilarious musical situations, too. In other words, the original libretto of *Grilletta, Serpillo e Melissa* contains words on which Neapolitan composers used to put emphasis with various musical resources, which Lotti, on the contrary, ignored. Ex. 3. 3 reproduces one passage from the intermezzo's very first aria, a monologue by Serpillo.

The musical score is presented in two systems. The first system shows the vocal line for Serpillo and the basso continuo line. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics for the first system are: "Ma - le - det - ta la Gril - let - ta,". The second system continues the melody and includes the lyrics: "ma - le - det - ta la Gril - let - ta, e l'a - mor che m'in - gril - lò". The notation includes various musical symbols such as notes, rests, and bar lines.

Ex. 3. 3 Passage from “Maledetta Grilletta” from *Grilletta, Serpillo e Melissa* by Antonio Lotti (Venice, 1707),
Intermezzo 1, B-Bc, 15192, 3.¹⁸

The passage discloses a rather plain and unmarked melody in G major, with no particular features to note. The reproduced score is integral, that is to say, the aria is for voice and continuo only. The missed opportunity, here, is the musical depiction of crickets. In the original Italian, the name of the female character, “Grilletta”, translates into “little female cricket”; the verb “ingrillò” is a compound of the Italian word for cricket, “grillo”. Musical depiction of animals (including crickets) was a feature of Neapolitan comic scenes/intermezzi. See, for instance, Ex. 8. 25, in which Hasse imitates cricket sounds through the use of string *pizzicato*. Hasse's passage resonates with the presence of a developed Neapolitan violin school in Naples as well (see Chapter 2).

¹⁸ Translation of lyrics: “Shall Grilletta be cursed, shall love, which stirred me up, be cursed”.

Another missed opportunity is the reference to Frenchness. In the third intermezzo, Melissa is enraged with Serpillo because she fears that he prefers Grilletta. Therefore, she tells him that Grilletta is superficial, and the only things that she has in mind are French fashion, leatherwear, and *falbala* (a type of female garment). Ex. 3. 4 reproduces one passage from Melissa’s aria.

Melissa

pren - di pur quel - la fra - schet - ta, ch'al-tro in te - sta mai non

Bass

5

ha che la mo - de de Pa - ris, e ch'im-pie - ga tut-to il

8

di in con-cie-ri e fal-ba - là, tut-to il di, tut-to il di, tut-to il di con la mode de Pa-

10

-ris, tut-to il di, tut-to il di con la mode de Pa - ris, tut-to il di in con-cie-ri e in fal - ba - là.

Ex. 3. 4 Passage from “Vuoi Grilletta?” from *Grilletta, Serpillo e Melissa* by Antonio Lotti (Venice, 1707),

Intermezzo 3, B-Bc, 15192, 32.¹⁹

The passage does not showcase musical elements relating to Frenchness, even though Melissa criticizes Grilletta for her obsession over French fashion and introduces words in broken French. Neapolitan maestros, instead, introduced alleged French musical features in

¹⁹ Translation of lyrics: “Come on, marry that wench: everything she can think about is Paris fashion, she wastes her time with leatherwear and frills”.

correspondence to French words, or in pieces about France. Ex. 3. 5 reproduces one excerpt from Sarro's *Merilla e Morante*.

The musical score is for three voices: Merilla (soprano), Morante (alto), and Bass (bass). The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into three systems, with measures 7, 12, and 17 marked at the beginning of each system.

System 1 (Measures 1-6):

- Merilla:** Ecco qua. La la, la la, la la, la la la
- Morante:** mi fa u-na ac-ca-den-za appog-gia-ta col gusto fran-ce-se.
- Bass:** (Instrumental accompaniment)

System 2 (Measures 7-11):

- Merilla:** la la la la. Fal-la tu!
- Morante:** Non s'in - te-se co - sa mai di sì po - co gu - sto. Sì,
- Bass:** (Instrumental accompaniment)

System 3 (Measures 12-16):

- Merilla:** (Silent)
- Morante:** sì, sen-ti qua, e im-pa-ra in che mo-do si fa. La la, la la, la la, la la la la la la la.
- Bass:** (Instrumental accompaniment)

Ex. 3. 5 Passage from “Se sei brava qual tu ti decanti” from *Merilla e Morante* by Domenico Sarro (1718), Act 2

Scene 14 of *Arsace*, I-Nc, 16.1.29, or Rari 1.6.24, f. 116v-117r.²⁰

Merilla e Morante is a metatheatrical set of comic scenes. In this excerpt, the two characters are fighting over the proper way to sing a “French cadenza with appoggiaturas”. Both sing their versions, only to be criticized by their respective counterparts. The “French” cadenza excerpts

²⁰ Lyrics translation: “Mor: You should sing a French cadenza with appoggiaturas. | Mer: Here it is, falala. | Mor: I’ve never heard anything so terrible. | Mer: You should sing it then! | Mor: Yes, hear me, learn how to sing it in the proper way, falala”.

in mm. 5-7 and mm. 14-17 showcase two main elements, linked probably to French *inégalités*: the presence of semiquaver appoggiaturas and different dotted rhythms.²¹

The brief comparison between the two contemporary militaresque comic arias by Lotti and Sarro, together with the missed opportunities in Lotti's other pieces in *Grilletta, Serpillo e Melissa*, suggests that Neapolitan composers had more consideration towards the link between music and words. This theme will return over the course of this thesis, not least in the next section about recitatives, and characterizes these comic scenes/intermezzi as "Neapolitan".

4. Recitatives

Recitatives in comic scenes/intermezzi perform the same role as they do in opera seria and are composed, as regards prosody, by *settenari* and *endecasillabi*.²² They consist of the musical rendition of dramatic dynamic moments, in which the plot goes forward. *Secco* recitatives (i.e., with the accompaniment realized only by the harpsichord and/or other continuo instruments) consisted of a syllabic vocal line, made up principally of quavers and semiquavers, with repeated notes and slow harmonic rhythm. The recitatives' harmony is punctuated by full cadences, and made up by chords related by their position in the circle of fifths.

The Neapolitan "obsession" over the links between music and words is mirrored also in recitatives. Some of their passages are highlighted by word-painting techniques, such as chromaticism for words related to sorrow and pain, or others, which break the monotonousness typical of recitatives. In Sarro's *Moschetta e Grullo* (Naples, San Bartolomeo Theatre, 1727), for example, the words "precipita abbasso" ("falling down") are "painted" with a descending scale:

²¹ On French "unequal notes", see Fuller, "Notes inégales".

²² They are, respectively, 7-syllable and 11-syllable lines. For a discussion of prosody in intermezzo recitatives, see Mamczarz, *Les intermèdes comiques*, 131.

Moschetta

guar - da, che un mez - zo cie - lo ti pre-ci - pi - ta ab - bas-so

Bass

Ex. 3. 6 Passage from *Moschetta e Grullo*, by Domenico Sarro (1727), Intermezzo 1, I-Nc, 32.2.24, or Rari 7.2.11, f.

84r.²³

Bass lines manifest the use of word-painting techniques as well. This seems to be a favourite technique of Hasse, as the following excerpt from *La contadina* shows:

Tabarano

o na - ve in mez - zo al - l'on - de, di qua, di

Bass

3

là... si tur - ba, si con - fon-de, si gi - ra.

Ex. 3. 7 Passage from *La contadina*, by Johann Adolph Hasse (1733), Intermezzo 1, I-MC, 3-A-5, f. 8r.²⁴

In Ex. 3. 7, the image of a boat roaming through seas is entrusted to rapid scales of demisemiquavers. No similar features have emerged from the study of recitatives in Venetian intermezzi.

To conclude this section on recitatives, it should be noted that, along with traditional *secco* recitatives, Neapolitan comic scenes/intermezzi introduced accompanied recitatives as well, of course for comic purposes. Whereas opera seria accompanied recitatives appear in coincidence with tense moments, in Neapolitan comic scenes/intermezzi they correspond to hilarious

²³ Lyrics translation: “Look, that half a Heaven is falling down”.

²⁴ Lyrics translation: “[...] or as a ship amidst waves, which gets confounded and troubled, and which turns around here and there”.

situations. For instance, Dorina's accompanied recitative in *L'impresario delle Canarie* (Appendix 2. 2 at p. 505), in which she is playing the part of a heartbroken queen, is continuously interrupted by Nibbio's inopportune exclamations, therefore giving way to a hilarious situation. These pieces' musical features are similar to their opera seria counterparts: the vocal line is sustained by chords and by brief melodic interventions played by the whole orchestra. Apart from arias/duets and concluding dances, as the next section will show, accompanied recitatives constitute the only occasions in which the whole orchestra plays.

5. Instrumental Accompaniment and Music

Because comic scenes/intermezzi were staged as entr'actes, their instrumentation should have coincided with that of the opera seria. However, most intermezzo scores are mainly for a string-only ensemble. Only rarely are they enriched by wind instruments such as oboes and bassoons. These were likely to double, respectively, the violin and bass parts: some primary sources contain indications such as "without oboe", even though they are scored for strings and continuo only. In most of the pieces, the two violins play in unison, and the viola and bass play in octaves, giving way to a two-voice texture (voice excepted). There are frequent cases in which the orchestra is active only in the ritornellos, leaving the vocal part accompanied by the continuo alone; or the violins simply double the voice. This was probably due to the desire to facilitate the intelligibility of the lyrics. In other cases, the orchestra contributes more actively.

The instrumentation of Neapolitan comic scenes/intermezzi, nonetheless, seems to be richer than that of their Venetian counterparts. Compare, for instance, Appendixes 2. 3 and 2. 4 at pp. 506-511: the same militaresque topic is rendered, in Lotti, with an aria accompanied by a two-part orchestra, whereas Sarro employs a fuller, four-part ensemble. Also, Neapolitan comic scenes/intermezzi often present peculiar timbres to depict different words or situations. Compare Exx. 3. 3 and 8. 25: in Hasse, the "cricket" topic is rendered through *pizzicato*, whereas in Lotti the same topic is not developed musically at all. This, as mentioned earlier, was perhaps due to the influence of the Neapolitan violin school.

Ballets represent the only independent non-vocal musical pieces included in comic scenes/*intermezzi*, which, because they were staged as *entr'actes*, were devoid of *sinfonias* or introductory pieces. Ballets, both in ternary and duple metre, are often present at the end of an *intermezzo* or a set of comic scenes. They are usually in binary form, with various orchestrations. See Chapter 8 for a fuller discourse on *intermezzo* ballets; for now, it is sufficient to acknowledge that they emerged in Naples due, perhaps, to the presence, in the contemporary instrumental repertory, of dances for social use.

6. Conclusions

The present chapter, while offering a general description of Neapolitan comic scenes/*intermezzi*, attempted to trace some differences between them and their Venetian/Northern Italian counterparts. In keeping with this thesis' framework regarding the relationship between words and music, this chapter has suggested, through several examples, that Neapolitan maestros paid more attention to this aspect than their Venetian colleagues. This resonates with Vico's philosophy as illustrated in the Preface; testifies to the genre's "Neapolitaness", an issue permeating this thesis; and further reinstates this thesis focus on locality.

Chapter Four

Neapolitan Intermezzi and Cultural Context

Whereas the main themes of other Neapolitan and Italian operatic genres, most importantly opera seria, have already been studied, the same might not be true for Neapolitan comic scenes/intermezzi.¹ Neapolitan comic scenes/intermezzi, if situated in relation to the cultural context of early eighteenth-century Naples, foreground many interesting elements. The present chapter aims to describe some of these and to highlight how the Neapolitan cultural context interacted with them. After Section 1, which investigates the “interrelations of authorship (agency), audience (reception), and interest (intention) that have shaped the performances”, Chapter 4 will expand on gender (Section 2), exoticism (Section 3), magic (Section 4), the condition of beggars and social outcasts (Section 5), the relationship between comic scenes/intermezzi and commedia dell’arte disguises (Section 6), and the presence of foreign languages, dialects, and nonsensical jargon (Section 7).²

The inquiry into these issues will start with their occurrences in librettos, and will illuminate them through sources investigating their cultural relevance in early eighteenth-century Naples. This approach was inspired by the methodology used by DelDonna in his volume on Neapolitan opera and theatrical culture. According to DelDonna,

the dramatic stage becomes the primary lens through which contemporary culture is presented and examined, offering a compelling portrait of theatrical traditions and their place within society itself.³

DelDonna’s “dramatic stage” could possibly include comic scenes/intermezzi as well. Therefore, Neapolitan comic scenes/intermezzi can “become [...] primary lens[es]” through

¹ To cite only a few of the most representative examples, Martha Feldman has investigated the theme of power in opera seria (Feldman, *Opera and Sovereignty*, 30-33; 125-127; 239; 390; 438-439), as well as DelDonna (DelDonna, *Opera, Theatrical Culture*, 73-146); Wendy Heller and Roger Freitas wrote on the relation between it and gender (Heller, “Reforming Achilles”; Freitas, “The Eroticism of Emasculation”); Ralph Locke and Adrienne Ward treated opera seria in relation to, respectively, exoticism and Chineseness (Locke, *Music and the Exotic*, 67-121; Ward, *Pagodas in Play*, 79-118).

² The quotation is from Strohm, “Emblems and Problems”, 3.

³ DelDonna, *Opera, Theatrical Culture*, 1.

which some particular cultural issues emerge; in other words, comic scenes/intermezzi could represent a privileged point of view for a reflection on contemporary Neapolitan society.

This chapter could be considered an expansion of Chapter 3, since it is aimed at offering an overview of the genre's main themes in relation to the Neapolitan cultural context; only after this chapter will the reader have a fuller picture of what a comic scene set/intermezzo is. Before delving ourselves in this inquiry, however, it is necessary to investigate by whom, for whom, and to what purpose these pieces were written. Section 1 inaugurates this chapter by addressing this crucial issue, a misunderstanding of which could severely harm one's understanding of the repertory.

1. Agency, Reception and Intention of Neapolitan Comic Scenes/Intermezzi

The audience at the San Bartolomeo Theatre, where most Neapolitan comic scenes/intermezzi were staged, was composed mainly of aristocrats. A passage by Croce addresses this precise element:

who entered the San Bartolomeo in about 1733 during a premiere night [...], would have seen all the noble families of the Kingdom. He would have seen, in the first row, the loges of the Count of Conversano, of Prince of Frasso, of Marquis of Genzano [...]. And, in the second row, the loges of the Viceroy, of Prince of Riccia, of Prince of Colubrano [...]. As a matter of fact, non-noble people could not enter the venue.⁴

In addition to this, other elements strictly link the San Bartolomeo Theatre and the Neapolitan elites. The productions were funded largely by the court. For example, the Duke of Medinaceli, Naples' viceroy at that time, donated, in 1696, 3000 ducats to renew the theatre and to stage *Comodo Antonino*, an opera composed for the re-inauguration of the renovated theatre. Subsequently, the court continued to interfere with the theatre's management by imposing its own impresarios, who always dedicated the operas to the rulers.⁵ Operas written for the San Bartolomeo, albeit "materially" composed by Neapolitan maestros, were therefore conceived by aristocrats for aristocrats, by the government of the city for that same city's elites. This goes along with the fact that San Bartolomeo operas were often staged beforehand in private form in

⁴ Croce, *I teatri di Napoli*, 303-304.

⁵ Croce, *I teatri di Napoli*, 201-215.

the Royal Palace. It follows that, similarly to *opere serie*, comic scenes/*intermezzi*, even though more comical in character, were targeted at an aristocratic public; and that their cultural and social messages should resonate with the cultural framework of the Neapolitan elites.

This thought agrees with Strohm's "critique of interpretations of early modern opera which aim to reveal simple political meanings".⁶ Contrary to numerous political readings of eighteenth-century opera, which individuate a "denotational relationship or [a] mirror-like reflection" between the features of the relative work and the cultural and sociopolitical milieu, Strohm's study sets out to propose a different perspective.⁷ By introducing Max Weber's (1864-1920) and Clifford Geertz's (1926-2006) conceptions of ideology, Strohm argues that "the ideological employment of art is added to that of power, making it more acceptable without directly repeating, disguising, or revealing it".⁸

This allows "a fractured relationship between emblem and power", which, however, "may nevertheless serve the latter's purposes".⁹ In other words, presenting a mocked king onstage in eighteenth-century opera did not necessarily equate with the will to ridicule the real-life ruler. Strohm exemplifies this issue by expanding on Johann Joseph Fux's (1660-1741) *Costanza e fortezza* [*Constancy and Fortitude*] (Prague, Amphiteater, 1723), which has been interpreted many times as an allegory of a "dynastic revelation".¹⁰ Strohm observes that, in the framework of such a court opera, the contemporary aristocratic spectators "knew all about the dynastic meaning of the performance" and would thus not need further evidence. The "courtly aim of

⁶ Strohm, "Emblems and Problems", 3. See also Strohm, "*Costanza e Fortezza*".

⁷ The quotation is from Strohm, "Emblems and Problems", 4.

⁸ Strohm, "*Costanza e Fortezza*", 88.

⁹ The quotation is from Strohm, "Emblems and Problems", 8.

¹⁰ For instance, read these words in Brown, "Caldara's Trumpet Music", 2: "The pieces composed for double choirs of trumpets and timpani form a musical representation of the imperial device *Fortitudine et constantia*, and [...] the operas composed for these feasts are not to be judged according to the yardstick of opera as a dramatic form, but rather under the perspective of a dynastic revelation".

demonstrating rulership to the senses” was needed by the commoner, who, however, did not happen to be in the audience.¹¹

In addition, Strohm maintains that Metastasio’s Hapsburg librettos might be “addressed to the ruler [rather] than by the ruler to the people”, and mentions the possible presence of a different level of interest, the “entertainment aspect of opera as *divertissement* for its princely patrons, which must have filtered down to noble and bourgeois audiences”. This aspect “will certainly have enabled alternative representations of rulership on stage [...] [including] irony”.¹² Strohm also interrogates some librettos by Metastasio (*Ciro riconosciuto* [*Cyrus Recognized*], 1736), whose blood-filled plots seem far from suitable for their related Hapsburg dedicatees.

That the framework ideated by Strohm could be suitable to investigate Neapolitan comic scenes/intermezzi is further confirmed by a curious fact: a primary source reveals that Neapolitan viceroys, albeit rarely and in private form, appeared as comic buffoons in comic scenes/intermezzi. By having the monarch itself playing a comic role, the “fractured relationship” between operatic discourse and real life becomes evident. During the celebrations for the vice-queen’s birthday, for example, on 3 September 1709,

His Eminence [...] ordered that a playful intermedio be staged (*in a private form, he played a role in it*) by two [singers dressed as] gardeners in the little theatre which was erected in front of the garden [built by the architect in one of the palace’s rooms].¹³

For these reasons, I argue that Strohm’s framework can be also used to investigate Neapolitan comic scenes/intermezzi. Since opera seria, according to Strohm’s theoretical framework, does not pursue verisimilitude and its metaphorical qualities invite audiences to participate in a “suspension of disbelief”, which will help them in corroborating their cultural identity, it follows that Neapolitan comic scenes/intermezzi, contrary to what the reader might expect, may have promoted, rather than satirized, the cultural identity of the contemporary Neapolitan

¹¹ The quotations are from Strohm, “Emblems and Problems”, 6.

¹² The quotations are from Strohm, “Emblems and Problems”, 13-14.

¹³ The quotation is from Magaudo & Costantini, *Musica e spettacolo*, Appendix: 164. The quoted passage is originally from an article published on the Neapolitan official newspaper of that period, the *Gazzetta del Regno di Napoli*. Emphasis mine.

aristocracy.¹⁴ With this framework in mind, the following sections of this chapter, starting with the discourse on gender, should be considered.

2. Gender Dynamics in Neapolitan Comic Scenes/Intermezzi

One predominant issue arising from Neapolitan comic scenes/intermezzi is gender. Owing to the fact that the ways through which this topic is introduced are numerous, this section will focus on the following selected themes: opposite-sex disguises, dance, and humiliations undergone by the male buffoon. Prior to this, however, a broad framework to study this issue should be outlined.

2. 1 Shifting Gender Conceptions in Neapolitan Opera

Studies by Thomas Laqueur, Wendy Heller, Linda P. Austern and Roger Freitas offer the royal road to investigations of gender in eighteenth-century Naples and Neapolitan opera.¹⁵ A one-sex gender conception, documented by Laqueur and Freitas, held sway in early modern Europe.¹⁶ Human beings were held to possess either male or female genitalia as a result of the action of a vital heat. A strong action allowed the genitalia to develop into male gonads; a weaker one prevented full growth of those organs, thus generating “imperfect male” (i.e., “female”) gonads.

¹⁴ The quotation is from Strohm, “*Costanza e Fortezza*”, 90.

¹⁵ The quoted studies are: Laqueur, *Making Sex*; Heller, “Reforming Achilles”; Austern, “Alluring the Auditorie to Effeminacie”; Freitas, “The Eroticism of Emasculation”. Countless studies have been carried out on the relationships between gender conceptions and opera, too many to acknowledge here. For instance, as regards the seventeenth century, see Cusick, “Gendering Modern Music”, 4. See also, in general: Rosand, *Opera in Seventeenth Century*; Gordon, *Monteverdi’s Unruly Women*; the essay collections Dellamora & Fischlin, *The Work of Opera*; and Smart, *Siren Songs*. Other studies offer different perspectives. For example, Aspden, “An Infinity of Factions”, 2, claims that the “British fixation with the gender of opera singers comes into focus if we look on gender not simply as a reflection of socio-sexual boundaries, but rather as a quite literal human grammar, a system for ordering that places people in functioning interrelatedness. It is, in other words, opera’s relationship to the social order, and more specifically its apparent capacity for breaking down social structures, that causes it and the gender of its singers to occupy such a central place in social criticism”. By the same author, see also Aspden, *The Rival Sirens*, 238-244. Another interesting approach is that adopted in Treadwell, “Female Operatic Cross-Dressing”, which uses Judith Butler’s theory of gender performativity and Marjorie Garber’s notion of “category crisis” to investigate the cross-dressing implications in Vinci’s *Li zite ‘n galera*.

¹⁶ Laqueur, *Making Sex*, viii; Freitas, “The Eroticism of Emasculation”, 203.

As a result, “feminine nature [was considered] as especially disordered, convoluted, deceptive, changeable and uncontrolled, a literal inversion of the positive, direct qualities associated with the era’s masculine ideals”.¹⁷

The resulting sexual continuum paved the way for an acceptance of gender ambiguity. The continuum included, between the extremes of masculinity and imperfect masculinity, “a well-populated middle ground between the usual sexes”. The most common figure to be found there was the prepubescent child. Only during adolescence would his vital heat “have taken him to full masculinity”.¹⁸ Gathering evidence from literary and pictorial sources, Freitas maintains that prepubescent children were objects of sexual desire especially for adult men, therefore including homosexual pederasty:

a boy partook enough of the feminine to be attractive to a man, but not so much as to contaminate him: the boy was socially and physically subordinate, but he also was male, and so less threatening to another man’s masculinity.¹⁹

Since a fully developed man’s vital heat could be diminished by external events, such as enjoying too much pleasure from heterosexual intercourse, “lesser” females (i.e., prepubescent children) possessed an increased erotic attractiveness. Another type of “lesser” females were, Freitas argues, castratos, who “represented a theatrical imitation of [the] erotically charged boy”.²⁰ The same terrain was shared by virago-like characters, such as Judith.²¹

¹⁷ Austern, “Alluring the Auditorie to Effeminacie”, 343.

¹⁸ The quotations are from Freitas, “The Eroticism of Emasculation”, 204.

¹⁹ Freitas, “The Eroticism of Emasculation”, 213.

²⁰ Freitas, “The Eroticism of Emasculation”, 214. In this regard, see also Feldman, *The Castrato*, 44-45, which describes Casanova’s infatuation with a castrato, Bellino. For another example of the sexual interest on the part of elite men, such as cardinals in Rome, for castratos, see Hammond, *Music and Spectacle*, 250.

²¹ Aspden, *The Rival Sirens*, 59-61; Treadwell, “Operatic Cross-Dressing”, 137, by commenting on the word-choice in a passage from the libretto of *Li zite ‘ngalera*, argues that “when the behaviour of the cross-dressed woman can no longer be understood within a meaningful frame of gendered behaviour, [...] the language of monstrosity serves as a convenient escape hatch”, thus painting cross-dressed women as dangerous for men.

It seems that the blurring of gender distinctions, however, began to be regarded as counterintuitive around the 1720s, as a consequence of the Enlightenment thinking, which was spreading rapidly across Europe.²² Heller documents the manifestation of this phenomenon in early eighteenth-century Italian operatic reform, through a well-argued analysis of Metastasio's libretto *Achille in Sciro* [*Achilles on Skyros*] (1736). Even though not premiered in Naples, this opera was crucial for the city, for it inaugurated, in 1737, the San Carlo Theatre. Achilles spends much of the opera disguised as Pyrrha, a woman. But a feigned call to arms entices him to reveal his true masculine nature: he throws down the lyre and seizes the sword. Heller remarks that

the issue here is not merely that Achilles rejects feminine interests for more typically masculine pursuits. By rejecting his skirt for armour and throwing down his lyre in favour of a sword, he abandons the ambiguity of gender that was integral to the conventions of *seicento* opera [...] and so becomes an eloquent proponent of the reform of Italian opera.

Achilles' regained masculinity should be considered "in the broader cultural context of the early eighteenth century – a context that included fundamental shifts in attitudes towards gender and biological sex".²³

Freitas, however, problematizes the fact that Achilles, after that episode, "launches into another aria (scene 9), in which, he admits, 'at sight of her beautiful eyes alone does my heart melt'", thus retrieving effeminate amorous affections, bearers of gender ambiguity.²⁴ To express sentiments such as tenderness or love was considered unmanly, as mentioned above. How are Neapolitan comic scenes/intermezzi situated within this framework? Do they showcase a similar phenomenon, i.e., the rejection of the old *seicento* gender model and its implications? In the following, I argue that not only do Neapolitan comic scenes/intermezzi reflect profound changes in attitudes towards gender and sexual normativity, but also that their critique of the prevailing tendency to blur gender distinctions manifests clearer features in comparison to Metastasio's *Achille in Sciro*, thus partially overcoming the issues raised by Freitas. The evidence I will put

²² McClary, *Desire and Pleasure*, 104; Aspden, *The Rival Sirens*, 7.

²³ For the quotations and content, see Heller, "Reforming Achilles", 567-568.

²⁴ The quotation is from Freitas, "The Eroticism of Emasculation", 241.

forward does not display elements such as Achilles' partial, yet persistent, attachment to love and other effeminate traits: besides corroborating Heller's essential findings, I aim also to respond in part to the issues raised by Freitas. The critique of gender ambiguity, I claim, takes the form of a commentary on a number of matters, including references to homosexual pederasty, sexual ambiguity, and the sexual desires of elderly people, often involving cross-dressing dynamics.

This gender framework, influenced by the Enlightenment, coincided, as Heller maintains, with "a broader cultural context of the early eighteenth century".²⁵ In Naples, philosophers such as Vico, Antonio Genovesi (1713-1769), and Paolo Mattia Doria (1667-1749), who had strong ties to Neapolitan elites, expressed analogous ideas.²⁶ In 1766, Genovesi, considering the different "properties" of the human being, wrote that

if these variable properties are due to the mechanical laws of the world, they contribute to the physical state [...]. *It follows that being male or female; old or young; stupid or intelligent; is a physical state.*²⁷

The passage suggests that the old *seicento* gender continuum was, in 1766, a distant memory. "Male" and "female" are opposed and differentiated genders, two different "physical state[s]" of human beings. Genovesi, in the same book, also stressed the importance of women's rights (along with men's) in marriage, and the dangers of polygamy and polyandry:

Polyandry violates the women's rights, whereas polygamy the men's ones [...]. A man who marries multiple women, prevents many men from getting married; and a woman who gets married with multiple men, leaves many women without husbands. Since the right of marriage is common to every human being, polygamy and polyandry affect the rights of all humanity and are unfair according to the universal law.²⁸

Marriage between males and females is considered a human "right". In Genovesi's thinking, this is based on a very practical reason: marriage is one of the foundations of civilized societies,

²⁵ Heller, "Reforming Achilles", 568.

²⁶ Genovesi, similarly to Vico, occupied prestigious academic posts at the university (Bruni, "Antonio Genovesi"). As regards Doria, see Rovito, "Paolo Mattia Doria".

²⁷ Genovesi, *Della diceosina*, 3: 2-3, emphasis mine. The consulted edition of Genovesi's *Della diceosina* is from 1777, but it was first published 1766. On equality, also applied to social structures, in Genovesi's thinking, see Guasti, "Antonio Genovesi's *Diceosina*", 393-394.

²⁸ Genovesi, *Della diceosina*, 3: 18-19.

as nature produces the same number of females and males. This was an idea already in circulation earlier in the century. In Vico's principal treatise, compiled between 1725 and 1744, marriage was, along with religion and burial, one of the three ritual forms that characterized the social needs of mankind.²⁹ According to Vico, societies could originate and prosper only through them. Marriage, in particular, epitomizes a micro-society (the family is included in the broader society), and has the function of mediating between the individual and the society.³⁰ Both Genovesi's and Vico's ideas imply that the two genders, rather than being opposite poles of a continuum, were rigidly separated and complementary.

But the more direct manifestation of the gender dimorphism found in Naples appears, perhaps, in Doria's 1716 book, dedicated by the author to Aurelia d'Este (1682-1719), a Neapolitan female patron and intellectual.³¹ The book's aim is to

prove that women are not inferior to men as regards the major part of the virtues which build a civilized society and that they are worthy of civil freedom.³²

These words, together with many other passages in Doria's almost revolutionary book, go beyond the old *seicento* gender continuum and affirm that women are not inferior to men. In addition, Doria is not afraid of clashing with traditional Catholic views on the feminine gender as sinful. Indeed, he wrote that "as regards innocence, women were not created by God with a lesser degree of virtue of men".³³

Given the foregoing, the philosophical currents of thought of early- to mid-eighteenth-century Naples agree with the gender conceptions of contemporary Europe, which were, overall, shifting. It is therefore possible to use Heller's and Freitas' theoretical framework to investigate the theme of gender in Neapolitan comic scenes/intermezzi. Let us begin with opposite-sex disguises.

²⁹ The quoted book is Vico, *Principi di una scienza nuova*. English translation: Vico, *The New Science*.

³⁰ For these issues, see Vico, *The New Science*, 7-10; 39-40; 86-87; 101-102; 154-164; and, for a general summary, Fanti Rovetta, "Pietà e diritto naturale in Giambattista Vico", 193.

³¹ The quoted book is Doria, *Ragionamenti*.

³² Doria, *Ragionamenti*, ii-iii.

³³ Doria, *Ragionamenti*, 49.

2. 2. Opposite-Sex Disguises in *Plautilla e Albino* (Naples, Royal Palace, 1723): Mockery of Homosexual Pederasty and a Comic Achilles

Opposite-sex disguises appear frequently in comic scenes/*intermezzi*. In the following, I claim that the modality with which they use this particular dramaturgical feature mirrors issues of early eighteenth-century shifting gender conceptions, adding a different, yet complementary, perspective on the matter.

One example of a critique of contemporary notions of sexual ambiguity can be found in the comic scenes *Plautilla e Albino*. The plot is set in Ancient Rome. Albino, a military commander, wishes to become a praetor, but he fears that he is not sufficiently cultured. A servant of the royal palace, Plautilla, seeks to marry him in order to improve her social status. Taking her cue from Albino's feelings of intellectual inadequacy, she disguises herself as an old male teacher and begins preparing him to take his place in the Roman Senate. After a while, Albino sees through Plautilla's disguise, and, enraged, decides to seek revenge. Then, with the help of a magic wand, he casts a spell on Plautilla, which makes her deaf, blind, and unable to move. The spell is cast and broken by pronouncing, respectively, the nonsensical words "Bicche" and "Bacche". Albino casts the spell on Plautilla, but she persuades him to break it; after this, she takes up the wand and casts the same spell on Albino. After a ridiculous lovers' quarrel, they make up and decide to get married.

While Plautilla is disguised as Albino's teacher, a pedantic philosopher, (s)he begins to confuse him by rambling on pseudo-philosophical matters. Their dialogue (Ex. 4. 1) includes some elements worthy of investigation:

PLAUTILLA	Ha diversi principi la mia scola.	My discipline has many principles.	1
ALBINO	E quali sono?	What are they?	
PLAUTILLA	Il primo	According to the first,	
	è che si debba dubitar di tutto.	you have to question everything.	3
ALBINO	E ancor di quello che si tocca, e vede?	Including what I can touch and see?	
PLAUTILLA	<i>Sepe sepius</i> , i sensi,	The senses often	5
	<i>decipiunt</i> chi lor crede.	deceive he who believes them.	
ALBINO	Dunque dubitar debbo,	So, do I have to doubt,	7
	benché abbiate i calzoni, e non la gonna,	even whether you wear trousers and not a skirt,	

	se voi siate filosofo, o una donna?	whether you are a philosopher or a woman?	9
PLAUTILLA	E chi ve ne assicura?	And what determines that?	
ALBINO	La barba che le donne mai non hanno.	The beard, which women never have.	11
PLAUTILLA	<i>Non est de essentia extrinseca figura.</i>	The external form is not the essence.	
ALBINO	<i>Si non est quint'essenza,</i>	If you say this,	13
	nemen di me saprete se son homo	you will not know whether I am a man,	
	quando ne facciate altra esperienza.	until you verify it in another way.	15
PLAUTILLA	La cosa è problematica,	This is an interesting issue,	
	ed in buona teorica	and with some good reasoning	17
	se ne può dubitar.	it can be questioned.	
ALBINO	Ma non in pratica,	But not in practice:	19
	e per pratica sol si va sicuro,	in practice you cannot go wrong	
	per pratica io ci coglio anche allo scuro.	in practice I am right even in the dark.	21

Ex. 4. 1 Passage from *Plautilla e Albino*, by Leonardo Vinci (1723), Act 2 Scene 14 of *Silla dittatore*, I-Mb, Racc.

dramm. 3517, 44-46.

The topics relating to confused gender distinctions appear unexpectedly: before questioning the teacher's gender (l. 9), the two chat about everyday philosophical principles. The weak connection between the two different topics could be taken as a sign of poetic incompetence. However, this jarring juxtaposition could also suggest that the librettist was careful to introduce such matters through a deliberate strategy.

As both characters are Romans, their Latin speech might be considered as unmarked and commonplace; moreover, when, in comic scenes/intermezzi, a character feigns to be a doctor, a teacher or a philosopher, (s)he often begins to ramble in pidgin Latin.³⁴ However, l. 12, in my opinion, is directly targeted to Plautilla's disguise, so as to hint that, notwithstanding the beard, Albino is unwillingly attracted by her female "essence". Therefore, Albino appears to be influenced by Enlightenment-era gender dimorphism, not by old *seicento* gender conceptions.

The reference to the beard is important (l. 11). It reveals that Albino is not aware that he is conversing with a woman. On the contrary, the acknowledgment of the beard shows that he is convinced he is talking to a man. Nonetheless, he attempts to arouse his teacher, in a rather explicit way (l. 15 and ll. 19-21). It is significant that Albino is not a handsome young man but an old military commander. Plautilla too is disguised as an elderly man. A similar situation,

³⁴ See Section 7 for the discussion of languages in comic scenes/intermezzi.

albeit between a mature man and a juvenile boy, occurs in A. Scarlatti's *La principessa fedele* [*The Faithful Princess*] (Naples, San Bartolomeo Theatre, 1710), in which "the sultan of Egypt, a tenor, falls in love with a boy, really the cross-dressed princess Cunegonda, disguised to rescue her betrothed".³⁵

According to Freitas, homosexual pederasty was widespread in early modern Europe and showcased a peculiar trait: "the 'active' partner was usually an adult over the age of eighteen, while his companion was normally an adolescent".³⁶ Here, however, in contrast to the sultan in *La principessa fedele*, Albino is trying to seduce an old and unattractive man like him. The topic of sexuality and elderly people is therefore brought into play as a trope of cross-dressing. Following the traditional commedia dell'arte rules as described in Perrucci's treatise, one of the principal features of the "vecchi" (elderly stock characters) such as Balanzone and Pantalone is the desire for something out of reach and inappropriate, at least for them. Only the young "innamorati" were allowed to experience love and sexuality.³⁷ The audience is thus encouraged to imagine two old men flirting with each other.

This hilarious situation could therefore be regarded as a pungent critique of the normativity of homosexual pederasty. Homosexual intercourse, as stated above, was contemplated between an "active" mature man and a "passive" prepubescent child, not between two elderly men. I believe that the comedy of this passage manifests the desire to overcome these views, welcoming Enlightenment-era ideas on gender dimorphism, which do not allow what is today known as paedophilia. Plautilla, in other words, does not disguise herself as a young boy because this would have confirmed old *seicento* conceptions of gender; she opts to feign to be an old man, thus questioning the audience's cross-dressing expectations through comedy. This kind of intermezzo criticism towards contemporary notions of gender possesses a more immediate meaning in comparison to Metastasio's *Achille in Sciro*.

³⁵ Freitas, "The Eroticism of Emasculation", 239.

³⁶ Freitas, "The Eroticism of Emasculation", 211.

³⁷ Perrucci, *A treatise on acting*, 103-104.

The spell-casting episode showcases other elements of interest, notwithstanding the absence of cross-dressing (Ex. 4. 2):

PLAUTILLA	Vo' che diventi cieco. Bicche!	I want him to be blind. Bicche!	2
ALBINO	Meschino me, più non ci vedo: dove sei Plautilla?	Poor me, I cannot see: where are you Plautilla?	4
PLAUTILLA	Non mi vedi? Son qua.	Can't you see me? I am here.	
ALBINO	Vengo a tastoni a chiederti pietà. Dove sei? Non ti trovo.	I am groping to ask for your mercy. Where are you? I cannot find you.	6
PLAUTILLA	Son qui, che non mi movo.	I am here and I am not moving.	8
ALBINO	Ben mio vengo da te.	Darling, I am coming to you.	
PLAUTILLA	Se tu cerchi di me, vieni alla volta mia. [...]	If you want to find me, you will have to come to me.[...]	10
ALBINO	Plautilla te ne prego, fa ch'io ci veda, e poi fammi morir, se vuoi.	Plautilla, I am begging you, give me back my eyesight and let me die, if you wish.	12 14
PLAUTILLA	Ne ho compassione, e penso di sposarlo, ora che posso farlo diventar cieco a mio talento.	I feel sorry for him, and I think that I will marry him, now that I can make him blind whenever I want.	16

Ex. 4. 2 Passage from *Plautilla e Albino*, by Leonardo Vinci (1723), Act 3 Scene 10 of *Silla dittatore*, I-Mb, Racc. dramm. 3517, 60-62.

Plautilla decides to marry Albino only when she gains the power to make him blind whenever she likes, that is, to prevent him from touching and seducing her (ll. 16 and 17). This means that, in the end, Albino is completely deprived of the carnal pleasures that ensue from being married to a woman. Albino is thus depicted as a man unable to love a woman.

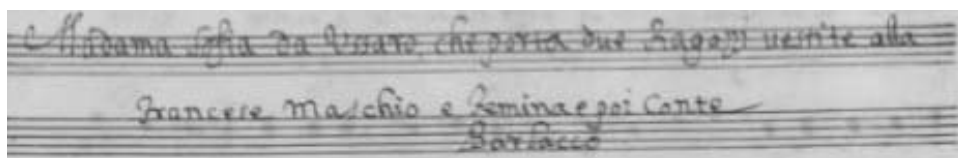
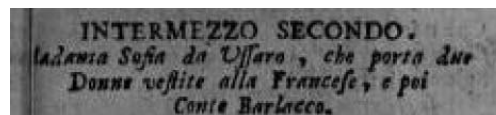
In a sense, Albino might be considered here as Achilles' comic counterpart. Both male figures, indeed, appear to be removed from femininity, with the difference that Achilles deliberately rejects the lyre for the blade, whereas Albino finds himself without love (i.e., an effeminizing phenomenon) unwittingly, because of Plautilla's threats. The reasons behind both characters' distancing from femininity differ, of course, because of the different purposes of the two operatic pieces, respectively an opera seria and a comic intermezzo. However, I believe that the agencies between Achilles' passionate repulse of femininity and Albino's obliviousness might be the same, namely, a progressive cultural distancing from old *seicento* gender models.

Achilles is heroic and Albino ridiculous, but they are both removed from effeminacy, thus embodying more binary and Enlightenment conceptions of gender.

2. 3. Sultry Dance

One relevant element of Neapolitan comic scenes/intermezzi is the presence of dance. Usually, a small dance piece concludes an intermezzo or a comic scene set. However, the repertory showcases other, different uses of the same element which, if read through the gender framework outlined above, raise several issues.

I would like to focus here on the use of dance in Sarro's *La furba e lo sciocco*. There is a discrepancy between the libretto and the score in regards to the gender of the two silent figures who dance and try to seduce Barlacco. The original libretto (Ex. 4. 3a) describes them as “due donne, vestite alla francese” (“two women dressed in French fashion”), while the score (Ex. 4. 3b) describes them as “due ragazzi vestite [sic] alla francese maschio e femmina” (“two youths, dressed in French fashion, one male and one female”):³⁸



Ex. 4. 3 Stage directions from *La furba e lo sciocco*, by Domenico Sarro (1731), Intermezzo 2, in the libretto (a, above; C-Tu, itp pam 00895, 68) and in the score (b, below; I-Nc, 31.3.10 (or Rari 7.2.3), f. 175r).

It may be that two female actors were not available at the time the work was staged, even though the librettist wanted the two figures to be girls. Thus, the gender of one of these figures

³⁸ Translation and transcription of Ex. 4. 3a: “Madame Sofia disguised as an Austrian soldier, bringing with her two women dressed in French fashion, then Count Barlacco” (“Madama Sofia da ussaro, che porta due donne vestite alla francese, e poi conte Barlacco”). Translation and transcription of Ex. 4. 3b: “Madame Sofia disguised as an Austrian soldier, bringing with her two youths dressed in French fashion, one male and one female, then Count Barlacco” (“Madama Sofia da ussaro, che porta due ragazzi vestite [sic] alla francese maschio e femina e poi conte Barlacco”).

may have been changed at the last moment. The issue becomes even more interesting if we consider that in Neapolitan opera the actual gender of the interpreter often did not match the gender of the character. This being the case, why does the score specify so meticulously the gender of the two dancers, while in almost every opera of the period male interpreters (castratos) sang female roles? If the San Bartolomeo Theatre had at its disposal only one girl and one boy, then it could have had the boy dress as a woman and nobody would have noticed. It follows that one dancer was specifically intended to be a man at the time of the staging. This is confirmed by the fact that the two figures are referred to as women in the libretto, and as one female and one male in the score. Tab. 4. 1 shows an excerpt from the same scene of Ex. 4. 3, in which the difference between feminine and masculine word endings is visible.

Version of the libretto (feminine)	Version of the score (masculine)	English translation
E a chi son figlie?	E a chi sono figli?	Whose children are they?
Presto signorine,	Presto signorini,	Hurry up, you folks,
baciar la mano a zio Bislacco.	baciar la mano a zio Bislacco.	kiss Barlacco's hands.
Oh, signore nipote eccellentissime!	Oh, signori nipoti eccellentissimi!	Oh, eminent grandchildren!

Tab. 4. 1 Passage from *La furba e lo sciocco*, by Domenico Sarro (1731), Intermezzo 2, comparison of libretto (C-Tu, itp pam 00895, 70) and score (I-Nc, 31.3.10 (or Rari 7.2.3)), f. 183v-184r).

As the evidence suggests, it appears likely that the two dancers were deliberately intended to be a man and a woman. If this were not the case, the text in the score would have coincided with the libretto, and the two dancers would not have been indicated specifically as “male and female”. This suggests that their insertion was deliberate, even though we do not know who made this decision at the last minute. The dramaturgical implication of the version in the score paves the way for different interpretations and clouded ambiguities of some episodes. One of these is the dance scene, the text of which is reproduced in Ex. 4. 4.

	<i>Madama Sofia da ussaro, che porta due ragazzi vestiti alla francese, maschio e femmina, e poi conte Barlacco.</i>	<i>Sofia, disguised as an Austrian soldier, arrives with two youths, male and female, dressed in French fashion, and then Barlacco comes.</i>	
SOFIA	Amici miei, statevi attenti a fare quanto v'ho detto, che se ben riesce il mio disegno, vi darò dipoi	Dear friends, be careful, do exactly what I have told you, if you succeed, I will give you	1 3

	i dolci, e quel che piace a voi. [...]	some sweets and everything you like. [...]	
	<i>Qui fanno un balletto tutti e tre, sopraggiunge</i>	<i>Here they start dancing, then Barlacco arrives, and</i>	
	<i>Barlacco, e si mette anche a ballare.</i>	<i>joins the ballet.</i>	
BARLACCO	Chi sono questi fantini così belli	Who are these two beautiful jockeys?	5
	che l'uno sembra il sol, l'altro la luna?	One seems like the Sun, the other the Moon.	

Ex. 4. 4 Passage from *La furba e lo sciocco*, by Domenico Sarro (1731), Intermezzo 2, C-Tu, itp pam 00895, 67-68.³⁹

Barlacco defines the two dancers, including the male one, as “beautiful” (l. 5), in keeping with the early modern European “eroticism of emasculation”. In the subsequent line (l. 6) he uses vocabulary associated with astronomy (“the Sun, the Moon”) to describe them. The use of pseudo-astronomical vocabulary is commonplace in commedia dell’arte.⁴⁰ In this intermezzo, Barlacco uses it many times, first to dazzle Sofia, then, as here, to impress these other two people, one of them a pre-pubescent boy. Or, it could be a poetic way to describe gender difference. Selene, in Greek mythology, was the goddess of the Moon: her name, in Ancient Greek, can be translated as “moon”. The Sun, as opposed to the Moon, embodied masculinity. Within this framework, Barlacco’s astrological references, which probably hint at gender dimorphism, agree with the critique towards seventeenth-century gender models.

The following episode (Ex. 4. 5), in which the three begin to exchange kisses and caresses, foregrounds the topic.

SOFIA	Ti star conte Barbacco? Perdonare,	So, you are Count Barlacco? Forgive me,	
	che non sapere; presto signorini,	for I did not know; hurry up, you folks,	2
	baciar la mano a signor zio Bislacco.	kiss uncle Barlacco’s hands.	
	<i>Vanno a baciar la mano a Barlacco, ed egli la ritira, e</i>	<i>They kiss Barlacco’s hands, and then he retracts them</i>	
	<i>bacia ad esse le mani, e loro gli fan carezze.</i>	<i>and kisses their hands, and they caress him.</i>	

Ex. 4. 5 Passage from *La furba e lo sciocco* by Domenico Sarro (1731), Intermezzo 2, C-Tu, itp pam 00895, 70.⁴¹

A young boy kissing the hands of an older man is perfectly fine (l. 3), in keeping with the normalcy of homosexual pederasty.

³⁹ The example, following the stage directions in the score, changes the gender of the two dancers (“amiche”, for instance, becomes “amici”).

⁴⁰ Crohn Schmitt, *Befriending the Commedia dell’Arte*, 211-241.

⁴¹ The example, following the stage directions in the score, changes the gender of the two dancers (“amiche”, for instance, becomes “amici”).

All of these elements seem to foster the aforementioned normalcy of homosexual pederasty, grounded in early modern European conceptions of gender as a continuum. However, like Albino, Barlacco and Achilles are closer than they appear. As mentioned earlier, Sofia uses the sultry ballet as a test of love, to see whether or not Barlacco relents. Surprisingly, Barlacco, even without realizing that the ballet is a trap devised by Sofia, rejects the two figures of temptation (Ex. 4. 6), including the “emasculated” young boy, who would not have appeared if the libretto had not been altered at the last moment.

BARLACCO	Oh signori nipoti eccellentissimi, che favori son questi? Piano, piano, tocca a me di baciare a voi la mano.	Oh exquisite grandchildren, what kind of gallantry is this? Slow down, now it's my turn to kiss your hands.	2
SOFIA	Eh signore, che far?	Sir, what are you doing?	4
BARLACCO	Taci poltrone, insegnar vuoi creanze al tuo padrone? Io son tanto arrabbiato, e spasimato per madama Sofia, che non mi curo, benché mi sia crudeletta alquanto, di mandare per lei a precipizio il decoro, la robbia, e 'l mio giudizio.	Shut up, idiot, you want to teach gallantry to your master? I am so angry and groaning for madame Sofia that I do not care, even though she is cruel to me, to throw away, for her, my dignity, my possessions and my reason.	6 8 10
	Son per lei un zibaldone d'archi, e strali, fiamme, e foco, non ho pace, non ho loco, il mio core è un Mongibello, che tempesta co' sospiri, capogiri fa il cervello, (eh fermate) ed il pulmone fa il tamburro: taratà.	I am for her a patchwork of arches, lightings, flames and fire, I cannot find peace, I cannot rest, my heart is a volcano storming with its sighing, my head goes round and round, (please stop) ⁴² and my lungs are like a drum: taratà.	12 14 16 18

Ex. 4. 6 Passage from *La furba e lo sciocco*, by Domenico Sarro (1731), Intermezzo 2, C-Tu, itp pam 00895, 70-71.

The fact that Barlacco does not know that the Austrian soldier with whom he is speaking is Sofia proves his sincerity in regards to his firm love towards her, to whom he dedicates a ridiculous love aria (the first stanza of which coincides with ll. 11-18). His kisses for the grandchildren become sincere gallantries: when the disguised Sofia tries to stop him, he defends himself, maintaining that they are only matters of gallantry, and continues to reject Sofia's implicit accusations (ll. 4-10), declaring his love for her.

⁴² This sentence is directed at the two grandchildren, who tease Barlacco during the aria.

Achilles symbolically renounces femininity and gender ambiguity, whilst here Barlacco discards *materially* one consequence of that same phenomenon, homosexual pederasty, thus manifesting the counterintuitive feelings surrounding that model during the eighteenth century. Barlacco's refusal of the "middle-ground" figure represents, I believe, a more direct renunciation of *seicento* gender conventions than Achilles' rejection of the lyre. Both Achilles and Barlacco launch into amorous arias after their respective rejections of femininity; but, since Achilles is a soprano role and Barlacco a comic bass, the purviews of their actions differ. Barlacco is not an "emasculated" (and thus neither "eroticized") "middle-ground figure": in modern terms, he would emerge as a present-day "cisgender" male, not afraid to express his amorous affections for a young (but not underage) woman.

Sofia is here disguised as an Austrian soldier, and menaces Barlacco to kill him in a duel. Barlacco, humiliated, gives in and Sofia gets the upper hand. This is only one occasion of the humiliations that male characters are often forced to undergo in Neapolitan comic scenes/intermezzi. The following paragraphs investigate this issue briefly by situating it in the broader gender framework traced in this section.

2. 4. Humiliations of the Male Buffoon: Duels

Humiliations of the male buffoon are a frequent element of Neapolitan comic scenes/intermezzi. For example, in *Gerina e Mustafà* (Naples, San Bartolomeo Theatre, 1710), Gerina wants to make fun of Mustafà and orders a servant to engage him in a duel. Before starting, Mustafà brags about his alleged duelling abilities, but when the duel starts, he begins to complain that his shoulder is hurting, that he is ill, that he has to go away, etc. In the end, Mustafà is forced to beg for mercy from Gerina, who orders the servant to stop fighting.⁴³ The aforementioned duel in Sarro's *La furba e lo sciocco* represents another interesting episode in these regards. Sofia, disguised as an Austrian soldier and enraged at seeing Barlacco dancing with the young couple, engages him in a duel. At first, Barlacco seems unafraid of the disguised Sofia; later on, when he understands that (s)he is serious, he starts begging for mercy and tries to escape.

⁴³ See pp. 53-58 of the relative libretto in I-Bc, Lo.05116.

At first glance, these situations seem to be coherent with the framework of the one-sex gender model. Sofia dresses up as a male Austrian soldier, thus “gaining” the privilege of individuals with fully-developed genitalia, and gets the upper hand. However, a more careful consideration of the entire scene can lead to a different interpretation. Sofia, because of her temporary male attire, is, in this scene, a “middle-ground figure”. She is, like pre-pubescent boys, a “lesser” female, that is to say, a figure mixing both female and male traits, therefore more sexually attractive to the male individual than a totally “imperfect” female. Yet, Barlacco is afraid of her/him, not sexually attracted. Only when Sofia dismisses her disguise and ceases her menacing is Barlacco able to embrace her. Being faced with a character depicted as a unable-to-reach “middle-ground figure”, here embodied by the cross-dressed Sofia, and being destined to a final marriage with Sofia (which is a union between two opposite-sex and non-prepubescent people), Barlacco can embody, once again, the gender dimorphism that prevailed in Enlightenment-era Naples.

The elements investigated in this section suggest that a characteristic feature of the mature Neapolitan intermezzo was the interplay between gender issues, plots, and various dramatic situations. In particular, Neapolitan comic scenes/intermezzi seem to resonate with the shifting gender conceptions of early eighteenth-century Naples as reflected in the writings by Doria, Vico and others. Yet, even though gender is a relatively frequent theme of the repertory, it is necessary to highlight other ones to have a fuller picture, starting from exoticism, the object of Section 3.

3. Exoticism

Apart from the national disguises already covered in Chapter 2, a prominent theme of Neapolitan comic scenes/intermezzi is the presence of exoticism, already surfacing in early seventeenth-century intermedi and commedia dell’arte.⁴⁴ In the comic scenes *Dorilla e Nesso* (Naples, Fiorentini Theatre, 1713), for instance, Nesso feigns being an Armenian merchant

⁴⁴ For exoticism in intermedi and commedia dell’arte, see Locke, *Music and the Exotic*, 186-189; 192-194.

selling products such as coffee, tobacco, liquors, gems, and perfumes, and expresses himself in *lingua franca*. The actual disguise coincides with a linguistic disguise. At a certain point, he sings a hilarious merchant aria:

	<i>Atto 3 Scena 8</i> <i>Dorilla, poi Nesso</i> <i>da armeno caffettiero</i>	<i>Act 3 Scene 8</i> <i>Dorilla, then Nesso disguised</i> <i>as an Armenian coffee merchant</i>
NESSO	Calda star caffè.	Coffee is hot,
	Bona odora,	good smell,
	bon sapora,	good taste,
	provar certa, certa affè.	try it, try it.
	Calda star caffè. [...]	Coffee is hot. [...]
	Dolcia, e piccanta star rosoli,	Sweet and spicy is <i>rosoli</i> , ⁴⁵
	star delicata,	delicate,
	fa bon palata,	taste good,
	e farà bocca leccar così.	make you lick your mouth.
	Dolcia, e piccanta star rosoli.	Sweet and spicy is <i>rosoli</i> .

Ex. 4. 7 “Calda star caffè” from *Dorilla e Nesso* by Nicola Porpora (1713), Act 3 Scene 8 of *Basilio re d’Oriente*, I-Bu, A.V.Tab.I.E.III.26a.4, 60-61.

Is disguised Nesso “a colourful diversion, valued for [his] difference in appearance, outlook and life habits”?⁴⁶ Is Ex. 4. 7, simply, a hilarious passage, meant to amplify the piece’s comicality? A closer glimpse into the contemporary Neapolitan context seems to suggest a multifaceted answer.

Before the crowning of Charles of Bourbon, the vast littoral of southern Italy “had suffered for more than two centuries from the consequences of the privateering between the Ottoman and Barbary corsairs”. The inhabitants of such regions, many of which were included in the Hapsburg empire, were left to themselves and had to endure numerous attacks and incursions from the Ottoman empire and its vassal states in Northern Africa. This led the Neapolitans to have negative perceptions of the Turks.⁴⁷ One of Charles of Bourbon’s main worries was how to solve this problem through diplomacy. Through carefully considered visits, gifts, and meetings

⁴⁵ “Rosoli” is the name of a rose-flavoured Italian liquor.

⁴⁶ Locke, *Music and the Exotic*, 114.

⁴⁷ For the quotation and content, see D’Amora, “The Diplomatic Relations”, 718-719. For a general introduction to the Ottomans, their relationship to Europe, and European anti-Ottoman editorial activities, see Locke, *Music and the Exotic*, 73-84; 86-93.

between the ambassadors of the related states, the situation improved. Part of this diplomatic strategy was to rehabilitate the image of the Turks, who gradually became accepted to the point of being included as statuettes in the typically Neapolitan (and Catholic) Christmas *presepi* (Nativity Scenes).⁴⁸ As Rosita D'Amora writes in regard to the visits of Ottoman envoys in Naples,

the presence of these envoys in Naples contributed to the superimposing on this image of the “Turks” the idea of a mysterious, wealthy orient that, all of a sudden, was no longer a too close and ever present danger, but instead a distant world full of every kind of rarity and marvellous thing. These political events enhanced in Naples the interest for the Orient and the eastern-style which was already spreading in Neapolitan culture [...].⁴⁹

The situation of the Ottomans under Charles of Bourbon could be described through Olivia Bloechl's paradigm of “exclusion of radical difference”. Bloechl argues that denying the cultural difference of the colonized Others, by depicting them as if they were Westerners (for instance, making them dance onstage a minuet), gently diverts attention away from the violence perpetrated by the colonizers.⁵⁰ In the case of Naples, Charles of Bourbon did not have colonies in the Near East; yet his cultural policy to make the Ottomans more acceptable through “the idea of a mysterious, wealthy orient” resonates with Bloechl's mentioned paradigm. What about the 1713 quoted comic scene, written before the advent of Charles of Bourbon?

The first element of Ex. 4. 7 that caught my attention is the mixing of coffee and *rosoli*, the two goods that the disguised Nesso is selling. In early eighteenth-century Italy, only a handful of aristocrats could afford coffee. It was a delicacy imported from the East, and generally associated with the Turks.⁵¹ The other product that Nesso is selling is *rosoli*, a liquor. Compared

⁴⁸ Ebanista, “La musica nel presepe napoletano”, 285-290. For the political and diplomatic strategies of Charles of Bourbon, see D'Amora, “The Diplomatic Relations”, 721-727.

⁴⁹ D'Amora, “The Diplomatic Relations”, 720.

⁵⁰ For the quotation and content, see Bloechl, *Native American Song*, 173-176. Locke, *Music and the Exotic*, 262-263, proposes a similar framework to motivate the exotic setting of many early eighteenth-century opere serie: “a serious opera that centres on an Eastern tyrant tends to subject him [...] to a moralising ‘improvement’ or ‘correction’ by the time the work ends [...]. What was unsettling, in short, has been settled, reconciled”.

⁵¹ Topik, “The World Coffee Market”, 12. For the association between the Turks and coffee, see Locke, *Music and the Exotic*, 109.

to coffee, a symbol of the Ottoman culture, this good seems strange in this context. Muslims are prohibited from drinking alcohol: it follows that such an alcoholic beverage should not be a typical product of the Ottoman Empire. It could be argued that, at least in this case, the “exclusion of radical difference” is not complete. On the one hand, Nesso sells a product typical of the Western culture, an alcoholic beverage, thus partially “excluding” his difference as a person coming from the East; on the other, however, he offers coffee, an emblem of Ottoman culture. Since the intermezzo is from 1713, it could be argued that this particular episode, with its partial exclusion of radical difference, mirrors the negative views that Neapolitans had towards the Ottomans prior to Charles of Bourbon.⁵² If the exclusion of radical difference were complete, the foreigner would be rendered inoffensive, docile. The fact that, on the contrary, the exclusion of radical difference is partial and not complete, suggests that the view on the Other is, here, negative. Some lines preceding and following Ex. 4. 7 further foreground this idea. Both Dorilla and Nesso describe the latter’s disguise as “vile”:

DORILLA	Ma come, per usare un sì basso esercizio e vil mestiero, lasciò d’esser guerriero? [...]	How come, to do such a lowly activity and vile job, did he cease to be a warrior? [...]
NESSO	Sotto spoglie sì vil faccio l’armeno.	With this vile costume, I am disguised as an Armenian.

Ex. 4. 8 Passages from *Dorilla e Nesso*, by Nicola Porpora (1713), Act 3 Scene 8 of *Basilio re d’Oriente*, I-Bu,

A.V.Tab.I.E.III.26a.4, 60-61.

Exoticism, as argued by Ralph Locke, often went hand in hand with magic, another theme emerging from eighteenth-century European opera:

Some comic operas, encouraged by the magical doings in those variously “Arabian” tales, treated the Middle East as a fantastical location where wizards cause magical things to happen.⁵³

Neapolitan comic scenes/intermezzi teem with magical and supernatural events, yet with a slightly different purview, as the following section will show.⁵⁴

⁵² As Locke, *Music and the Exotic*, 319, points out, Middle Eastern characters in comic opera could also be read endotically, that is, “as questioning social arrangements in the listener’s own land”. Is Nesso here criticizing the corrupt morals of European courts, interested in superficial, decadent pleasures such as coffee and alcoholic beverages? (Nesso is selling them in the court of Basilio, the oriental king protagonist of the related opera seria).

⁵³ Locke, *Music and the Exotic*, 308.

4. Magic

The comic scenes discussed in Chapter 3, *Argilletta e Bubbalo*, constitute an example of a comic subplot built entirely upon magic.⁵⁵ The monograph by David J. Buch on the presence of magic and supernatural elements in eighteenth-century opera helps investigate and situate the use of magic in Neapolitan comic scenes/intermezzi.⁵⁶ Buch's description of how magic and supernatural elements appear in Italian commedia dell'arte seems to resonate with Neapolitan comic scenes/intermezzi:

the commedia dell'arte employed magic not to bedazzle and inspire awe or admiration (a primary goal of the "marvelous"), but to allow the lowborn to achieve powers that otherwise would be impossible for them. In this respect the comic-"marvelous" is very much the opposite of its counterpart in more serious court opera. Rather than a social affirmation of the connection of nobility with the divine, comedy subverts that order by awarding superhuman powers to commoners, effecting a reversal of the usual social roles.⁵⁷

According to Buch, these particular dynamics were due to the critique of the idea of "social class", which began to be regarded as counterintuitive due to the influence of Enlightenment.

This is, Buch argues, mirrored by the use of magic in commedia dell'arte:

Such transformations may have been all but impossible in real life, but they could be imagined when the spirit of the Enlightenment demanded a demonstration of its social and political principles. Owing to the rigid and "unnatural" system of social class, a member of the lower class could affect socially and politically powerful individuals only by having recourse to magic.⁵⁸

⁵⁴ For the appearances of magic throughout the genre's history, see Lazarevich, "The Role of the Neapolitan Intermezzo", 22-31; 68-69; 88; 178; 231. See also Troy, *The Comic Intermezzo*, 25; 82; and Mamczarz, *Les intermèdes comiques*, 129-130; 267-268. As a concluding and tangential remark, I would like to point out that Nesso closely recalls Elviro in Händel's *Serse* (London, King's Theatre, 1738) and his flower-merchant disguise. Locke, *Music and the Exotic*, 274, briefly cites him, but does not discuss his features at length. While impersonating the *lingua franca*-speaking trader, Elviro only sings an aria offering flowers, therefore avoiding the implications of Nesso's episode above. Elviro is, nevertheless, the most similar case I have been able to find in the later repertory. Most of the subsequent operas from the century, indeed, treated Middle Eastern characters in other ways (Locke, *Music and the Exotic*, 327-342).

⁵⁵ Apart from this reading related to magic, the plot of these comic scenes could also be illuminated through the "exotic" framework of Locke relating to female sorceresses. See Locke, *Music and the Exotic*, 241-243.

⁵⁶ The quoted book is Buch, *Magic Flutes*.

⁵⁷ Buch, *Magic Flutes*, 18.

⁵⁸ Both quotations are from Buch, *Magic Flutes*, xiv.

In the plot of *Argilletta e Bubbalo*, Argilletta, thanks to her magical powers, is able to overwhelm Bubbalo. Prior to their final reconciliation, Argilletta invokes the Furies against him, transforms him into a stone, makes him mute, and terrifies him by transforming herself in a monster. According to early eighteenth-century gender conceptions, as mentioned earlier, women were considered imperfect men. With the help of magic, however, “a reversal of the usual social roles” happens, for Argilletta is able to get the upper hand. Old *seicento* gender conceptions, which could be considered counterparts of the idea of “social class”, began to be considered counterintuitive during these years, as argued above. Yet, another element needs to be considered: Argilletta is able to embrace Bubbalo only *after* she has renounced her magical abilities. Therefore, it is the *absence* of magic that enables the comic scenes’ *lieto fine*. How does this relate to the Neapolitan context?

A thorough examination of the manifold expressions of magic in the Kingdom of Naples has been offered by David Gentilcore.⁵⁹ In his monograph, Gentilcore describes the various forms of magic that were widespread in the Terra d’Otranto, a region of the Kingdom of Naples. Magic had a curious link to medicine: many villages had healers, who mixed, in their activities, both secular and sacred elements (such as, for example, the cult of particular Saints). Magic also manifested pagan-like features, typical of the culture of the lower classes.⁶⁰ “The reverse side of popular healing” was the malefice (sorcery), characterized by three main features:

First, it was an extraordinary act, relating to extraordinary circumstances, substances or individuals. Second, it was not subject to experimental observation or explanation. Third, it had harmful intent. Accusations and trials for the casting of spells seeking to cause bodily harm, death (to people as well as animals) or some other tribulation were certainly the most common.⁶¹

Amongst the most “used” malefices was the “ligatura” (“knot”): a black-magic spell intended to cause male impotence. In 1723, a certain Anna Sanasi, for instance, accused another woman, Antonella Seppi, of having caused her son’s impotence through sorcery. As appears in the records of a local court, the young man’s mother asked for help from a Capuchin friar, who

⁵⁹ The quoted book is Gentilcore, *From Bishop to Witch*.

⁶⁰ Schnapp, “Antiquarian Studies”, 160.

⁶¹ Both quotations are from Gentilcore, *From Bishop to Witch*, 210-211.

proposed, as a remedy, to read the Gospel to the young man and his wife; but this did not succeed. Later, the couple went to a cunning man who sold them a pouch to wear, probably a sort of an amulet. This turned out to be useless. In the end, the best choice, for Sanasi, was to go Seppi herself to break the spell. Seppi, after being paid, gave them an *Agnus Dei*, a “wax medallion made from paschal candles” to be hung, inside a black pouch, above the man’s bed. The couple, however, refused to follow Seppi’s advice, because they considered her impure.⁶²

This vicissitude suggests that, in eighteenth-century Naples, magic had two opposite poles: the healing (“white” magic) and the malefice (“black” magic). The first type of magic had links with religious belief and was therefore regarded positively;⁶³ the second one, on the contrary, had a negative aura. It is due precisely to this reason that Sanasi did not want to go to Seppi to break the spell. Argilletta’s sorceries, having “harmful intent” and causing Bubbalo “bodily harm [and] some other tribulation”, fit into the second category, the one of malefices. It could be therefore argued that the *lieto fine* of *Argilletta e Bubbalo* mirrors the negative aura that surrounded malefices in eighteenth-century Naples. Indeed, it is only when Argilletta’s malefices cease that they get together. Rather than the “reversal [of] usual social roles” that, according to Buch, was the main function of magic in *commedia dell’arte*, the use of magic present in Neapolitan comic scenes/*intermezzi* could mirror the city’s aptitudes towards these issues. However, the social aptitudes of Naples included many other elements as well, starting from the consideration of beggars and social outcasts, which the following section will investigate.

5. Beggars and Social Outcasts

Amongst the different characters that appear in Neapolitan comic scenes/*intermezzi*, there are beggars and social outcasts such as hunchbacks, and blind, deaf, and mute people, in disguise or not. Often, economic status and disability coincide. For instance, in *Perletta e Liso* (Naples, San Bartolomeo Theatre, 1711), the male character, Liso, disguises himself as a blind beggar with a

⁶² For the quotation and content, see Gentilcore, *From Bishop to Witch*, 215; 221.

⁶³ Gentilcore, *From Bishop to Witch*, 128-129.

guide dog. Liso needs to disguise himself in this way for other reasons related to the opera seria plot, but he tries to take advantage of the situation by presenting himself to Perletta, his female counterpart. Thanks to his disguise, Liso stirs Perletta to pity, and convinces her about getting back together.⁶⁴ Countless are the occasions, in the repertory, in which this kind of disguise improves the character's situation. How does this relate to the conditions of beggars and social outcasts in Naples? According to a reading proposed by Marko Franko and reiterated by Locke,

the function of lower-class and foreign characters [...] seems particularly open to multiple readings (at the time and now). [Franko] [...] proposes that burlesque *entrées* of beggars, drunk peasants, American savages, and the like – the characters often moving in a clumsy and undisciplined fashion – gave an opportunity for noblemen to create an inverted, parodistic version of the royal practice of “using theatrical ostentation as a tool of foreign policy”.⁶⁵

This interpretation, devised for seventeenth-century French ballet, could nonetheless fruitfully illuminate Liso's disguise as the opposite of “theatrical ostentation”. Nevertheless, I believe that some contextual elements could enrich the interpretation of this issue.

From the end of the sixteenth century, institutions helping people in need began to appear in Naples. Amongst these were the *monti* and *banchi di pietà*, created to offer interest-free loans. They were administered by groups of high-profile volunteers coming from the institutional apparatus who received, in exchange for their work, only a “gift” from the viceroy for Christmas.⁶⁶ The *monti* and *banchi* provided poor girls with dowries, and gave numerous alms as well. Therefore, they acted as embryos of welfare institutions.⁶⁷ The four Neapolitan conservatories had a similar function. The presence of these institutions suggests that, rather than being left to themselves, people in need inspired compassion. This corresponds to the widespread religious sentiment of Naples: the *monti* and *banchi* were often named after a Saint. It could be therefore argued that the treatment of the poor and the outcast showcased in

⁶⁴ See pp. 48-51 of the relative libretto in I-Bu, A.V.Tab.I.E.III.27a.2.

⁶⁵ Locke, *Music and the Exotic*, 175; Franko, *Dance as Text*, 189-190. The embedded quotation is by Franko.

⁶⁶ Demarco, “La vita sociale a Napoli”, 289-290.

⁶⁷ Demarco, “La vita sociale a Napoli”, 292. Similar institutions could be found in other centres of the Peninsula. For the example of Turin, see Allegra, “Becoming Poor in Turin”, 158-159; for other studies of poverty, both in Italy and Europe, see the bibliography in Allegra's article.

Neapolitan comic scenes/*intermezzi* could mirror these general tendencies: the poor, rather than being left to themselves, are aided by the generous city. In the quoted comic scenes, Liso uses his disguise precisely to stir Perletta to pity, and he knows that he will succeed. In turn, it could be also argued that this vision (the idea of a “helpful” city) was removed from reality, and existed only in the aristocrats’ minds.⁶⁸

Documents regarding the material conditions of people in need in eighteenth-century Italian cities are very rare to find; studies, consequently, are scarce. Therefore, the questions posed by this issue remain open. Nonetheless, the situation of these disguises in a broader framework reveals interesting and complex relationships between opera and society. The same type of discourse could illuminate the use of traditional *commedia dell’arte* disguises in Neapolitan comic scenes/*intermezzi*. The next section aims at investigating how comic scenes/*intermezzi* used and reinterpreted the common disguises of *commedia dell’arte* synergistically with the Neapolitan context.

6. *Commedia dell’Arte* Disguises

In the following, I will set in relation the traditional *commedia dell’arte* disguises and how comic scenes/*intermezzi* re-elaborated them. What results is a playful dialogue between established traditions and the Neapolitan local usage. Some of these have already been covered (the soldier, the merchant, the poor); here, to complete the picture, I would like to focus on the *Dottore* (the doctor).

Doctors are common *commedia dell’arte* stock characters, appearing (either in disguise or not) in comic scenes/*intermezzi* as well.⁶⁹ These doctors usually visit women and diagnose them with illnesses connected to suffering related to love. The visit is often correlated with a nonsensical recipe for a medicine. This is what happens in *Violetta e Pistolfo* (Naples, Fiorentini

⁶⁸ The features of *cuccagna* celebrations in Naples (a sort of piñata), described as “fiction[s] of sovereign generosity and abundance” in Feldman, *Opera and Sovereignty*, 196-203, suggest the same.

⁶⁹ On the *Dottore* in *commedia dell’arte*, see Jordan, “Pantalone e il Dottore”, 83-84.

Theatre, 1714). Pistolfo is disguised as a doctor and visits Violetta, a widow searching for a new husband:

	<i>Atto 3 Scena 10</i>	<i>Act 3 Scene 10</i>
	<i>Pistolfo, da medico, con due pratici d'appresso, e Violetta</i>	<i>Pistolfo, disguised as a doctor, with two assistants, and Violetta</i>
PISTOLFO	Haec est ricettam meam, recipe Colaquintum, scialappas, scamoneam, ciprianum terebintum, causticus et cerotus, et misce, iterum misce, et fiat potus. Prenda, vossignoria, che questa sanerà la tua pazzia.	This is my recipe, Colaquintus' recipe, jalap, scammony, terebinth of Cyprus, everything burnt and waxed, and mix, again mix, and drink it. Take it, my lady, this will heal your madness.

Ex. 4. 9 Passage from *Violetta e Pistolfo*, by Antonio Orefice (1714), Act 3 Scene 10 of *Caligula delirante*, I-Bu, A.V.Tab.I.E.III.26a.7, 54.

After a lengthy passage in broken Latin, with which Pistolfo would like to impress and to confound Violetta, the two get together. In the end, Pistolfo's disguise enables him to conquer Violetta's heart. Other languages, in connection with similar disguises, emerge, such as Bolognese (the dialect of Bologna, the city where the first Italian university was founded; therefore, the language of erudite people), broken Latin, and broken Greek. Similar to doctors are teachers, philosophers and judges. They often speak with nonsensical Latin words, and pretend to teach the other characters something. This is the case in *Plautilla e Albino*, treated in Chapter 4.

These situations are radically different from the traditional attributes of the commedia dell'arte "Dottore". Similarly to Pantalone, he is an elderly man, interested sexually in younger women; however, his attempts are routinely impeded by younger characters (the servants and the "innamorati"), who also continuously mock him. The fact that Dottore is routinely mocked has several reasons behind it. As a symbol, together with Pantalone, of older generations, it engendered conflict with the young characters. Venetian society, for example, was

a gerontocracy run by a closed group of leading families, where "connections" were all-important and romantic love was viewed as pointless [...]. Needless to say, such a situation will be a source of tension to those in thrall to it: the young [...]. So, plots concerning interfering patriarchs [...] were dependable crowdpleasers.

By ridiculing Dottore and by preventing him from fulfilling his sexual desires with younger women, *commedia dell'arte* satirized these “patriarchs” and, ultimately, questioned the authorities of its times.⁷⁰

Pistolfo, as is obvious, does not represent such “patriarchs”, for it is precisely due to his Dottore disguise that he is able to get together with Violetta. Does this “modification” of traditional *commedia dell'arte* stock characters depend on the Neapolitan context? During the eighteenth century, the status of medicine as a science underwent a significant change of perspective in Naples. Gradually detaching itself from philosophy, the study of medicine became almost indissoluble with empirical aspects, that is, with the real-life observation of the sick. The “doctor” and the “surgeon”, previously separated, were reunited in one single professional figure. Also, medicine became essential for the state itself, owing to its great potential to ameliorate public health.⁷¹ The seeds of this new faith in the medical science could be traced in one of Vico’s first works, according to which a good medical routine should be based upon empirical data (i.e., the examination of the sick).⁷² It could thus be argued that, unlike traditional *commedia dell'arte* doctors, the relatively positive aura that surrounds Pistolfo in these comic scenes is due to renewed attitudes towards science, knowledge, and medicine. This could explain why the treatment of doctors in Neapolitan comic scenes/*intermezzi* diverges from the usual *commedia dell'arte* traits.⁷³ Doctors, as we have seen, are eager to show off their broken Latin and Bolognese. Examples of the usage, in Neapolitan comic scenes/*intermezzi*, of foreign

⁷⁰ For the quotation and content, see Jordan, “Pantalone e il Dottore”, 62-66.

⁷¹ Borrelli, “Istruzioni igienico-sanitarie”, 95-97.

⁷² Girard, “L’umanesimo conflittuale”, 260-261. The quoted book is Vico, *De nostri temporis studiorum ratione*.

⁷³ This is further suggested, in hindsight, by earlier appearances of the same topos. In an early 1699 *Intermezzo dell’ambizione* [*Intermezzo of the Ambition*], two doctors, through their systems of cure, eventually kill their patients (Lazarevich, “The Role of the Neapolitan Intermezzo”, 65), thus indicating a negative consideration of medicine; in the later *L’ammalato immaginario* [*The Imaginary Invalid*] (Naples, San Bartolomeo Theatre, 1726), the female character “eventually accomplishes her goal and appears in the end as the lady of the house” through a doctor disguise (Lazarevich, “The Role of the Neapolitan Intermezzo”, 338), thus mirroring the plot of *Violetta e Pistolfo*. For imagery related to “Dottore”, see Figg. 25. 1, 25. 2, and 25. 3 in Mamczarz, *Les intermèdes comiques*, 709. See also Robinson, *Naples and Neapolitan Opera*, 190-191; Troy, *The Comic Intermezzo*, 85-86.

and broken languages, as evident, abound in this thesis. The next section, by focusing on selected case studies, addresses this particular element.

7. Dialects and Languages

The presence of languages often coincides, in Neapolitan comic scenes/intermezzi, with a national disguise. It is interesting to note that, as opposed to *commedia per musica*, rare are the occasions in which Neapolitan and Southern Italian accents are used.⁷⁴ Along with many other elements, the use of different languages and dialects of peripheral areas is drawn by *commedia dell'arte*.⁷⁵ In regards to the latter, according to Locke,

a cultural trend [...] was the enjoyable feeling of amusement (superiority etc.) that people in a cultural centre could have toward people living in some corner of their own land who they understood as being provincial or as speaking a comical dialect: e.g., Italian *frottole* and *commedie dell'arte* that made fun of people from the northern town of Bergamo [...].⁷⁶

Yet, besides the superficial similarities between this description and the dialects and languages found in Neapolitan comic scenes/intermezzi, there could also be different perspectives. Each language needs to be contextualized and considered in relation to the Neapolitan socio-historical context to understand its implications fully.

A set of comic scenes partially revisiting the original function of *commedia dell'arte* disguises and languages is *Zaffira e Lesbo* (Naples, San Bartolomeo Theatre, 1713). Zaffira, the female protagonist, disguises herself as Zaccagnina and sings in Bergamasque dialect. “Zaccagnino” was a name frequently attributed to the *servo sciocco* (“stupid servant”) of the *commedia dell'arte*, originally from Bergamo.⁷⁷ The *servo sciocco* is obtuse, ignorant, and almost incapable of formulating correct sentences. Ex. 4. 10 reproduces the hilarious aria in Bergamasque dialect sung by Zaffira.

⁷⁴ Lazarevich, “The Role of the Neapolitan Intermezzo”, 218.

⁷⁵ As mentioned earlier, *commedia dell'arte* doctors spoke Bolognese, broken Latin, and broken Greek; braggart soldiers could speak either Neapolitan, Spanish or Sicilian; Bergamasque and Neapolitan were spoken by the “zanni” (“servants”); the “innamorati” spoke literary Italian (Tuscan dialect). On these issues, see Rudlin, “Grommelot”, 156-157.

⁷⁶ Locke, “Music and the Exotic”, 28.

⁷⁷ Perrucci, *A treatise on acting*, 154.

	<i>Atto 3 Scena 13</i> <i>[Zaffira, vestita da Zaccagnina] e Lesbo, vestito da</i> <i>donna, che vien appoggiato</i> <i>al braccio di Gilbone</i>	<i>Act 3 Scene 13</i> <i>[Lesbina, disguised as Zaccagnina] and Lesbo,</i> <i>disguised as woman, who walks leaning on</i> <i>Gilbone's arm.</i>
ZAFFIRA	Cospeton, cospetonaz! Ti ben sat, che mi son quell, che fiazela un crud'amore. Lu nel sen fa del bravaz, e 'l me da tanta la pena, che za 'l mena a more il cor.	Oh well, oh well! You know well that I am the one [who likes] a cruel love. He wreaks havoc in my heart, and gives me sorrow, since he brings my heart to death.

Ex. 4. 10 "Cospeton, cospetonaz!" from *Zaffira e Lesbo*, by Francesco Mancini (1713), Act 3 Scene 13 of *Agrippina*,

I-Bu, A.V.Tab.I.E.III.25a.2, 64.

It is Carnival, and both characters decide to disguise themselves. hilariously, Lesbo disguises himself as a woman. Later on, Zaffira, disguised as a Zaccagnina, is not satisfied with Lesbo's makeup and offers to fix it, only to mock him/her by painting his/her face in black. As is clear, the linguistic and physical disguise of Zaccagnina is removed from the traditional function of the slow-witted *servi sciocchi*, and, on the contrary, seems to be closer to those of *servi astuti* ("smart servants"). These latter are always trying to trick either their masters or interlocutors, and are intelligent, cunning, and persuasive.⁷⁸ This is exactly the case of Zaffira here.

Why do these comic scenes offer a different reading of stupid servants, linked with Bergamo? One reason could be found in the European geopolitical framework of that age. Naples was under Austrian rule. The Hapsburg empire, during those years, was facing the menaces posed by the Ottomans at its eastern borders. Venice, under the dominion of which was Bergamo, was a crucial ally, for it controlled large parts of the Adriatic Sea: this is suggested by the fact that three years after these comic scenes, in 1716, the Austrian emperor Charles VI decided to attack the Ottomans, nominally to defend Venice.⁷⁹ Therefore, it could be argued that the

⁷⁸ On the difference between the two servants, the scholarly literature is vast. For a primary Neapolitan source on this issue, see Perrucci, *A treatise on acting*, 148-150.

⁷⁹ Kann, *A History of the Habsburg Empire*, 67-68.

“rehabilitation” of the Bergamasque dialect through Zaffira’s Zaccagnina disguise had been influenced by the positive relationships between the Hapsburgs and Venice.⁸⁰

In addition to languages and dialects, Neapolitan comic scenes/intermezzi include one peculiar linguistic feature: the use of nonsensical, indecipherable speech. For instance, in *Violetta e Pistolfo*, Pistolfo, disguised as a doctor, rambles nonsensically in his receipt episode (Ex. 4. 9); Sempronio and Lesbina, the male and female protagonists of *La franchezza delle donne*, at a certain point, pronounce the nonsensical and non-translatable words “Autte dota, autte nubba” (see pp. 407 and 415-416). The plot does not help in envisaging the sentence’s real meaning, for it seems to elude the usual languages and dialects found in Neapolitan comic scenes/intermezzi. The word “autte” is similar to the Latin “aut” (translatable as “or”); the word “dota” recalls the Italian “dote” (“dowry”); whereas “nubba” could be related to the Latin verb “nubo”, translatable as “to get married”. In any case, the sentence does not make any sense (“either the dowry or the wedding”[?]), whether considered by itself or in the context of the plot.

The fact that the expression “Autte dota, autte nubba” recalls actual words (albeit in a nonsensical way) could be a reference to *grommelot*, “supposedly gibberish or nonsense language invented by the comici dell’arte for use in rehearsal and performance”.⁸¹ The features of the obscure expression above are strikingly similar to one of the few surviving examples of commedia dell’arte *grommelot* (Ex. 4. 11):

ARLEQUIN So, he’s going to have dinner?
LE COLAO Va dinao.
ARLEQUIN And we are going to do the same?
LE COLAO Convenio, demeurao, Medecinao regardao dinao l’Emperao.
ARLEQUIN What, my job obliges me to watch him eat?

Ex. 4. 11 Example of commedia dell’arte nonsensical speech.⁸²

⁸⁰ On commedia dell’arte disguises in comic scenes/intermezzi, see also: Lazarevich, “The Role of the Neapolitan Intermezzo”, 111-115; 133-134; Troy, *The Comic Intermezzo*, 73; Mamczarz, *Les intermèdes comiques*, 130.

⁸¹ Rudlin, “Grommelot”, 155.

⁸² The dialogue is reproduced in Rudlin, “Grommelot”, 159-160.

The dialogue is drawn from a 1723 *commedia dell'arte* play entitled *Arlequin Barbet, Pagode et Médecin, pièce chinoise en deux actes, en monologues, mêlée de jargon* [*Arlequin Barbet, Pagode, and the Doctor; Chinese Comedy in Two Acts, with Monologues, and Nonsensical Speech*], performed in February 1723 at the Foire Saint-Germain in Paris. Arlequin, here disguised as a Dottore, is speaking with Le Colao, China's prime minister. Le Colao's words are built, similarly to "Autte dota, autte nubba", through mixing Latin roots ("dinao" is related to the French "diner" and the English "to dine"; "convenio" recalls the Italian "conviene"; "Medecinao", the French "médecin" and the Italian "medico"; and so on) and nonsensical elements, in this case the "-ao" endings. But what was the purpose of nonsensical speech in *commedia dell'arte*? How does it relate to the nonsensical in Neapolitan comic scenes/intermezzi?

The origins and purpose of *grommelot* and nonsense in *commedia dell'arte* are unclear. John Rudlin suggests that

a best guess would be that the Italians in Paris had been using it before their banishment, while still at the height of their popularity, in order not to further alienate Francophones in their audience; that it was then already in their property basket, left over from their touring days round the city states of Italy; that it had some, though not total, correspondence with the *lingua franca* and that it then survived in the Parisian *foires* [...].⁸³

In other words, paradoxically, the insertion of nonsense improved the intelligibility of Italian *commedia dell'arte* plays in France. Using incomprehensibility and indecipherability as means of increasing the popularity of a theatrical genre could also be an explanation for the success of Neapolitan comic scenes/intermezzi in Europe. It is curious, indeed, that the most exported and successful Neapolitan comic scenes/intermezzi often coincided with those showcasing complex and even multiple linguistic disguises, both nonsensical and meaningful. For instance, *La finta tedesca* by Hasse, which presents multiple linguistic disguises including Bolognese and Latin, experienced enormous success. After the 1728 premiere and a 1734 second take in Naples, an Italian company staged it at the Russian court in Saint Petersburg in 1734. In the following twenty years, due to the activities of the Mingotti troupe and of other singers, *La finta tedesca*

⁸³ Rudlin, "Grommelot", 159.

reached Hamburg (1746), Potsdam (1749), Madrid (1750), and Copenhagen (1756 and 1757).⁸⁴

A similar case is *La vedova ingegnosa* [*The Witty Widow*] by Vinci (Naples, San Bartolomeo Theatre, 1735), an intermezzo in which the role of nonsensical Latin language is crucial due to the presence of Strabone, a doctor. Besides circulating in the Peninsula (Bologna, 1741; Bergamo, 1742; Rome, 1749; Florence, 1752; Arezzo, 1761), it soon reached northern Europe, thanks to the activity of touring troupes (Hamburg, 1743 and 1772; Prague, 1747; Dresden, 1747; Braunschweig, c. 1749; Graz, 1754; Dresden c. 1761).⁸⁵

One passage from the second part of *La finta tedesca* is one of the most “incomprehensible” intermezzo scenes that I was able to find in the repertory. Carlotta, of Bolognese origins, pretends to be German (hence the title *La finta tedesca*), because a doctor, Pantaleone, would like to have a German servant. Pantaleone has promised Carlotta that he will marry her. However, Carlotta, to mock him, feigns flirting with an Austrian soldier whom is being visited by Pantaleone. Enraged, Pantaleone threatens to cancel their wedding. Carlotta, however, claims that he had already promised her to marry her, and demands justice. During these scenes, Carlotta is disguised as a German servant and speaks broken German. In the second intermezzo, Carlotta disguises herself as a Bolognese judge: (s)he wants to go to Pantaleone, to convince him that, by refusing his servant, he is breaking the law. (S)he tries to persuade him with a nonsensical and indecipherable syllogism-like speech in Bolognese/Latin, partially reproduced and translated in Ex. 4. 12.

	<i>Intermezzo 2</i>	<i>Intermezzo 2</i>
	<i>Pantalone in camera, poi Carlotta in abito da dottor Graziano bolognese</i>	<i>Pantalone in the chamber, then Carlotta disguised as dottor Graziano, from Bologna</i>
PANTALONE	A favor dunque d'una vil donnucola perorerà un famoso dottorone com'è che lei.	So, in favour of a vile woman will plead a famous doctor, such as you.
CARLOTTA	Zizero pro Milone, e'l sa just a proposit qui un pargon. S'vu andasseu miè Padron a la riva dun fium per piarv spass al scorrer di quel fium,	[As in Cicero's oration in favour of Milone], a paragon applies for our case. If you went, my Lord, to the river, to have fun while watching the running water

⁸⁴ Hasse, *La finta tedesca*, xi-xii.

⁸⁵ Sellitti, *La vedova ingegnosa*, xvii-xxi.

e nel mentr chla sta usin al fium,	and, while near it,
l'acqua del fium passas l'arzen fel fium	the water overflow the bank,
e ù bagnas j schfon;	and soaked your [<i>nonsense</i>]
a u presseu lamintar	[would you] complain
dal fium? Mò, msiernò!	about the river? [I don't think so, my Lord!]
Quisì anch vu a uliu piarv gust	[<i>Nonsensical passage. General sense: You stayed near</i>
con qula fantina, e stargh appress,	<i>Carlotta, and her water "overflow" her "bank":</i>
l'acqua è uscì da quel arzen,	<i>you should not complain about her</i>].
e v'ha bagnà el me car,	
au psi a razon dal fium vu lamintar?	
Mo msiernò. Perché?	
Che s'aulì solamente	
piarv spass dal fium,	
e n'essere po' bagnà, al v'condanna	[<i>nonsense</i>], thus I will sentence you,
tost qui la lez perché, <i>qui sentit comodum,</i>	because the law prescribes that "who feels himself in
<i>debet sentire incomodum!</i> Intendla?	comfort, should feel uncomfortable"! Do you understand?

Ex. 4. 12 Passage from *La finta tedesca*, by Johann Adolph Hasse (1728), Intermezzo 2, I-Bc, Lo.02468, 48.

Whereas the general sense is understandable, a word-for-word translation of this obscure passage mixing Bolognese and Latin is challenging even for Italian native speakers. This, if considered together with the fact that *La finta tedesca* was one of the most exported Neapolitan intermezzi, seems rather counterintuitive; yet, on the contrary, it could be argued that, similarly to commedia dell'arte, the presence of these indecipherable passages contributed to the genre's diffusion in Europe. This is further suggested by the fact that, rather than being removed, the nonsensical passages were kept in their Northern European takes.⁸⁶

8. Conclusions

This chapter investigated some selected themes appearing in Neapolitan comic scenes/intermezzi. Each of them has been put in relation with the Neapolitan context and with related existing literature. In this way, the chapter attempted not only to describe further features of the repertory at hand, but also to ground this repertory in Naples, by highlighting the Neapolitan contextual elements that could have had a possible influence on them, in addition to the analogy between word and music. The arising evidence suggests that the city's cultural

⁸⁶ See, for instance, pp. 22-24 of the 1749 Potsdam libretto of *La finta tedesca* in D-B, Mus. T 60/9, which reproduces the whole passage in Ex. 4. 12.

context, for each of these themes, induced, in comic scenes/intermezzi, a Neapolitan re-elaboration of some selected themes, thus bolstering the genre's "Neapolitanness". With this chapter, Part II of this thesis ends. The reader should now possess sufficient insight into the Neapolitan context and comic scenes/intermezzi to approach the study of this thesis' analytical core.

Part III

Chapter Five

Arias as Musical Orations: A Rhetorical-Functional Model for Neapolitan Comic Arias Based on Vico (c. 1711-1741)

1. Introduction

Formal studies of Neapolitan comic Da Capo arias are still relatively scarce in the scholarly literature. Only a few writings concentrate on aria structure, mostly adopting generic points of view. For example, John E. Solie's article on Albinoni highlights the analogies between ritornello structures and Da Capo arias.¹ Similarly, Robinson's study of opera seria arias focuses on general and macroscopic features, such as the A B A' division and the shift to the dominant in the middle of the A section.² This chapter aims to propose a Neapolitan analytical model for Da Capo arias by taking the relation between words and music, an "obsession" of Neapolitan maestros, as its main tenet.³ Due to this affinity, and also because grammar and rhetoric were part of the regular curriculum of music students in Naples, this chapter will use rhetoric as an analogy.⁴

After substantiating the aforementioned Neapolitan "obsession" by means of Vico's philosophy, the present chapter takes as its base a contemporary Neapolitan schoolbook on practical rhetoric written by Vico between 1711 and 1741, which consists of a collection of lessons in oratory in preparation for the study of jurisprudence.⁵ This schoolbook is the only extant example of how rhetoric was taught in early eighteenth-century Naples and therefore, even though it is difficult

¹ The quoted article is Solie, "Aria Structure and Ritornello Form".

² The quoted article is Robinson, "The Aria in Opera Seria".

³ The quotation is from Robinson, *Naples and Neapolitan Opera*, 114; see also Lazarevich, "The Neapolitan Intermezzo", 304.

⁴ On grammar and rhetoric in the Neapolitan conservatories, see Cafiero, "Note su un regolamento"; Cafiero, "La formazione del musicista".

⁵ The quoted book is: Vico, *Institutiones Oratoriae* (English translation: Vico, *The Art of Rhetoric*).

to prove that Neapolitan maestros used this particular treatise, it offers a privileged point of view on the matter. The different types of orations and sections described in Vico's book, as I will endeavour to argue, mirror the formal structures of arias in comic scenes/intermezzi. This requires a transfer of meaning from rhetoric to music, for the rules suggested by Vico relate to orations and not to Da Capo arias. This will be achieved through a fusion of an array of pre-existing analytical tools, ranging from Caplin's theories (modified appropriately) to partimento, solfeggio, and schemata. Even though this approach might weaken this chapter's historicity, the choice of Vico's treatise allows for grounding the proposed theory in eighteenth-century Naples.

Using rhetoric to analyze music is, of course, hardly new. The causal suggestion here is that Neapolitan maestros, owing to long years at the conservatory during which they studied rhetoric two and a half hours per day, were influenced by rhetorical thinking while composing. As a consequence, Neapolitan music and rhetoric tend to take similar forms. Notwithstanding the fact that a similar parallel between verbal and musical forms is nothing new, I believe that some elements make the present study different from preceding ones. Firstly, it is grounded, in particular, on early eighteenth-century Naples. This allows for an in-depth analysis concentrated on one of the repertoires that arose from that same milieu (Neapolitan comic scenes/intermezzi). Previous rhetorical analyses have, by contrast, been more general and based on ancient treatises (mostly by Latin authors). Secondly, owing to its didactic and practical functions, Vico's schoolbook does not constitute a landmark in the discipline (as, for instance, does Quintilian's *Institutio Oratoria*), but rather a practical handbook reflecting the state of oratorical teaching in Naples.⁶ Lastly, consistent with the familiar "obsession" of Italian and Neapolitan composers over the link between music and rhetoric, I argue that this match is mirrored also in the libretto setting of arias. Not only does every musical segment have a precise rhetorical function *per se*, but the meaning of the aria text of every musical segment creating a musical "oration" matches its relative oratorical function.

⁶ Daniel Harrison highlights a similar problem. He maintains that German composers knew rhetoric thanks to their schoolroom training, rather than through their academic study (Harrison, "Rhetoric and Fugue", 3).

2. Rhetoric in Naples and Vico

Cafiero's account of a 1728 booklet containing rules for teaching in one of the four Neapolitan conservatories mentions that students were required to study "grammatica" [*sic*], a subject including rhetoric, for two and a half hours per day.⁷ The same author puts emphasis on the existence of teachers of grammar and rhetoric in the four conservatories.⁸ Marcello Perrino, an early nineteenth-century director of the unified Neapolitan conservatories, described the didactic reality of the conservatories with harsh words:

The students did not receive any literary education, at least to understand, besides basic harmony, also how to fit that same harmony to the expression of different feelings, to the different genres, to the meaning of words [...]. Pupils, aware of their ignorance, had the necessity to take lessons *both of literary studies and of music*, after they graduated from the conservatories. The fact that all the great maestros studied also in the conservatories unjustly caused the conservatoires to earn their fame, which in reality was due to the art and intelligence of those who, as they confessed, [took further lessons] after they graduated.⁹

Therefore, even though teachers of "grammatica" and "retorica" existed in the conservatories, further literary and humanistic studies were necessary to forge an experienced *maestro di cappella*. Perrino's words suggest that renowned Neapolitan composers underwent further education. I do not know any source documenting this sort of private and informal education besides brief annotations on Cimarosa's private study of grammar.¹⁰

Even though primary evidence is lacking in regards to the rhetorical instruction that musicians were offered, it seems reasonable to presume that, for Neapolitan composers of that era, thinking about music in rhetorical terms was second nature. The persistence, in the Italian traditions, of the links between rhetoric and composition is also highlighted by other, later authors, such as Francesco Galeazzi (1758-1819), who speaks of the "cantilena" as a "rhetorical

⁷ The quoted article is Cafiero, "Conservatories and the Neapolitan School".

⁸ Cafiero, "La formazione del musicista", 7.

⁹ The passage by Perrino is quoted in Cafiero, "La formazione del musicista", 15-16. Emphasis mine.

¹⁰ Gjerdingen, *Child Composers*, 20. Cimarosa's father died when he was young. His mother Anna did the laundry for some monks in exchange for food, shelter, and the added benefit of grammar lessons for the young Cimarosa.

art”.¹¹ Baragwanath’s study on the Italian traditions puts emphasis on the fact that nineteenth-century approaches to composition were rooted in eighteenth-century Italian pedagogic traditions, often descending from Neapolitan maestros, and that these included the concept of music as rhetoric:

In keeping with standard eighteenth-century concepts of musical form as analogous to the art of speech or discourse, they [maestros] relied primarily on the identifiable rhetorical function of each unit – specifically whether or not it was characterized as a main subject, a deduction based on this subject, a transition, contrasting elements, closing passage, or appendix – as well as a range of other factors such as the positioning of “fixed, secondary, or passing” modulations [...] and types of cadence.¹²

Substantiating this long-established Italian way of thinking about music with a parallel between aria structure and an actual rhetorical treatise seems therefore a reasonable perspective.

One clear example testifying to the relevant links between sung and spoken word is the nineteenth-century theory of *ritmo*, according to which the primary starting point, for Italian opera composers, was poetry.¹³ With a surprising degree of preciseness, the various lines of Italian poetry coincided with precise rhythmic settings. Proving that this feature is to be found also in early eighteenth-century operatic music is beyond the scope of this chapter; yet, it suggests that Italian nineteenth-century composers, whose musicianship was rooted in the preceding century, thought of music as originating from speech. The first thing that a composer had at his disposal was the libretto, and from the words in the libretto he began composing.

In this regard, Vico’s writings were chosen with great care. His philosophy, by situating the origins of language in music, provides a theoretical basis for the Neapolitan “obsession” over the union between music and language. Vico divides human history into three periods: the *età degli dei*, the *età degli eroi*, and the *età degli uomini* (respectively, the Age of Gods, the Age of Heroes, and the Age of Men). During the Age of Gods, human beings rely entirely on their senses and fantasy. Natural elements become Gods, whether benevolent or malevolent; polytheistic religions emerge, according to which the Gods’ will is interpreted through oracles

¹¹ Baragwanath, *The Italian Traditions*, 92.

¹² Baragwanath, *The Italian Traditions*, 211-212.

¹³ Baragwanath, *The Italian Traditions*, 66-139.

and religious mythology. During the Age of Heroes, society starts to have an organization, and one group attains supremacy through strength; aristocratic/oligarchic governments are established; and the deeds of the first Heroes are celebrated by epic poems. During the Age of Men (the one contemporary to Vico), all the preceding beliefs are explained rationally, and democracy is realized. Philosophy, law, politics, economics, and logic take the form of disciplines; poetry becomes prose; and language becomes an established convention between humans.¹⁴

The languages used during these three phases, Vico maintains, were very different and mirrored the features of their times. During the Age of Gods, human beings were “mute”, and communicated through physical gestures and vocal utterances; during the Age of Heroes, they spoke “heroic language”, close to poetry; during the Age of Men, language acquired a symbolic quality. Of interest, evidently, are the languages spoken in the first two Ages, for they do not coincide with what would be considered a “language” today, but with “vocalises” and/or “poetry”. In Vico’s philosophy, “poetry” is synonymous to “music”. Therefore, since human beings of the first two Ages speak by singing, music and language coincide, and this “musical language” grew out of necessity, not for aesthetic pleasure. It is only during the Age of Men that language loses its “poetical” qualities. Vico explains this issue with the three following “axioms”:

Mutes utter formless sounds by singing, and stammerers by singing teach their tongues to pronounce.

Men vent great passions by breaking into song, as we observe in the most grief-stricken and the most joyful.

These two axioms – supposing that the founders of the gentile nations had wandered about in the wild state of dumb beasts and that, being therefore sluggish, they were inexpressive save under the impulse of violent passions [lead to the conjecture that] *their first languages must have been formed in singing*.¹⁵

Evidently (and this is of the utmost importance), Vico’s philosophical thought could constitute a theoretical substantiation of the Neapolitan “obsession” over the union between music and

¹⁴ Vico, *The New Science*, 17-18.

¹⁵ Vico, *The New Science*, 69. Emphasis mine.

words. Therefore, using Vico's schoolbook on practical rhetoric to investigate the relations between poetry and music seems a unique way to conduct this inquiry.

The use of Vico's writings enables this theory to be specifically Neapolitan. Vico was an extremely influential philosopher of eighteenth-century Naples, and his writings inspired countless successors, such as Galiani and others. Notwithstanding his humble origins, he was deeply ingrained in the glamorous *haut monde* of the Neapolitan elites. Various elements testify to his contacts with the local nobility: the post professor of rhetoric at the city's university, where members of influential families sent their offspring to study; the post of "Royal Historiographer" ("storiografo regio"), earned in 1735; and the commission, on the part of Duke Antonio Carafa, of a historical/celebrative work on a member of the Carafa family.¹⁶ It could therefore be argued that Vico came from the same social milieu (the Neapolitan elites) on the order of and for which Neapolitan comic scenes/intermezzi were composed, and that his writings mirror the cultural trends of that same social group.

The fact that Vico's treatise is not specifically on music constitutes one evident limitation of the present chapter. This limitation, however, can be partially overcome by putting emphasis on other elements. As mentioned earlier, in Vico's philosophy, music *is* language, as language *originated from* music. This element, resonating with the broad framework of this thesis, could testify to the fact that, in early eighteenth-century Naples, words and music shared the same terrain. In addition to this, one practical reason, to which I have already hinted, tempers this limitation: Neapolitan music students were required to study rhetoric and oratory during their conservatory years. This element situates the present chapter firmly in Naples and resonates with the Neapolitan "obsession" over the link between word and music.

As mentioned earlier, this chapter will employ different analytical tools to substantiate the parallel between rhetoric and music. Whilst some elements, such as the four "clausulae", the importance of melodies built on single hexachords, and the rules of eighteenth-century Italian prosody do not pose problems regarding the theory's historicity, the use of the features included

¹⁶ Battistini, "Giambattista Vico".

in Caplin's formal theory constitutes another evident limitation of the present inquiry. This limitation could be partially tempered by putting emphasis on the fact that, rather than simply applying the analytical tools that have been theorized by Caplin, this chapter selected and modified some of them according to more historical approaches. One example is the conception of Imperfect Authentic Cadence (IAC) adopted by this chapter.

For Caplin, any cadence in the bass coinciding with a weak vocal degree is a IAC; and IACs could constitute the ending of self-contained musical units. This theory retains Caplin's idea that cadences in the bass coinciding with weak melodic degrees are less complete than those coinciding with the tonic in melody (Perfect Authentic Cadences, PACs); yet, it does not allow them to conclude self-contained musical units. The conclusion of a self-contained musical unit in this theory *always* coincides with a "clausula perfectissima" (5 1) with 1, the only strong melodic degree, in the melody. The other three "clausulae" (2 1, 4 3, and 7 1) possess, in all cases, the lesser degree of closure as Caplin's IACs, regardless of their corresponding melodic degrees. This mirrors the fact that, in the "clausulae" theory, the latter three "clausulae" are weaker than the former. Thus, this chapter partially redresses Caplin's original distinction of IACs and PACs through the historical theory of "clausulae", the ground of coeval partimento practice. Further similar adaptations of elements drawn from Caplin's theory partially temper the illustrated limitation.

The choice of the illustrated mixed approach does not exclude the possibility that there are other ways to tackle analytical aspects of this repertory. Comic arias could be analyzed with other tools, most importantly schemata, partimento, and solfeggio. These approaches, though undoubtedly likely to offer interesting answers, would not take into account the typically Neapolitan link between music and words, which, on the contrary, the rhetorical approach centred on Vico aims to investigate. Using partimento and solfeggio studies to analyze this repertory will, instead, offer insights into how these two pedagogical tools continued to influence the compositional act; and a schemata-based approach could illuminate the presence of schemata in this scarcely investigated repertory. To make Vico's rhetorical framework

musically significant, a transfer of meaning is needed, which will be based on analytical tools drawn from partimento theory, solfeggio studies, and Caplin's functional theory.

3. Music and Rhetoric from Joseph Kerman to Vial

Numerous studies have examined the relationship between music and rhetoric. These contributions, dedicated for the most part to canonical composers such as Vivaldi and J. S. Bach, even though of great importance, do not provide fully-fledged analytical theories for eighteenth-century aria structure. However, many suggestions drawn from these same studies have proved useful for my research.

One of the earliest contributions is Kerman's 1949 article.¹⁷ Its aim is to highlight the fact that "in vocal and instrumental music alike expressivity for J. S. Bach is first of all a matter of music, pure music", that is to say, something other than mere word-painting.¹⁸ The fact that Kerman based his quest for analogy between music and rhetoric on structure rather than on word-painting has inspired me to seek out the influence of rhetoric on music in more fundamental formal features. Similar, in spirit, is Alan Street's 1987 article.¹⁹ It attempts to superimpose Quintilian's rhetorical disposition onto J. S. Bach's *Goldberg Variations* (1741/1745), thus searching out, similarly to Kerman, the rhetorical similitude in terms of parameters other than pictorial elements, such as textural dimensions and others. A further interesting study is Rodney Farnsworth's 1990 article, which foregrounds the idea of analyzing arias through rhetorical frameworks, and discusses Mattheson's attempt to apply rhetorical organization to an aria by Benedetto Marcello (1686-1739), thus adopting an approach similar to that of the present chapter.²⁰

Other studies have focused on delimited "rhetorical" elements in music, rather than on large structures. For instance, Daniel Harrison claimed, in 1990, that the two melodic sections of the

¹⁷ The quoted article is Kerman, "Rhetoric and Technique in J. S. Bach".

¹⁸ The quotation is from Kerman, "Rhetoric and Technique in J. S. Bach", 110.

¹⁹ The quoted article is Street, "The Rhetorico-Musical Structure of the 'Goldberg' Variations".

²⁰ The quoted article is Farnsworth, "How the Other Half Sounds".

subject of a J. S. Bach fugue have “open” and “closed” intrinsic features.²¹ As will become clearer, “open” and “closed” features are crucial to my theorization. The thoroughness and degree of preciseness of Harrison’s analysis allows for a possible incorporation of the same element (a 5 6 cadence) in my theory. The same cadence was identified by Karl Braunschweig as the musical counterpart of a rhetorical “amplification”.²² The 2004 book by Simon McVeigh and Jehoash Hirshberg, albeit without referring to rhetoric, put forward interesting insights into ritornello structure, which could be relevant for the present thesis.²³ For example, in the Allegro from Vivaldi’s *Violin Concerto in A Major* RV 345 (1727), a process called “tonic rejected” appears.²⁴ This, as this chapter will show, coincides with the main feature of what I identify as a Confutation. Another interesting element is the “minor route”.²⁵ This opens up the possibility for a ritornello structure to take another “route”, different from the one expected, and mirrors the different paths that an oration can take in my theory.

Returning to the theme of music and rhetoric, one of the most important books on the issue is Mark E. Bonds’ 1991 study.²⁶ Its main conclusion is that composition was conceived as a rhetorical act, the same perspective informing the present chapter. Considering composition as a rhetorical act “was part of a long tradition that extended across the continent”. Within the framework of this “tradition”, composers and theorists alike emerged in various countries: Mattheson, Johann P. Kirnberger (1721-1783), Forkel, and Georg J. Vogler (1749-1814) in Germany; Jérôme-J. de Momigny (1762-1842) and Antonín Reicha (1770-1836) in France; and Galeazzi in Italy.²⁷

²¹ The quoted article is Harrison, “Rhetoric and Fugue”.

²² The quoted article is Braunschweig, “Rhetorical Types of Phrase Expansion”.

²³ The quoted book is McVeigh & Hirshberg, *The Italian Solo Concerto*.

²⁴ For the quotation and content, see McVeigh & Hirshberg, *The Italian Solo Concerto*, 8.

²⁵ McVeigh & Hirshberg, *The Italian Solo Concerto*, 18.

²⁶ The quoted book is Bonds, *Wordless Rhetoric*.

²⁷ For the quotation and content, see Bonds, *Wordless Rhetoric*, 4.

Another crucial contribution is Vial's 2008 study.²⁸ Like Bonds, the author revisits the ideas of the most important musical theorists who dealt with rhetoric. For example, Heinrich C. Koch's (1749-1816) "resting points of the spirit" theory suggests that melodies should have points that we, as listeners, perceive as resting points.²⁹ This is crucial, if compared to my rhetoric-musical definition of Confirmation/Confutation. Another important cue is the reference to classical metres and rhythm. According to the theorists quoted by Vial, eighteenth-century German musicians paid close attention to the rhythms they used in order to mimic the metres of classical poetry. This is important for my research, because an analogy with Italian poetic metres could be worked out as a functional feature. The most important section, however, is the one dealing with minuets.³⁰ The "syntactical" analysis of the punctuated minuets, informed historically by Vial's knowledge of rhetorical theories, is strikingly similar to that of arias in this thesis. Every section of those minuets has a precise rhetorical function, just as segments of arias do in my theory. However, minuets are dances, whilst arias are compositions for the theatre. In addition, the minuets examined by Vial are not "real" minuets; that is to say, they are rather "pedagogical" minuets likely to be found in composition handbooks, far from the ones found in the normal instrumental repertory.

4. Vico's Oratorical Theory

"The parts of the oration are the Exordium, the Narration, the Proposition, the Confirmation, the Confutation, and the Peroration".³¹ This is how Vico describes the Disposition, which is the "art of arranging the invented [oration]" (69). A good oration, warns Vico, should follow the aforementioned order of parts. An oration in which, for example, the Proposition follows the Confirmation, should not be considered a good one. Let us take a closer look at the features of every section.

²⁸ The quoted book is Vial, *The Art of Musical Phrasing*.

²⁹ For the quotations and content, see Vial, *The Art of Musical Phrasing*, 60.

³⁰ Vial, *The Art of Musical Phrasing*, 212-213.

³¹ Vico, *The Art of Rhetoric*, 69. From now on, all the page references to Vico's treatise will be included in text between brackets for the sake of brevity.

The Exordium is

the opening of the oration in which the listener is prepared for listening, so that he will listen sympathetically, will listen attentively, and will listen receptively (71).

Vico suggests that the oration begin by taking its cue from one or more elements from the core of the oration. Some of their implications might be amplified with secondary features to move the audience. For example, in a death penalty trial for murder, the orator should start from the heart of the question, the defendant's major crime, adding that if he were not sentenced to death, the lives of people in general would be in danger. Some "collateral circumstances" (71) of several types could be also added. As an example, if the physical place where the oration is being declaimed is splendid and new to the orator, he might add that he is honoured to talk in such a lavish location:

either from the very essence of the case itself or from the collateral circumstances of place, time, issues or persons, [the orator] must find something appropriate for gaining the favour of the audience, something which sets off the direction of what is to follow, and which arises from the matter itself, and indeed, seems to have arisen spontaneously (71).

This sentence summarizes the features of a good Exordium. Yet this example, by taking a forensic oration into account, might not be the best way to illustrate an analogy with music. Apart from being the example that Vico himself proposes, it should be noted that what is important here is not the content of the oration, but the function of its components.

The Narration is

the setting forth of the fact together with all of its useful circumstances in order to win the case [...]. The necessary virtues of a Narration are that it be brief, clear, and verisimilar. They add a fourth that it be agreeable so that it is pleasing (76).

A good Narration leaves out all the elements unnecessary to win the case: only in this way can its size be proportionate. Clarity, instead, lies in how ideas are expressed. A clear Narration uses the right words and tenses, and puts the Facts in chronological order as well. The verisimilitude, instead, is achieved through an exposition

fittingly consistent with the nature of things [...], so that the Facts as they are presented will appear as they must have naturally happened (76).

In addition, a proper oration presents the various characters behaving and speaking in accordance with their nature and social class, adds something new and unexpected, and, most importantly, confirms the expectations of the audience. For example, in a good Narration of a death penalty for murder oration, the orator should list all the crimes committed by the defendant briefly and in chronological order.

The Proposition

is that which includes in summary form all of the case. It is either simple or disjunctive. The simple is that by which we propose in a few words what the orator must prove, and about which the judges must pronounce a sentence [...]. But, the Proposition is disjunctive when we separate that in which we are in agreement with the adversary from that with which we remain in controversy (83).

If the Proposition is simple, in the imaginary death penalty trial example, the orator should state that capital punishment is the right choice. If the Proposition is disjunctive, the orator should admit that, for example, the defendant murdered someone (there is agreement on this), but with mitigating circumstances (this remains a controversy).³²

The Confirmation is the section in which the orator elaborates on the points made in the Proposition. Here, Vico gives a list of the rhetorical techniques that can be used to prove these points, such as syllogism and amplification. Vico implies that this part virtually concludes the oration: there are no new matters in the following sections (87-93). The Confutation has the same function as the Confirmation, with the only difference that orators resort to it only when they need to confute Facts and/or accusations (100).

The Peroration is the epilogue of the oration. Vico suggests that the Peroration should be divided into two parts: enumeration and the moving of the emotions. With the enumeration the orator should come back to the points of the oration

briefly; [restating] not all of them [...], so that neither is a new oration produced nor the same order of words and thoughts used. Otherwise, it would clearly be, as they say, to do what has already been done (101).

As regards the “moving of the emotions”, the orator

³² In this latter case, the meaning and the aim of the whole oration would be different, since the orator would be standing up for the defendant.

should lay bare the fountains of more lofty eloquence so that if he should be praising, the listeners not only praise, but rejoice, admire, and are moved to emulate what is praised (101).

The last elements to take into consideration are the different types of oration:

there are three types [of oration]: “the demonstrative”, “the deliberative”, and “the judicial”. The demonstrative is applied to praise and blame. The deliberative either persuades or dissuades in anticipation of the future. The judicial prosecutes or defends in reference to that which happened (10).

It seems that they differ only in their content, not in their form. However, Vico adds that “in the judicial kind, the Narration is certainly superseded if the cause stands on a matter of justice or if the fact is known” (77), whilst both in deliberative and demonstrative orations the Narration is present. Thus, for the purpose of this chapter, two are the principal oratorical structures to consider, schematized in Tab. 5. 1.

Type of Oration	Parts of the Oration				
	Exordium	Narration	Proposition	Confirmation or Confutation	Peroration
Deliberative Demonstrative	Exordium				
Judicial	Exordium		Proposition	Confirmation or Confutation	Peroration

Tab. 5. 1 The oratorical structures and their parts.

5. From Oratory to Music

But how can this oratorical theory acquire significance in regard to music, and, in particular, to the structure of an eighteenth-century comic aria? The key to understanding the parallel is harmony, in combination with melodic and rhythmic features. In this theory, dealing with arias of the intermezzo repertory, what is “narrated”, “proposed”, and “confirmed” (or “confuted”) is harmony. Depending on whether the section is a Narration, a Proposition, a Confirmation (or a Confutation), harmony is treated in different ways. A tripartite form consisting of a Narration, a Proposition, and a Confirmation/Confutation corresponds to the sung parts of an aria, whilst Exordiums and Perorations correspond to the initial and closing ritornellos.

The first thing to keep in mind is that almost every musical oration starts with a certain fundamental and ends with another fundamental.³³ In the case of the

³³ It is rather misleading to talk about “tonic” in this repertory. Using terms such as “fundamental”, referring to the “do” of the corresponding hexachord, is more correct, as well as “quinta di tono” in place of “dominant”. This is to be referred to the solfeggio tradition, according to which systems covering a

Deliberative/Demonstrative Positive Oration (i.e., the most standard type: there are other types, see below), for example, the first fundamental (Fund. 1 in Tab. 5. 2) is progressively dismantled and the second fundamental (Fund. 2 in Tab. 5. 2) slightly hinted in the Narration; the second fundamental is hinted more clearly in the Proposition and then confirmed with a clear cadence in the Confirmation.³⁴

Parts of a Deliberative/Demonstrative Positive Oration				
Exordium	Narration	Proposition	Confirmation	Peroration
Starting ritornello Fund. 1	Fund.1 dismantled Fund. 2 hinted	Fund. 2 hinted more clearly	Cadence to Fund. 2	Concluding ritornello Fund. 2

Tab. 5. 2 Structure of Deliberative and Demonstrative orations.

This is how harmony becomes the virtual “topic” of an oration. However, it is not a simple matter of harmony, for rhythmic and melodic elements play their own part too. In the following paragraphs, the precise harmonic, melodic, and rhythmic procedures present in these “harmonic orations” will be thoroughly explained. The “weakness” or the “strength” of Fund. 1 or Fund. 2 in a certain point of an oration does not depend entirely on one of the three parameters at hand (harmony, melody, rhythm) but on a subtle mix of them, with the harmonic ones being the strongest.

In the following description, the aforementioned elements are ordered according to their importance, and to their Tight- or Loose-Knit structure (see below). These two terms have been borrowed from Caplin to differentiate between the elements that, respectively, reinforce or weaken one fundamental. For example, presenting a fundamental with a weak vocal degree in the melody constitutes a Loose-Knit technique. On the contrary, fundamental prolongational progressions consist of Tight-Knit elements. Even though the meaning of the same terms is slightly different in Caplin’s book, they have been borrowed because of one common element: in every oration, the first fundamental appears in a “Caplinian” Tight-Knit fashion at the beginning, and is progressively abandoned through Loose-Knit techniques. The contrary tenth could be conceived as two overlapping hexachords. Consider Ex. 5. 3 and Baragwanath, *The Solfeggio Tradition*, 89-94.

³⁴ This model of gradual modulation was inspired by Balthazar, “Tonal and Motivic Process in Mozart’s Expositions”.

happens for the second fundamental, which begins to appear together with the first in a Loose-Knit structure, to be strongly confirmed, in a Tight-Knit fashion, in the final Cadential segment. Thus, distinguishing between Tight and Loose-Knit elements is important, because they are, apart from the Cadential section, present together. Ex. 5. 1, displaying a Positive Simple Oration, will help exemplify this crucial structure.

The musical score is for two parts: Lesbina (soprano) and Bass (bass). The key signature is B-flat major (two flats) and the time signature is 8/8. The score is divided into four sections: Fact 1, Fact 2, Proposition, and Confirmation. The lyrics are: "O che fi - gu - ra di gran sol - da - to, che vuol par - la - re di que - sto e quel - lo, né sa mo - stra - re for - za e va - lor." The first section (Fact 1) is marked with a bracket above the staff. The second section (Fact 2) is also marked with a bracket above the staff. The third section (Proposition) is marked with a bracket above the staff. The fourth section (Confirmation) is marked with a bracket above the staff and begins at measure 13.

Ex. 5. 1 Passage from “Oh che figura” from *Lesbina e Milo* by Giuseppe Vignola (1707), Act 1 Scene 8 of Francesco Gasparini’s *La fede tradita e vendicata*, I-Nc, 32.2.22, or Rari 7.2.9, f. 22r.³⁵

This Positive Simple Oration (see below) is drawn from the aria “O che figura” from the comic scenes *Lesbina e Milo*, composed by Vignola for the Neapolitan performance of Gasparini’s *La fede tradita e vendicata* [*Faith Betrayed and Avenged*] (Naples, San Bartolomeo Theatre, 1707). Originally, the bass part was played by the viola and the bass was silent; here, for the sake of clarity, the viola part has been transposed one octave lower and put in the bass staff. The first fundamental is clearly Bb major, and the second F major. In mm. 1-2, in the Narration composed of two Facts (F1 and F2), there is no trace of the second fundamental, however the first one, Bb, is dismantled in several ways, the most relevant of which appears in coincidence with of m. 2. There, the first fundamental, both in the melody and in the harmony, coincides with a non-stressed syllable (stress scheme: “di gran soldàto”). In the Proposition, the second fundamental makes its first appearance as a shift to the quinta di tono of the first fundamental. It

³⁵ Lyrics translation: “Oh what a figure of a great soldier, who wants to talk of this and that, but cannot show strength and valour.”

is realized with an inverted chord (A, C, F, from the second beat of m. 3), a weak way to introduce it. In the Confirmation, the new fundamental is confirmed with a weak **7 1** “clausula” (m. 5, E – F in the bass) coinciding with 3 in the melody, then with a strong **4 5 1** Cadential progression (m. 6). This is one simple example of how the sung part of an aria can be conceived as a musical oration. The Exordium and Peroration will be treated afterwards.

Before going into depth, it is necessary to point out that the model offered here is not a template, but rather a flexible compositional procedure, which Neapolitan maestros had, consciously or not, in their minds. The models here proposed, in other words, need to be schematized in order to be understood, but they need to be put in relation to the actual arias. What results is a colourful dialogue between this theory and the tradition, which is far more complex than a simple table-like schema. This means that deviations from the norm could be present everywhere without compromising the validity of the theory.

As evident, the tripartite structure Narration + Proposition + Confirmation shares several qualities with Wilhelm Fischer’s 1915 model of *Vordersatz*, *Fortspinnung*, and *Epilog*.³⁶ The Narration, like the *Vordersatz*, “begins with the unambiguous establishment of the tonic key”; the Proposition, like the *Fortspinnung*, “extends the range of that key with less stable harmonic progressions and sequences”; the Confirmation, like the *Epilog*, moves “decisively to the tonic cadence”.³⁷ Yet, there would be too many exceptions to adapt this model precisely to Neapolitan arias. Firstly, the oratorical models proposed in this chapter admit the possibility that complete orations could be devoid of Narrations (*Vordersatz*): this is the case in Judicial Orations (see below). Secondly, the fundamental hinted in the Proposition could differ from that in the Cadential segment. Moreover, even though Fischer’s model undoubtedly still holds value after a century, too many elements are left without answer. Does every segment have a precise

³⁶ The reference study for *Fortspinnungstypus* is Fischer, “Zur Entwicklungsgeschichte des Wiener klassischen Stils”. Much discussion has arisen on Fischer’s analytical model. See, for example, Reef, “Subjects and Phrase Boundaries in Two Keyboard Fugues by J. S. Bach”; Surpää, “Deferral of a Cadentially Confirmed Tonic and Play with Changing Conventions in the First Movement of Haydn’s F-sharp Minor Piano Trio (Hob. XV:26)”; Petty, “Koch, Schenker”, and others.

³⁷ The quotations are from Swain, “Harmonic Rhythm in Bach’s Ritornellos”, 184.

melodic, harmonic, and rhythmic syntax? This is a question raised by Laurence Dreyfus.³⁸ Musical segments of Da Capo arias, I maintain, showcase a specific musical syntax with which they express their respective functions. These will be explained in the following paragraphs. Of course, Fischer's *Fortspinnungstypus* is not the only functional model that is similar to the musical orations in this chapter. Koch's theory of *Periode*, for instance, resonates with the theory in this chapter.³⁹

Let us now set out the musical features of Narrations, Propositions, Confirmations, and Confutations in comic scenes/intermezzi.⁴⁰ The following paragraphs are the fruits of extensive research conducted on primary sources.

6. Narration

What Vico indicates as the most important feature of this section is the presentation of the Facts in a "brief, clear" (76), and faithful way. In music, this stage could be represented by the first two musical segments of the vocal part after the ritornello, which will be thus considered as Fact 1 and Fact 2.⁴¹ Usually coinciding with the first lines of the poetic stanza, they both display features of Caplin's Presentation function.⁴² The function "setting forth of the fact" (76) equals Caplin's Presentation function. Nonetheless, other musical features contributing to the Presentation function of these arias are not to be found in Caplin's theorization, and need to be created ex novo. In contrast to the Presentation function described by Caplin, that of intermezzo

³⁸ Dreyfus, *Bach and the Patterns of Invention*, 61-62. Similar issues, related to J. S. Bach's music, are addressed in Swain, "Harmonic Rhythm in Bach's Ritornellos".

³⁹ The reference study for Koch's theories is Koch, *Versuch*. Parts of it have been translated in English in Baker, *Introductory Essay on Composition*. See also Koch's discussion of Graun's aria "Ein Gebeth um neue Stärke" in his *Versuch*, examined in Bent, "The 'Compositional Process'". For other similarities between the theory of musical orations and other theories, see Riepel, *Anfangsgründe zur musicalischen Setzkunst*; Asioli, *Il maestro di composizione*; Kirnberger, *Die Kunst des reinen Satzes in der Musik*; Gervasoni, *La scuola della musica*. See also Feldman's Da Capo model in Feldman, *Opera and Sovereignty*, 42-69.

⁴⁰ For the sake of clarity, Exordiums and Perorations will be treated separately at the end.

⁴¹ Sometimes there are more than two Facts.

⁴² Caplin, *Classical Form*, 10.

arias displays a certain kind of duality between Tight and Loose-Knit qualities.⁴³ In other words, whilst the Presentation described by Caplin normally presents only Tight-Knit qualities, the Presentation in intermezzo arias introduces also Loose-Knit elements, which leave the discourse more open. Let us now examine the main musical techniques to be found in the repertory.

6. 1. Harmony: Tight-Knit Elements

Fundamental prolongational progressions. They consist of the “tonic, [which] may be extended for four measures or, more frequently, be expressed by a prolongational progression featuring neighbouring or passing chords”.⁴⁴ Apart from the reference to the “four measures”, which can be more or less than that in this repertory, and from the “tonic” word choice, the technique described by Caplin can be found in comic scenes/intermezzi as well, and gives the Narration a great degree of stability. Ex. 5. 2 reproduces an excerpt manifesting this technique.

Ex. 5. 2 Passage from “Al partito di marito” from *Armilla e Rafo* by Francesco Mancini (1713), Act 1 Scene 18 of *Il gran Mogol*, I-MC, 3-E-18, f. 89r-89v.⁴⁵

The E minor fundamental is prolonged over the course of the four measures through the insertion of chords built on 7 and 5.

Start and end in the same hexachord. Very often, the harmonies at the start of the Fact are based, both at the beginning and at the end, on the same hexachord. What is perceived by us as a modulation, was not intended as a change of harmony in solfeggio theory. Ex. 5. 3 reproduces an excerpt in which the vocal line, if solmized, does not include mutations. The example

⁴³ Caplin, *Classical Form*, 85-86.

⁴⁴ Caplin, *Classical Form*, 10.

⁴⁵ Lyrics translation: “To have a husband”.

includes, for reference, the hexachordal system illustrated in Baragwanath's book on solfeggio.⁴⁶

Ex. 5. 3 Passage from “Con un’arte arcifurbesca” from *Rosetta e Malorco* by Carmine Giordano (1712), Act 2 Scene 1 of *La vittoria d’amor coniugale*, I-Nc, 27.5.26, or Rari 7.5.4, f. 66r.⁴⁷

Clear presence of a stable galant schema. When one Fact clearly displays a stable galant schema, it becomes very Tight-Knit. Only the stable galant schemata, that is to say, those that start and end with the fundamental harmony, are suitable for the Presentation function. The most common is the Do Re Mi.⁴⁸ Excluded are all the schemata that imply sequential progressions, such as Monte and Fonte.⁴⁹ In some cases, the schemata that introduce the quinta di tono are also acceptable. Ex. 5. 4 reproduces an excerpt in which the presence of Gjerdingen’s Do Re Mi (and Prinner) is quite self-evident.

Ex. 5. 4 Passage from “È l’arte del guerriero” from *Lesbina e Milo* by Giuseppe Vignola (1707), Act 1 Scene 8 of Francesco Gasparini’s *La fede tradita e vendicata*, I-Nc, 32.2.22, or Rari 7.2.9, f. 20v.⁵⁰

⁴⁶ The reference study for solfeggio is Baragwanath, *The Solfeggio Tradition*. For a brief explanation of the hexachordal system, see Boaro, “Evidence of the practical application”, 173-174.

⁴⁷ Lyrics translation: “Through a crafty deceit”.

⁴⁸ For the Do Re Mi, see Gjerdingen, *Music in the Galant Style*, 77.

⁴⁹ Gjerdingen, *Music in the Galant Style*, 61; 89.

⁵⁰ Lyrics translation: “The art of the soldier is a kind of trade”.

Repetition. When one of the Facts is repeated, the Narration acquires stability. Ex. 5. 5 reproduces an excerpt displaying a simple occurrence of this technique, in which the first Fact is repeated, almost identical, twice.

Milo

8 La - bro can - di - - to, che l'ap - pe - ti - - to

Bass

Ex. 5. 5 Passage from “Labro candito” from *Lesbina e Milo* by Giuseppe Vignola (1707), Act 2 Scene 11 of Francesco Gasparini’s *La fede tradita e vendicata*, I-Nc, 32.2.22, or Rari 7.2.9, f. 58v.⁵¹

6. 2. Harmony: Loose-Knit Elements

As mentioned earlier, the Oration starts with a fundamental and ends with a different one. The new fundamental is usually introduced and anticipated in the Narration in a subtle way. This is why Narrations in this repertory display both Tight and Loose-Knit elements. Let us examine the main Loose-Knit techniques introducing the new fundamental and weakening the previous one.

Imperfect Authentic Cadences, or Weak Clausulae. According to Caplin, a IAC is a cadence leading to the fundamental with a weak vocal degree in the melody (3 or 5).⁵² Gjerdingen distinguishes between the strong cadence, the **5 1** bass movement (“clausula perfectissima”), and the weak ones, **2 1** (“clausula tenorizans”), **4 3** (“clausula altizans”), **7 1** (“clausula cantizans”), each one proper to its vocal register.⁵³ In Caplin’s theory, the difference between the strong “clausula perfectissima” and the other three weak “clausulae” (“tenorizans”, “altizans”, and “cantizans”) is not stressed. Thus, IACs, in this theorization, could be of four types: “perfectissima” (if the bass line is **5 1**), “tenorizans” (if the bass line is **2 1**), “altizans” (if the bass line is **4 3**), and “cantizans” (if the bass line is **7 1**). In this repertory, a weak “clausula”

⁵¹ Lyrics translation: “Candy lip, which the appetite”.

⁵² Caplin, *Classical Form*, 43.

⁵³ Gjerdingen, *Music in the Galant Style*, 139-177.

with the fundamental in the melody should be regarded as a IAC as well, because of Gjerdingen's theorization. Ex. 5. 6 shows an excerpt containing this technique.

Ex. 5. 6 Passage from “Io v’ho detto il parer mio” from *Rubina e Pincone* by Francesco Feo (1707), Act 2 Scene 9 of *Amor tirannico*, I-Nc, 32.3.28, f. 97r.⁵⁴

Between mm. 1 and 2, the first fundamental, G major, is presented through a **7 1** “clausula cantizans”, which corresponds to a 4 3 in the melody. 3 is a weak vocal degree further weakened by the appoggiatura (4).

6. 3. Rhythm: Tight-Knit Elements

Uniform harmonic rhythm. In Narrations, it is easy to find harmonies occupying the same number of beats, whereas in Propositions it is the contrary. Each of the harmonies in Ex. 5. 4, for instance, occupies one crotchet.

Uniform rhythm. The rhythmic values in many Facts are repeated. This contributes to their overall Tight-Knit organization. This will be more evident in comparison with the rhythmic setting of Propositions, which can be very variegated. Ex. 5. 4 is built only with quavers, whilst Ex. 5. 5 alternates between quavers and crotchets. Ex. 5. 2, apart from the initial two and the concluding crotchets, is built with only quavers.

6. 4. Rhythm: Loose-Knit Elements

Non-stressed syllables. One of the most relevant loosening techniques of the arias in this repertory is the introduction of the new fundamental, or of the first fundamental if it is being dismantled, on a non-stressed syllable of the sung poetic line. Poetically, every aria corresponds to two or more poetic stanzas with a fixed metrical structure. Every line of a stanza has a precise

⁵⁴ Lyrics translation: “I have already told you what I think”.

stress scheme. In this technique, the new fundamental is introduced on non-stressed syllables.

Ex. 5. 7 clarifies.

Rosicca

La don - na sta in pos - ses - so di vin - cer con le fro - di

violoncelli

Bass

(dolce)

Ex. 5. 7 Passage from “La donna sta in possesso” from *Rosicca e Morano* by Francesco Feo (1723), Intermezzo 1, I-Nc, 32.3.27, f. 60r.⁵⁵

The Narration in Ex. 5. 7 progressively dismantles E major. As a consequence, the fundamental appears on non-stressed syllables (the *settenario* stress scheme is: “la dònna sta in possèssò”). Its first appearance corresponds to the second syllable of “donna”: in the vocal line, E is on the non-stressed “-na” syllable, not on the previous one. The second occurrence is G# on “possesso”. Instead of falling on “-ses-”, the stressed syllable, the composer opted for “-so”. This goes along with the “clausula cantizans” in the bass (D# – E). A similar situation is present in the following measure, in which E in the vocal line, coinciding with a G# in the bass, coincides with the non-stressed “-di” of “frodi”.

Varied rhythm. In contrast to its Tight-Knit counterpart, this technique provides for a mix of different rhythmic values creating heterogeneity. This degree of rhythmic heterogeneity is usually less pronounced than that of Propositions. The rhythmic setting of Ex. 5. 6, for example, cannot be described as uniform. It mixes quavers, semiquavers, crotchets, and dotted crotchets.

6. 5 Melody: Tight-Knit Elements

Indivisibility of Facts. Facts present themselves as monolithic segments, which cannot be subdivided into smaller units. Unlike Caplin’s theorization, these Facts do not contain further motives.⁵⁶ This is the most important melodic feature of Facts, the one that makes them more oriented towards the Presentation function. Nonetheless, as explained above, they contain also

⁵⁵ Lyrics translation: “Women are able to win through deceits”.

⁵⁶ Caplin, *Classical Form*, 9-11.

Loose-Knit elements. Ex. 5. 7, for instance, clearly contains two Facts, each coinciding with one line. They do not offer any clue as regards other possible subdivisions.

Stepwise motion. This kind of melodic motion seems to have been the composers' preferred choice to create a good Narration. This could be linked to two elements: the different kind of apprenticeship of intermezzo singers and solfeggio practice. Since intermezzo interpreters were theatrical buffoons rather than professionally trained virtuosos, as argued in Chapter 2, their knowledge of solfeggio could have been rather basic. Practising scales and unembellished stepwise melodies was the first step to master the art of solfeggio and to become a virtuoso.⁵⁷ intermezzo interpreters likely stopped their apprenticeship before learning elaborate ornamental figures. Ex. 5. 8 reproduces an excerpt including a Narration built with notes mostly proceeding by step.

The image shows a musical score for two parts: Moschetta (soprano) and Bass (bass). The key signature is one flat (B-flat) and the time signature is 2/4. The Moschetta part is written on a treble clef staff, and the Bass part is written on a bass clef staff. The lyrics are: "Quan - to son paz - ze quel - le ra - gaz - ze che si sog - get - ta-no". The melody for Moschetta is mostly stepwise, while the Bass part has a more varied contour, including a sudden downward octave leap.

Ex. 5. 8 Passage from “Quanto son pazze” from *Moschetta e Grullo* by Domenico Sarro (1727), Intermezzo 1, I-Nc, 32.2.24, or Rari 7.2.11, f. 75r-75v.⁵⁸

In this example, the Narration corresponds to mm. 1-4, whilst mm. 5-6 pertain to the Proposition. Note how the melodic contour is mainly built with stepwise motion, whilst the Proposition displays a sudden downward octave leap.

6. 6. Melody: Loose-Knit Elements

The most important melodic loosening element is the use of Weak vocal degrees, coinciding with IACs or not. These are 3 and 5, which, when present in the vocal part, do not give a sense of completion. This procedure is very common and possesses great disruptive power. For example, in a Narration with C as the first fundamental and G as the second, the latter could be

⁵⁷ Baragwanath, *The Solfeggio Tradition*, 87.

⁵⁸ Lyrics translation: “The girls who let [men] subdue them are crazy”.

hinted in the vocal part by the use of B, 3, or G, 5. In the melody, a Tight-Knit function would be expressed by 1. Ex. 5. 8, for instance, presents the use of 3 (D) in m. 4 to express the first fundamental, B \flat major, which is being progressively dismantled. Ex. 5. 7, in m. 1, uses 3 (G \sharp) to express E major.

7. Proposition

Propositions display only the Continuation function (Loose-Knit elements). In Propositions, the music either amplifies the fundamental introduced by the Narration or goes away from it. The first case would correspond to a Positive Proposition, the second case with a Negative Proposition. The Loose-Knit mechanisms, however, are the same in both. The Proposition can be made up of one or more different segments.

7. 1. Harmony

Sequential techniques. Drawn from Caplin, these techniques, in the Classical repertory, are basically harmonic progressions.⁵⁹ One melodic/harmonic segment is repeated at two different pitches, and this creates temporary modulations or suspensions of harmony. The same technique surfaces in the repertory at hand as well. There are some galant schemata, in particular the Monte and Fonte, which constitute sequential techniques.⁶⁰ The Monte rises by step, whilst the Fonte falls by step. Ex. 5. 9 shows their schematic forms.



Ex. 5. 9 Fonte and Monte schemata.

Ex. 5. 10 shows the use of a Fonte in a Proposition. The **7 1** movements in the bass are present between mm. 1-2 and 2-3, together with the 5 3 melodic contour, even though devoid of 4.

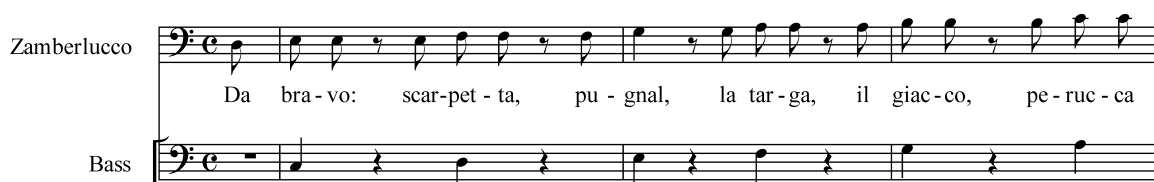
⁵⁹ Caplin, *Classical Form*, 39.

⁶⁰ For Monte and Fonte, see Gjerdingen, *Music in the Galant Style*, 61; 89.



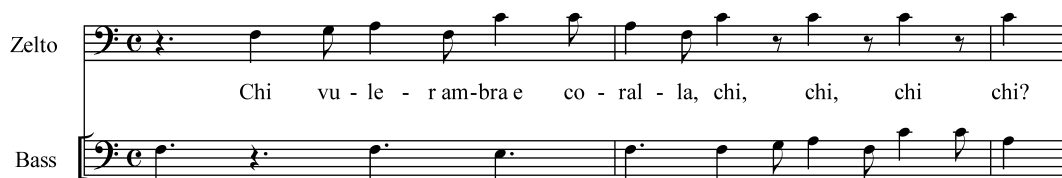
Ex. 5. 10 Passage from “È l’arte del guerriero” from *Lesbina e Milo* by Giuseppe Vignola (1707), Act 1 Scene 8 of Francesco Gasparini’s *La fede tradita e vendicata*, I-Nc, 32.2.22, or Rari 7.2.9, f. 20v.⁶¹

This technique includes repetitions that do not follow the rules of a Monte or Fonte. In most cases, it consists of a segment and its repetition, in what we call today its relative minor (or relative major). Ex. 5. 11 reproduces an excerpt including a sequential repetition moving up by thirds.



Ex. 5. 11 Passage from “Esser vile e far da bravo” from *Palandrana e Zamberluccho* by Alessandro Scarlatti (1716), Intermezzo 1, I-Bu, ns 646, V, f. 175v.⁶²

Harmonic immobility. When the segments of a Proposition present only one harmony, they can be described as harmonically stable. Many of these segments are focused on one harmony, never departing from it. Ex. 5. 12 reproduces an excerpt in which a Proposition is built over static harmony, which is expressed with a weak 5 in the melody.



Ex. 5. 12 Passage from “Chi vuler ambra e coralla” from *Lesbina e Zelto* by Domenico Sarro (1707), Act 2 Scene 15 of *Il Vespasiano*, I-Mc, Noseda F.80, f. 57v.⁶³

⁶¹ Lyrics translation: “Everyone knows what he gains who goes out in the field”.

⁶² Lyrics translation: “Behave yourself: the shoes, the blade, the badge, the jacket, the wig”.

7. 2. Rhythm

Uneven rhythm. The most recurrent rhythmical feature of Continuations is the use of non-uniform rhythms. In Narrations, rhythm uniformity is one of the most important Presentation techniques: in Propositions, the opposite occurs. Ex. 5. 13 reproduces a Proposition of a duet in which the use of uneven rhythm is, I believe, quite evident. Semiquavers, quavers, crotchets, and dotted crotchets are employed.

Lesbina

no, no, non sa - rò, no, no, no, no,

Zelto

co - sì, co - sì, co - sì, sì, sì, sì,

Bass

4

no, no, no, no, no, no, no, no, no, no, no, no

sì, sì, sì, sì, sì, sì, sì, sì, sì

Ex. 5. 13 Passage from “No, no, no, no” from *Lesbina e Zelto* by Domenico Sarro (1707), Act 3 Scene 18 of *Il*

Vespasiano, I-Mc, Nosedà F.80, f. 196v.⁶⁴

Acceleration of harmonic rhythm. In contrast to the rather stable and homogeneous harmonic rhythm of Narrations, that of Propositions is rather diverse. Often, the harmonic rhythm of Narrations is much slower than that of Propositions, which thus results as more changing. Ex. 5. 14 might help clarify.

⁶³ Lyrics translation: “Who wants amber and coral, who, who, who, who?”.

⁶⁴ Lyrics translation: “Zel: No, I won’t be. | Les: Yes”.

Sempronio

Bru - sar per ti mi sen - to, mu - si - n in - zuc - che ra - o, pa -

Bass

(p)

3

-sta de buz - zo - la - o, ti, ti me fa mo -rir, ti, ti me fa mo -rir. Mu -

6

- si - n in - zuc - che - ra - o, mu - sin de buz - zo - la - o,

(poco f) (p)

Ex. 5. 14 Passage from “Brusar per ti mi sento” from *La franchezza delle donne* by Giuseppe Sellitti (1734),

Intermezzo 1, I-Nc, 32.4.12, or Rari 7.3.19, f. 201r-201v.⁶⁵

The Proposition starts with the line “ti, ti me fa morir” and lasts until the end of the example. If the harmonic rhythms of mm. 1-3 and mm. 6-7 are compared, it is clear that the latter is quicker.

Suspended harmonic rhythm. This kind of harmonic rhythm setting is the result of a sequential technique. Even though the bass might not suggest a rapid harmonic rhythm, the use of a sequential technique suspends it, realizing the same disorienting hearing experience. Consider Ex. 5. 10 for a sequential technique and a consequent suspension of harmonic rhythm.

New fundamental on non-stressed syllables. To keep the new fundamental vague and undefined, chords referring to it are often set to non-stressed syllables of the poetic line. This technique recalls that of Narrations, but seems to be more present in Propositions. Ex. 5. 15 might help clarify.

⁶⁵ Lyrics translation: “I feel like burning for you, candy face, dough of cookie, you, you make me die”.

Numerous repetitions of melodic material. In this repertory, some Propositions repeat obstinately a single musical idea, which is sometimes reduced to a reiteration of a single note. Consider Ex. 5. 16 for a clarification.

Lesbina

Da - te a lei ³ dun - que ri - cet ³ - to,

Bass

5

che dor - men - do in quel bel pet - to mal nes - sun non vi ³ fa - rà,

Ex. 5. 16 Passage from “La speranza, ch’è donzella” from *Lesbina e Milo* by Giuseppe Vignola (1707), Act 1 Scene 5 of Francesco Gasparini’s *La fede tradita e vendicata*, I-Nc, 32.2.22, or Rari 7.2.9, f. 13v.⁶⁷

Ex. 5. 16 shows an almost complete oration. The Narration corresponds to “Date a lei dunque ricetta”, and the Proposition with “che dormendo in quel bel petto”. The last line, “mal nessun non vi farà” coincides with the first of a series of cadential segments. As can be seen, the melody of the Proposition is only made up of a repeated F#.

Staggered voices. One important textural feature of Propositions concerns how voices interact. In a context in which the standard situation consists in the bass providing the harmonies, the voice providing the melody, and the orchestra basically doubling the voice and/or the bass, or acting as a harmonic filler, if the different voices start to acquire independence, a disorienting listening experience occurs. This is most evident in duets: the two characters sing together in Narrations and Confirmations or Confutations, but are quite independent in Propositions. Often, their interventions consist of brief melodic gestures. In Ex. 5. 13, the two characters sing in this way, alternating “yes” and “no”.

⁶⁷ Lyrics translation: “Welcome it, resting in that beautiful breast it won’t hurt you”.

8. Confirmations and Confutations

These sections, which conclude the orations, show clear Cadential features.⁶⁸ All the techniques used in these express only this same function. These Cadential sections can either confirm the fundamental hinted in the preceding Narration and Proposition, or confute the fundamental of the Narration following what the Proposition does. Of course, the first will be the Confirmation, the second the Confutation. Even though their functions are different, they share similar features.

8. 1. Harmony

Start and end with the same fundamental. Confirmations and Confutations always start and end with harmonies linked to the same fundamental, which is confirmed by the concluding “clausula”. Ex. 5. 17 presents a complete Oration, the Confirmation of which, hinting to C major and coinciding with “i fatti miei saper”, starts and ends with the same fundamental, C major.

⁶⁸ Caplin, *Classical Form*, 43.

The image shows a musical score for two voices: Cirilla (soprano) and Bass (bass). The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are in Italian. The score is divided into three systems, each with a measure number (4, 9, and 14) at the beginning of the Cirilla staff.

System 1 (measures 4-7):
 Cirilla: Non tan - ta con - fi - den - za, un po - co di cre -
 Bass: (bass line)

System 2 (measures 8-11):
 Cirilla: - an - za, è trop - pa im - per - ti - nen - za vo - ler con ar - ro - gan - za i
 Bass: (bass line)

System 3 (measures 12-15):
 Cirilla: fat - ti miei sa - per, i fat - ti miei sa - per.
 Bass: (bass line)

Ex. 5. 17 Passage from “Non tanta confidenza” from *Cirilla e Arpasso* by Leonardo Leo (1714), Act 2 Scene 11 of *Pisistrato*, I-MC, 3-D-12, f. 72v-73r.⁶⁹

Perfect Authentic Cadence (PAC). The most recurrent Cadential technique is, of course, the use of the strong “clausula”, the **5 1** “clausula perfectissima”.⁷⁰ The most common version of the PAC is the **4 5 1** cadence, very often preceded by **3**. This standard cadence can have also the second stage (**4 5 5 1**) doubled, with the first **5** presenting the second inversion of the fundamental, and the second one the quinta di tono in root position. Sometimes, **4** can be also preceded by **6**. These cadences are signposts of Confutations or Confirmations. In this analysis, searching for cadences as a first step is extremely useful: the individuation of the Narration and of the Proposition will naturally follow. In Ex. 5. 17, the PAC is clearly present in mm. 11-12.

Combination of IACs and PACs. In many Confirmations and Confutations, a IAC precedes and is fused with a PAC. The most recurrent IACs used in this way are the “clausulae cantizantes” and the “clausulae tenorizantes”. Nonetheless, also the “clausula altizans” can be found. In Ex. 5. 17, a **4 3** “clausula” precedes the PAC in m. 10.

⁶⁹ Lyrics translation: “You are being bold, behave yourself, it is impertinent to want to know, with arrogance, my business”.

⁷⁰ For the “clausula perfectissima”, see Caplin, *Classical Form*, 11-12.

PAC introduced by the fundamental. At other times, the PAC is preceded by a chord expressing the fundamental. In this category fall the two most common ways to introduce the “clausula perfectissima”, the already mentioned 3 4 5 1 version and the 1 4 5 1 bass movement. In Ex. 5. 17, the 4 5 4 5 5 1 elaboration of the standard 4 5 1 bass line is preceded by a C major chord on 3 (E in m. 10), the last note of a “clausula altizans”.

Deceptive cadence followed by PAC. The deceptive cadence, a 4 5 6 cadence, when followed by a “clausula perfectissima”, is a strong way, in this repertory, to convey the Cadential function.⁷¹ Mm. 9-10 of Ex. 5. 17 exemplify this trait.

8. 2. Rhythm

Apart from the already discussed Uniform rhythm and Uniform harmonic rhythm, which are largely present in Confirmations and Confutations, there are two further rhythmic Cadential techniques to note in this repertory.

Weak fundamentals on non-stressed syllables. This technique emerges when IACs are combined with PACs. For example, if the IAC preceding the PAC is “altizans” (4 3), 3 usually coincides with a non-stressed syllable of the poetic line. In this way, a weak fundamental is introduced in a weak way. Ex. 5. 18, which includes a Confirmation containing this element, exemplifies this trait.

⁷¹ For the deceptive cadence, see Caplin, *Classical Form*, 43.

Sempronio

ti, ti, me fa mo - rir, ti, ti, ti, ti, ti, ti me

Bass

4

fa mo - rir, ti, ti, ti, ti, ti, ti me fa mo - rir.

(f)

Ex. 5. 18 Passage from “Brusar per ti mi sento” from *La franchezza delle donne* by Giuseppe Sellitti (1734),
Intermezzo 1, I-Nc, 32.4.12, or Rari 7.3.19, f. 201r-201v.⁷²

The twofold repetition of the Confirmation segment begins with the words “ti, ti” of m. 2. In mm. 3 and 5, a “clausula altizans” (G – F#) is set to “ti, ti”, two non-stressed syllables.

Reunion of voices. When the contrapuntal voices proceed in a staggered way in the Proposition, it is quite common to find them reunited and proceeding homorhythmically in the Confirmation or Confutation. This is most evident in duets. Ex. 5. 19 shows an occurrence of this technique.

Lesbina

che tua più non sa - rò.

Zelto

sì, che star con - vien co - sì.

Bass

Ex. 5. 19 Passage from “No, no, no, no” from *Lesbina e Zelto* by Domenico Sarro (1707), Act 3 Scene 18 of *Il Vespasiano*, I-Mc, Noseda F.80, f. 196v.⁷³

The example shows the concluding cadential section of the same oration in Ex. 5. 13. The difference between how the two voices proceed in Ex. 5. 13 and Ex. 5. 19 is quite evident.

⁷² Lyrics translation: “You, you make me die”.

⁷³ Lyrics translation: “Les: I won’t be yours. | Zel: Yes, this is convenient”.

8. 3. Melody

Descending contour. One of the most important melodic features of Confirmations and Confutations is the descending melody. The descending contour is quite evident in some of the aforementioned examples. In Ex. 5. 17, the Confirmation is realized through a descending C major scale (mm. 10-11). In Ex. 5. 18, the descending contour is embellished with downward leaps of third (mm. 3-4 and 5-6). However, not all Cadential sections present this feature.

Cadential melody. Another relevant melodic feature of Cadential sections consists of a group of melodic gestures linked to the “clausulae”. These are the 4 5 1 and (5) 7 1 vocal cadences. Ex. 5. 19 includes one cadential melody. In Zelto’s staff, a 5 7 1 vocal cadence is present.

Appendage. This technique is linked to the combination of IACs and PACs. This is the adding of some melodic material after the first “clausula”, which weakens further its Cadential power due to the fact that the melody seems to be moving forward and not drawing to a conclusion. Ex. 5. 20 might help clarify.



Ex. 5. 20 Passage from “La speranza, ch’è donzella” from *Lesbina e Milo* by Giuseppe Vignola (1707), Act 1 Scene 5 of Francesco Gasparini’s *La fede tradita e vendicata*, I-Nc, 32.2.22, or Rari 7.2.9, f. 13v.⁷⁴

Ex. 5. 20 shows a Proposition fused with a Confirmation. The fusion happens in mm. 2-3: the 7 5 1 cadential movement pertains to both the Proposition and the Confirmation. The central notes in m. 3, C and D on “-nar” consist of an Appendage attached to the first note, B, which is the result of a 4 3 movement superimposed to 5 1. These two notes, added to the B (a weak 3), weaken the IAC’s cadential power further.

⁷⁴ Lyrics translation: “dear and beautiful: it won’t hurt you”.

9. Amplification: Static Function

In this chapter, the paragraphs illustrating Vico's oratorical theory do not cover Amplifications. This is due to the fact that I wanted the reader to understand precisely what the minimum conditions of a good oration should be without distractions. The Amplification is a secondary feature of orations:

Amplification is a certain type of a more elaborate affirmation which, by means of moving the spirits, wins credibility in what must be said [...]. Thus, we amplify either with words or things, or the two together. We amplify by means of illustrative words [...]; by way of superlatives [...]; by means of words distinguishing a variety of things [...] (95).

To sum up, an oratorical Amplification is a tool to increase the effectiveness of something said through various rhetorical strategies: in other words, it is an embellishment of what has already been said. Amplifications in music could thus be considered as superfluous musical segments acting as fillers between the sections explained above (Narration, Proposition, Confirmation or Confutation). In general, Amplifications appear after Propositions. Amplifications do not present anything new: they add material to the sections without moving forward the general trend of the oration. Thus, I believe that, similarly to Caplin's "Extension", a further function could be introduced.⁷⁵ This function coincides, basically, with stasis (Static Function). Let us examine the most recurrent Amplification techniques.

9. 1. Harmony

Stasis on the previous harmony. This is the most relevant harmonic feature of Amplifications, which is similar to Caplin's "Standing on the dominant".⁷⁶ It is a very simple technique, for it coincides with an extension of the harmony on which the previous segment is built. It is easy to find Amplifications with no bass movement at all. The most common situation occurs when the Proposition finishes with the harmony based on the new quinta di tono. If this is the case, it is not rare to find a fixed bass note in the Amplification, expressing the same harmony. Ex. 5. 21

⁷⁵ For the Extension, see Caplin, *Classical Form*, 20.

⁷⁶ Caplin, *Classical Form*, 13.

shows a Proposition, which amplifies the harmony of the previous Proposition (not reproduced here), F major.

Lesbina

Non più, non più, no,

Zelto

Tu mel pro-met-ti, pro-met-ti, pro-met-ti, pro-met-ti, pro-met-ti, pro-met-ti

Bass

Ex. 5. 21 Passage from “Vorrei, Lesbina, oh Dio” from *Lesbina e Zelto* by Domenico Sarro (1707), Act 2 Scene 4 of *Il Vespasiano*, I-Mc, Nosedà F.80, f. 96r.⁷⁷

The bass line, as evident, is absent. The whole section is harmonically static on F major, which is mainly expressed by a melody insisting on 1, 3, 4, and 5 (Zelto’s staff).

9. 2. Rhythm

Static harmonic rhythm. Following the Stasis on the previous harmony technique, it is obvious that the harmonic rhythm of Amplifications is motionless. This increases the Static Function. The harmonic setting of Ex. 5. 21 exemplifies this technique.

Repeated rhythmic patterns. This technique is similar to its counterpart in Narrations (Uniform rhythm). Amplification segments, to convey their Static Function, could present a single rhythmic pattern reiterated several times. It could be argued that this technique has, at its core, the same concept of the Numerous repetition of melodic material technique. Ex. 5. 21, as evident, includes this technique.

9. 3. Melody

Repetition of a short melodic idea. Closely linked to the technique just described, this one increases the Static Function of Amplifications by repeating a single melodic element that is

⁷⁷ Lyrics translation: “Les: No, please stop. | Zel: Promise this to me, promise, promise, promise”.

totally new and not drawn from a preceding segment. Ex. 5. 21, for instance, is entirely built on a single melodic idea, an ascent on 3 4 5 (Zelto's staff).

Triadic melody. The melodies of many Amplifications have a strong triadic contour, insisting on the relative 1, 3, and 5. This procedure is usually linked to the Stasis on the previous harmony technique. Ex. 5. 21 includes a melody built in this way.

Absence of orchestral accompaniment. Vocal melodies of Amplifications are often unaccompanied by the orchestra and the bass. This element increases the impression that nothing new is happening. The vocal melodies in Ex. 5. 21, for instance, do not present any orchestral accompaniment.

10. Digression

The Digression is another superfluous filling section, which, in contrast to the Amplification, can precede the Proposition and is usually to be found between the Narration and the Proposition. Its presence is quite rare, however most of the Digressions I have found present similar features: they explore, temporarily, the harmony based on the quarta di tono. What Vico says about oratorical digressions is compatible with what happens in music:

After you have narrated a case, if there is something which is extraneous but yet is relevant so that [...] what has to be said be more understood [...], then is permitted to run through that material discretely (75).

11. Oratorical Structures in Music

As shown in Tab. 5. 1, there are three main oratorical structures in Vico's theory. Now, it is time to see whether the same oratorical structures of Tab. 5. 1 apply equally to music or not. In the following paragraphs, I argue that the same oratorical models in Vico can be applied to the arias of this repertory, and I explain their features.

11. 1. Positive Simple Oration

The most recurrent type of oration is that presenting a Narration with two Facts, a Positive Proposition, and a Confirmation.⁷⁸ Vico's original distinction between Deliberative and Demonstrative orations does not affect the theory proposed here, for their organization, as evident in Tab. 5. 2, is the same. The Narration begins with harmonies linked to a precise fundamental and hints to another one, using both Tight and Loose-Knit elements; the Proposition delays the wait for the fundamental hinted in the Narration, using Continuation techniques; and the Confirmation confirms the fundamental previously hinted with Cadential features. Amplifications and Digressions could be present as well. The most common situation occurs when, in a fictitious example in C major, the first fundamental harmony is a C major root chord, and the concluding fundamental harmony is a G major root chord. In the Narration, the former is set out, together with hints to the latter. Or, C major could be progressively dismantled through diverse means. In the Positive Proposition, the quinta di tono of G major could be introduced, or simply the G major harmony could be hinted less vaguely than in the Narration. In the Confirmation, the new fundamental, G major, is confirmed with a cadence to a G major root chord.

Very often, if the poetic stanza allows it, the text is segmented and subdivided according to its meaning in relation to the section of the relative musical oration. In other words, some evidence has emerged from the analysis of the arias to suggest that composers set the aria texts in a way that verbal "Narrations" coincide with musical Narrations, that verbal "Propositions" coincide with musical Propositions, and that verbal "Confirmations" coincide with musical Confirmations. Of course, not all aria texts contain this scheme. However, I believe that this element should not be overlooked because it substantiates the link between music and rhetoric. Tab. 5. 3 resumes the structure of the Positive Simple Oration.

⁷⁸ It is possible to find Narrations with only one Fact as well. Rare cases present also three Facts.

Positive Simple Oration			
Fact 1	Fact 2	Positive Proposition	Confirmation
Based on Fundamental 1 Fundamental 2 hinted	Based on Fundamental 1 Fundamental 2 hinted	Fundamental 2 hinted more clearly	Cadence to Fundamental 2
Presentation function balanced with Loose-Knit elements		Continuation function	Cadential function

Tab. 5. 3 Structure of the Positive Simple Oration.

11. 2. Negative Simple Oration

This kind of oratorical structure is the negative counterpart of the Positive Simple Oration. It is made up of a Narration, with two Facts, a Negative Proposition, and a Confutation.⁷⁹ The Narration is equivalent to that of Positive Simple Orations. Negative Propositions, instead of hinting to the second Fundamental, introduce new harmonies. Often, this sudden change of harmony is signalled by Sequential techniques. Confutations have the same features of Confirmations, with the only difference that their cadences confirm neither the first nor the second fundamental, but a third one, be it hinted or not in the Proposition. In this way, the fundamental of the Narration is “confuted” by the Confutation.

Evidence in regard to the mutual relation between the content of the aria texts and the musical/oratorical structures, similar to that regarding Positive Simple Orations, has emerged. Of course, in this case, the Negative Proposition distances itself from the content of the aria text of the Narration, and the Confutation confutes it. Similarly to Positive Simple Orations, not all aria texts are suitable to such a kind of setting. Tab. 5. 4 summarizes the features of the Negative Simple Oration.

Negative Simple Oration			
Fact 1	Fact 2	Negative Proposition	Confutation
Based on Fundamental 1 Fundamental 2 hinted	Based on Fundamental 1 Fundamental 2 hinted	Fundamental 2 rejected and/or Fundamental 3 introduced	Cadence to Fundamental 3
Presentation function balanced with Loose-Knit elements		Continuation function	Cadential function

Tab. 5. 4 Structure of the Negative Simple Oration.

11. 3. Judicial Oration

It seems that this kind of oration is also present in music. A Judicial Oration is composed of a Continuation segment, which in music corresponds to a Positive or Negative Proposition, and a

⁷⁹ Only one Fact could be present.

Cadential one, which in music corresponds to a Confirmation or a Confutation. In the first case (Positive Proposition + Confirmation), the Judicial Oration would be Positive; in the second one (Negative Proposition + Confutation), the Judicial Oration would be Negative. A Positive Judicial Oration hints to a fundamental in the Positive Proposition and confirms it in the Confirmation. A Negative Judicial Oration hints to a fundamental in the Negative Proposition and confutes it in the Confutation. In a Negative Proposition, it is easy to find Sequential techniques that do not really hint to a precise fundamental.

Regarding the link with the texts, it is interesting to note that these kinds of orations are often set not to entire stanzas, but to parts of them. For example, it is easy to find a Simple Oration and a Judicial one juxtaposed using the same aria text. Whereas the Simple Oration uses all the lines of the relative stanza, the Judicial one uses only the lines that are set to the Proposition and Confirmation (or Confutation) of the previous oration. Tab. 5. 5 and Tab. 5. 6 summarize the features of Judicial Orations.

Positive Judicial Oration	
Positive Proposition	Confirmation
Fundamental 1 hinted	Fundamental 1 confirmed

Tab. 5. 5 Structure of the Positive Judicial Oration.

Negative Judicial Oration	
Negative Proposition	Confutation
Fundamental 1 hinted and/or Sequential techniques	Fundamental 1 confuted Cadence to Fundamental 2

Tab. 5. 6 Structure of the Negative Judicial Oration.

11. 4. Other Types of Oration

Truncated structure. This structure is made up only of a Narration and a Confirmation. Its features are the same as the Positive and Negative Simple Orations, with the only difference being that the Proposition is missing. I believe that this structure started to be considered old-fashioned as the years passed, since its presence is rare and confined to authors who started to become active in the second half of the seventeenth century, such as A. Scarlatti.

Stable oration. This kind of oration is structured as a normal Positive Simple Oration, but a new fundamental is not hinted. The Narration prolongs the harmonies related to the first

fundamental; the Proposition creates expectation without departing from it; and the Confirmation restates the first fundamental. Similarly to the Truncated structure, this type of oration emerges rarely and only in early comic scenes.

12. Exordium and Peroration: Summary Function

The Exordium is the opening of the oration through which the listener is prepared for listening, so that he will listen sympathetically [...]. Either from the very essence of the case itself or from the collateral circumstances of place, time, issues or persons, he [the orator] must find something appropriate [...], and which arises from the matter itself (65).

This is how Vico describes the Exordium. For the purposes of my parallel between music and rhetoric, the most important sentence is the last one. The Exordium should contain ideas that “arise from the matter itself”. What happens in the ritornellos of the intermezzo arias? In the majority of cases, they are made up of musical segments that closely follow those of the vocal part (Facts, Proposition, Confirmation/Confutation). This could be called the Quotation technique. “The very essence of the case itself” is the nucleus of the oration, the triad Narration-Proposition-Confirmation, from which ritornellos derive their musical ideas. Of course, ritornellos do not quote the vocal part literally.⁸⁰ Other times, Exordiums and Perorations do not use a full musical segment from the core of the oration, but rather single ideas or musical gestures. The substance of my parallel does not change, since, even though not in their entirety, these single melodic ideas come from the oration. This way of setting an Exordium could be called Fragmented quotation technique.

Vico’s definition of Perorations closely recalls that of Exordiums:

Finally, the Peroration which closes the oration is a short summary of the entire oration [...]. By means of the enumeration of the arguments, we bring together briefly those which we have fully explained throughout the Confirmation, although not all of them [...], so that neither is a new oration produced (95).

As the reader can imagine, Exordiums and Perorations are quite similar. They are both “short summaries” of the entire oration, which “bring together briefly” ideas from the nucleus of the oration. This is why, for the purposes of my parallel between oratory and music, they can be

⁸⁰ The Exordium and the Peroration, as the two ends of an Oration, do not change fundamental. This is why, usually, they do not contain literal quotations.

considered as having the same function: the Summary Function. This is confirmed by the fact that a careful consideration of their positioning reveals that what is a Peroration for one Oration is an Exordium for the following one. Therefore, they share the same techniques.

13. Ensembles

The ensembles of intermezzo arias are usually composed of strings only. Besides the voice, one violin part and one bass part are normally present. There are also cases in which there are two separated violins (or only one), viola, and bass. Rarer is the use of wind instruments. One frequent case is the Absent orchestra. In this case, the full ensemble plays only during ritornellos; in the vocal parts only the bass is present. When the ensemble plays also during the vocal parts, it can be Semi-independent, Independent, or Dependent. In the first case, the ensemble plays short interventions only. When the ensemble is Dependent, the violins play in octave or unison with the vocal line, while the viola, if present, doubles the bass or acts as a harmonic filler; or, if the bass is absent, acts as the bass itself. When the ensemble is Independent, which is the less frequent case, its melodic material is not linked to the voice.

14. Da Capo Structure

The vast majority of the arias in this repertory have a Da Capo structure. The most common structure to be found is schematized in Tab. 5. 7 (to every letter corresponds a sung part of an Oration, ritornellos are the Exordiums and Perorations):

Ritornello	A	Ritornello	A'	Ritornello	B	Da Capo
------------	---	------------	----	------------	---	---------

Tab. 5. 7 Structure of Da Capo arias (i).

However, it is also common to find the second section split into two halves, in this way:

Ritornello	A	Ritornello	A'	Ritornello	B	Ritornello	B'	Da Capo
------------	---	------------	----	------------	---	------------	----	---------

Tab. 5. 8 Structure of Da Capo arias (ii).

At other times, there is no ritornello between A and A', and between B and B':

Ritornello	A	A'	Ritornello	B	B'	Da Capo
------------	---	----	------------	---	----	---------

Tab. 5. 9 Structure of Da Capo arias (iii).

These are the three most recurrent structures that I have found in the primary sources. However, there can be other solutions: the research on primary sources has revealed that some arias can have up to four orations, not always separated by a ritornello.

The rhetorical structures illustrated in this chapter resonate with the Da Capo structure as well. The first section of Da Capo arias, indeed, could be regarded as a Stable Oration. Consider Tab. 5. 10, which includes a hypothetical harmonic scheme for clarity (in C major).

Ritornello	A	Ritornello	A'	Ritornello
C major	C major – G major	G major	G major – C major	C major
Narration	Proposition			Confirmation

Tab. 5. 10 Da Capo structure and Rhetoric.

The Stable Oration is a rhetorical framework that is not so frequent, as mentioned above. However, as shown by the table, it could be used to describe the first section of an ABA' Da Capo aria, since it always starts and ends with the same fundamental. With regard to B sections, they could be regarded as Negative Orations. Even ignoring their various forms (with or without the ritornello, with one B section or two, B and B'), B sections of Da Capo arias always start with one fundamental and end with a different one. By applying the relative Judicial or Simple form, the resulting Oration will always be Negative.

15. Case Studies

15. 1. “Vedovella afflitta e sola” from *L'ammalato immaginario* [*The Imaginary Invalid*] by Vinci (Naples, San Bartolomeo Theatre, 1726)

As the first case study, I opted for an easy case. The following analysis, as the reader will notice, fits with the theory explained above without particular problems. Refer to Appendix 5. 1 at p. 512-517.

Positive Simple Oration (mm. 1-34)

Fact 1 (second quaver of m. 15-first crotchet of m. 22)

In regard to harmony, it expresses the fundamental (G minor). The G minor chord is stretched with the insertion of passing chords (Fundamental prolongational progressions). In mm. 16 and

17, a diminished seventh chord on F# is inserted between the G minor chords, whilst in m. 18 there is only the fundamental harmony. In mm. 19-20 the harmony alternates again between 1 and 5. The quinta di tono is expressed by a seventh chord built on D. Its 4 in the voice eventually resolves to the following 3 (Bb in m. 20, preceded by an appoggiatura). In m. 21 the quinta di tono is present (A in the vocal line), but in m. 22 the fundamental returns, even though as a sixth chord on Bb in the bass only. All of these features contribute to the Tight-Knit organization of this unit. As is clear, the fundamental is expressed in a stronger way in mm. 15-18 than in mm. 19-22, in which the presence of the fundamental is suggested only by the presence of a Bb in the melody (m. 20) and in the bass (m. 22). The fact that this latter coincides with a non-root position chord weakens the fundamental prolongation. In this case, the weakening of the fundamental prolongation is realized gradually. This same process is also intensified by the change in harmonic rhythm. In mm. 16-19 the quinta di tono harmony appears in coincidence with the last quaver (apart from m. 18), whilst in mm. 20 and 21 each of the two harmonies occupies one entire measure. This process, an aggravation of the fundamental prolongational technique, contributes to the Loose-Knit organization of this Presentation, which admits, however, the presence of Tight-Knit elements.

The presence of the Presentation function and of the associated Tight-Knit organization are suggested by the great degree of uniformity of the melody (Uniform rhythm and Stepwise motion). The melodic material is the same until m. 20. The change in the end contributes to the Loose-Knit organization of this segment. In addition to this, the absence of melody over the last bass note (Bb in the bass in m. 22) intensifies the phenomenon.

With regard to the lyrics, Fact 1 corresponds to the first line of the stanza, which reads as follows:

Vedovella afflitta e sola,	Lonely and sad darling little widow,
ch'io passeggio in veste nera,	I walk with a black robe,
oramai vicino è l'anno.	the year [of my death] is now close.

Ex. 5. 22 “Vedovella afflitta e sola” (first stanza), from *L'ammalato immaginario* by Leonardo Vinci (1726),

Intermezzo 1, I-Nc, Rari 10.02.11.10, 24.

Thus, the first line, coinciding with Fact 1 of a Presentation, serves to “present” the first “fact” of an imaginary oration: a lonely and sad widow. The rhetorical function matches the musical one.

Notwithstanding its Presentation function, this section leaves some questions open. Harmonically, an unclear conclusion is reached in m. 22 (Bb in the bass); the vocal line concludes its descent with A, leaving the quinta di tono of G minor in the listener’s ear.

Fact 2 (first quaver of m. 22-first crotchet of m. 26)

The second unit displays several features of the Presentation function. It introduces, with IACs, the second fundamental, which will be strongly confirmed in the final Cadential section.

Harmonically, it expresses the second fundamental, Bb major, since it starts and ends with that same fundamental. Several IACs follow each other until the “clausula perfectissima” emerges in mm. 25-26. The preceding cadences are to be considered weak because they are of the “altizans” (4 3 in m. 23), “tenorizans” (2 1 in m. 24), and “cantizans” types (7 1 in mm. 24-25). The sequence of fundamental and quinta di tono chords, ended by a PAC, increases the sense of cohesion of this unit, the organization of which can be thus defined as Tight-Knit. At first glance, it seems odd to find a PAC, the typical harmonic feature of Confirmations and Confutations, in a Narration. Yet, the “strength” of this PAC is not equivalent to those of Confirmations and Confutations, due to the fact that it is devoid of melody. For this reason, its function is Prolongational, not Cadential. It could be defined as a “Bass-only PAC”, a technique that, however, is not so common so as to consider it a recurrent feature of these arias. The fundamental that this second unit reaches is the same fundamental with which the first oration ends. However, it is reached strongly only by the bass and not by the melody. 1 coincides with 1 only on a non-stressed syllable, “-ra” (stress scheme: “ch’io passèggio in veste nèra”) (Weak vocal degrees). On the stressed syllable, “ne-”, the vocal line presents 3.

With regard to the melodic material, a certain degree of uniformity contributes to the Tight-Knit organization. Apart from the A in m. 23 and the F in m. 22, all the notes proceed by step

(Stepwise motion). Rhythmically, apart from the two semiquavers in m. 25, all the notes are quavers (Uniform rhythm).

If the solmized line is considered, a three-note ascending pattern emerges, related to Gjerdingen's Do Re Mi: Bb – C / C – D (Clear presence of a stable galant schema). The **1 7 1** bass line could be envisaged in m. 22 (Bb in the bass), m. 24 (A in the bass), and m. 25 (Bb in the bass); the 1 2 3 melodic line, instead, emerges in m. 22 (Bb in the melody), mm. 23-24 (C in the melody), and m. 25 (D in the melody). The twofold division of the schema contributes to a sensation of symmetry of this unit. This three-note ascending pattern is rather conventional, since is to be found as the basis of many units of this repertory (see, for instance, mm. 1-4 of Ex. 5. 16): conventionality is another characteristic associated with Tight-Knit organizations.⁸¹

In regard to the text, the Narration uses the second line (Ex. 5. 22), which adds a further Fact: the widow wears a black robe. Thus, the Presentation function emerges in the text as well. The first line introduces the widow, the second amplifies her description.

Positive Proposition (first quaver of m. 26-m. 29)

The harmonic rhythm is here subject to a suspension due to the presence of a sequential repetition. Every measure has a different harmony. Each harmony is rather vague and a tonal centre is never reached clearly. After m. 26, three chords of sixth follow each other seamlessly: m. 27 consists of a inverted Eb major chord, m. 28 of an inverted D minor chord, and m. 29 of an inverted C minor chord. The 7 6 suspensions in these three measures contribute to the overall sense of harmonic instability. The orchestral accompaniment does not clarify the harmony: the first violin doubles the voice, the second violin repeats the relative fifth scale degrees, and the viola doubles the bass at the octave above. All of these elements increase the degree of Loose-Knit organization of this segment.

This passage could be classified as a Sequential repetition. The same module is repeated three times. Due to the sequential nature of this passage, harmonic and melodic Fragmentations and

⁸¹ Caplin, *Classical Form*, 37.

Suspended harmonic rhythm are unavoidable. These Continuation features increase the degree of Loose-Knit organization of this unit.

This unit uses the third and last line of the stanza (Ex. 5. 22), which ends the whole period. From an oratorical point of view, it adds the point of the “orator”: the widow is afraid of dying without getting remarried. However, stanzas with just three lines, like this one, are quite rare. There are usually four lines, with the last two being set, respectively, to the Proposition and to the Confirmation.

Confirmation (mm. 30-34)

Harmonically, its structure is similar to that of Fact 1. It is based on a *Bb* harmony, many IACs follow each other, but at the end there is a strong cadence (Combination of IACs and PACs). This coherent harmony reinforces the Tight-Knit organization of this unit. In m. 31, prepared by the quarta di tono in m. 30, the quinta di tono (F) is followed, in the bass, by a “clausula altizans” (4 3, *Eb* – *D*). In m. 32, 2 (*C*) proceeds to 1 (*Bb*) with a “clausula tenorizans”. In Erighetta’s part, a weak *D* corresponds to the *Bb* in the bass. The following cadence, a “clausula cantizans” 7 1 (*A* – *Bb*), is set to a strong beat, but in the voice there is, again, a weak *D*. The following 5 5 1 cadence (“clausula perfectissima”) closes the Cadential section and realizes the expectations of m. 25. In m. 25, the “clausula perfectissima” is left without vocal accompaniment. Here, instead, 1 in the voice corresponds to a PAC. This is the most important “open” element of Fact 2 that the Confirmation closes.

The fact that the melodic material is highly conventional emphasizes the Cadential function of this unit. The most common Cadential melodies include “clausulae cantizantes” (1 7 1) and falling melodies. Here, the 1 7 1 “clausula” emerges in m. 31, and the Descending contour in mm. 32-34. Moreover, a great degree of Uniform rhythm increases the sense of Tight-Knit organization: apart from the two semiquavers in m. 33 and the final note, all the notes are quavers (appoggiaturas to be considered). In addition, a certain degree of symmetry emphasizes the Tight-Knit organization of this segment. The whole unit can be divided in two segments, the first being mm. 30-31, and the second mm. 32-34. Even though m. 33 adds one measure,

making the whole section asymmetrical (2 + 3), the same twofold structure of Fact 2 (Bb – C / C – D, mm. 22-25) can be observed. The reader might think that the added measure (m. 33) could affect the Tight-Knit organization of this unit, but, since it states the 5 1 cadence, on the contrary, it increases the overall cohesion.

It is worth mentioning that the concluding cadence in m. 34 (such as the ones in mm. 56, 65, 112, and 125) occurs on a non-stressed syllable. Given the importance of stressed and non-stressed syllables in this theory, this passage might pose a serious problem. Yet, how could a melody terminate on the previous stressed syllable? The word at hand is “anno” (“year”). It is impossible to conclude a vocal line on “an-” instead of “-no”: the last word would be incomplete. This suggests that while composers tried to coordinate musical and poetic accents, the music took priority when necessary.

As regards to the text, it repeats the same line of the Proposition. Thus, it *confirms* the content of the Proposition.

Exordium (m. 1-first quaver of m. 15)

The first orchestral ritornello juxtaposes elements drawn from the Narration + Proposition + Confirmation cluster (Fragmented quotation), with the first violin acting as the voice. A threefold division can be witnessed. The first segment (mm. 1-7) is Fact 1 (mm. 15-21); the second (mm. 8-10) a reduced version of the Proposition of the A' section (mm. 48-51, see below); the third (m. 11-first quaver of m. 15) the Confirmation of the A' section (mm. 52-56, see below). All the single elements are presented in a Tight-Knit organization here, mostly because of the harmonic context. The whole Exordium starts and ends in G minor.

Peroration (second quaver of m. 34-first quaver of m. 38)

The second orchestral ritornello makes use of the preceding Confirmation only, a cadence in Bb major (Quotation). Both ritornellos follow Vico's indication: Perorations and Exordiums should briefly touch on the central parts of the oration.

Negative Simple Oration (second quaver of m. 34-first quaver of m. 73)

Fact 1 (second quaver of m. 38-first crotchet of m. 44)

Harmonically, it expresses the new fundamental, Bb major. Fundamental prolongational progressions are used here to increase the stability of the fundamental. In the third beats of mm. 38-41 an inverted Eb passing chord is present. The whole passage is sustained by a pedal of Bb. Subsequently, a 5 1 cadence follows (mm. 42-43). Thus, the harmonic organization of this section is more Tight-Knit than that of the first unit of the A section. However, the end of the unit (Ab – G in the bass, mm. 43-44) weakens the fundamental harmony because it introduces Ab, which indicates a modulation.

As regards to the motivic content, it is clear that it pairs the melody of Fact 1 of section A. See its relative comments above.

If the solmized line is examined, it will reveal a Sol Fa Mi (F – Eb – D) solfeggio pattern without the addition of a further note (Clear presence of a stable galant schema), which emerges in the first unit of A section (mm. 19-21). This element increases the degree of Tight-Knit organization of this segment. However, since the Sol Fa Mi pattern ends with 3, even though it is superimposed to a 5 1 strong “clausula”, its degree of closure is less marked than that of Cadential sections.

With regard to the text, the same elements discussed while treating the first unit of A section are to be considered.

Fact 2 (first quaver of m. 44-first crotchet of m. 48)

Harmonically, the unit is built on two chords, the quinta di tono (chord of G major) and the new fundamental (C minor). The quinta di tono harmony is prolonged in mm. 44-47. The fundamental harmony is confirmed by a 5 1 5 1 Cadential progression (mm. 46-48). This clearly defined harmony contributes to the Tight-Knit organization of this unit. Moreover, the harmonic rhythm is rather slow and uniform (Uniform harmonic rhythm), and is similar to the preceding Fact.

All notes are quavers (Uniform rhythm), apart from the two semiquavers in m. 47. Like Fact 2 in the A section, the vocal line does not present a strong vocal cadence. The first note related to the new fundamental appearing in the vocal line is not 1 of C minor, but 3, Eb (Weak vocal degrees). C appears only in the central beat of m. 47. This is the same situation of Fact 2 in the A section: the new fundamental is confirmed by a clear cadence in the bass, but the vocal line presents weak vocal degrees only.

If the solmized line is taken into consideration, D – G – F – Eb will result, with G being on the lower octave (m. 45). Apart from the two Ds, which have a mere introductory function, and from the “wrong” octave positioning of G, the resulting pattern is similar to Gjerdingen’s Sol Fa Mi (Clear presence of a stable galant schema). The fact that this pattern is considered by Gjerdingen as a weak statement of the fundamental argues in favour of my hypothesis, according to which this passage constitutes a weak statement of the new fundamental.

With regard to the text, the same elements discussed while treating Fact 2 of the A section are to be considered.

Negative Proposition (first quaver of m. 48-first crotchet of m. 52)

This unit is harmonically crucial. Deviating from the previous Fact 2, it introduces G minor with Continuation techniques. Like in the third unit of A section, the harmonic rhythm is accelerated (Acceleration of harmonic rhythm): there are at least two different harmonies in each measure (apart from m. 48). The overall harmonic organization further suggests that the Continuation function pervades this segment: it starts with a C minor chord, then proceeds alternating fundamental and quinta di tono harmonies in m. 49, introducing a deceptive cadence in m. 50 (C – D – Eb in the bass, which is left hanging), and returning to the fundamental with a weak inverted G minor chord on Bb (m. 51). This is followed by an inverted quinta di tono (A), a fundamental in root position, and an isolated F# in the bass. The preceding weak cadence to C minor (in m. 47) is thus left hanging, for an abrupt diversion to G minor is realized in a weak and unclear way.

Melodically, this section clearly features Fragmentation techniques. There are three distinct segments in this unit: mm. 49, 50, and 51. This emphasizes the degree of Loose-Knit organization of this unit. Also, the melodic degrees on the stressed syllables are D, Eb, and D: they engender a vocal line that insists on 5, a very “open” point of the scale. The fundamental, G, emerges only on the non-stressed syllables “-la af-”, “-ta e”, and “-la” (stress scheme: “vedovèlla afflitta e sòla”): this is the New fundamental on non-stressed syllables technique.

With regard to the text, the segment reuses the first line of the stanza (Ex. 5. 22), instead of repeating the second line. This is important, since this section constitutes a diversion. Its positive counterpart in A section (mm. 26-29) *repeats* the preceding line in A section, because it is a Positive Proposition. Here, the use of the first line constitutes a *diversion* from what precedes.

Confutation (first quaver of m. 52-first quaver of m. 65)

All of the features of the Confirmation of the first Oration apply in this fourth unit, at least until m. 56. It is worth noting, however, that here the cadence is in G minor. These PACs (for example, mm. 54-56) to the home fundamental close the matters left “open” in the previous units, i.e., the G minor fundamental introduced with Continuation techniques. Thus, Fact 1 is closed weakly by Fact 2, which is left hanging; the Negative Proposition reintroduces the home fundamental in a weak way; the Confutation concludes the Oration. This situation is mirrored by the line setting. In the Narration, ll. 1 and 2 are used; the Negative Proposition, rather than repeating l. 2, uses l. 1 to mark the diversion from Fact 2; then, the Confutation uses l. 3 to close the preceding l. 2.

After m. 56, an Amplification begins. It is structured in two parts, each one two measures long and repeating the same musical material (Repeated rhythmic patterns and Repetition of melodic material). This Amplification prolongs the new fundamental, reached in the previous Confirmation, alternating fundamental and quinta di tono chords (Stasis on the previous harmony). The melody presents “sigh” semitones, which are connected to the depiction of the

sad widow. The text uses the first line, fragmented and inverted. These features mirror what Vico describes as the main feature of the Amplification: it needs to “move the souls”.

After the Amplification, the G minor Confirmation cadence is repeated (mm. 61-65).

Exordium (second quaver of m. 34-first quaver of m. 38) and Peroration (second quaver of m. 65-first quaver of m. 73)

The Exordium (which serves also as the Peroration of the preceding Oration) consists of a modified version of the Confutation, transposed to Bb major. The Peroration reuses musical ideas from the Proposition and the Confutation.

Negative Simple Oration (mm. 73-125)

Fact 1 (first rest of m. 73-second quaver of m. 77)

The Presentation features of this unit are clear. It starts and ends in the same hexachord, Bb major being the fundamental. Fundamental prolongational progressions in Bb major emerge. In m. 74 there is an inverted Bb chord on D; in m. 75 a weak 4 3 “clausula”; and in mm. 76-77 a succession of IACs 2 1 7 1. However, like the Facts of the other sections, it ends with an open quinta di tono, the second chord of m. 77.

As regards to the melody, there is a clear relationship between this unit and Fact 2 of the A section (mm. 22-25): the melody is uniform, since it mostly proceeds by step (Stepwise motion). The solmized pattern is the same (Bb – C / C – D), which is dividable symmetrically into two halves. However, the melodic line does not finish on D. It adds a C, and this note, coinciding with the quinta di tono in the bass, is the main reason why this unit is perceived as something open: an external note is added to a conventional pattern to increase its degree of looseness, notwithstanding its Presentation qualities.

Rhythmically, the section is rather uniform (Uniform rhythm). Only quavers are used. The final shift to the quinta di tono (C of m. 77) is on “-de”, a weak syllable (Non-stressed syllables; stress scheme: “Mèntre vado pèr le stràde”).

With regard to the text, the first line of the second stanza is used. The stanza reads as follows.

Mentre vado per le strade	While I am walking in the streets,
con modeste e basse ciglia,	with my humble eyes down,
sento dir: "Povera figlia,	I can hear people saying: "Poor girl,
che gran danno, che peccato,	what a shame, what a pity
che non abbia un uomo a lato!"	that she does not have a man!"
Ma fra tanto il tempo vola,	But meanwhile time flies,
passa il dì, torna la sera,	the day passes, the night returns,
e nessun rifà il mio danno.	and nobody repairs my loss.

Ex. 5. 23 "Vedovella afflitta e sola" (second stanza), from *L'ammalato immaginario* by Leonardo Vinci (1726),

Intermezzo 1, I-Nc, Rari 10.02.11.10, 24.

On the one hand, the same elements discussed while treating the Facts 1 of A and A' sections apply. On the other hand, it is worth noting that the second stanza is considerably longer than the first. This mirrors the fact that the overall organization of B sections is looser.

Fact 2 (last quaver of m. 77-m. 81)

Harmonically, this section starts and ends in the same hexachord. M. 78 expresses the fundamental, Bb major, with an inverted chord on D introduced by Eb (**4 3** in mm. 77-78). The same **4 3** cadence appears in m. 79. M. 80 expresses **4**, but then returns to the fundamental. This kind of **4 1** cadence without the quinta di tono is not common at all, and thus the whole passage ends suspended.

Melodically, the passage features characteristics similar to the preceding Fact. To be more precise, apart from F in m. 78, the first two measures are exactly the same. The second two measures (mm. 80, 81) are, instead, different. The presence of the quinta di tono in the vocal melody (F in m. 81) could be regarded as a way to reinforce the Loose-Knit qualities of this passage (Weak vocal degrees).

Rhythmically, there is a great degree of uniformity since, like in the preceding unit, there are only quavers (Uniform rhythm). All the fundamentals are situated on non-stressed syllables. This positioning on weak beats increases the loosening power of the **4 1** cadence (mm. 80-81).

With regard to the text, it uses the second line of the second stanza (Ex. 5. 23). All the elements discussed while addressing the preceding Facts 2 apply. A further fact, that the widow is walking with lowered eyes, is added.

Amplification (mm. 82-99)

Before examining this large section, it is worth defining the units in which it is divided. The first, corresponding to a **1 4 5** progression, corresponds to mm. 82-83. The second, consisting of two modules of a Fonte, corresponds to mm. 84-87. The third, which makes use of the Fonte-like melody in mm. 26-29, corresponds to mm. 88- 93. The fourth, which presents a Sequential repetition, can be seen in mm. 94-99. Harmonically, the context is quite unclear. The harmonic rhythm is rapid; yet, the whole section can be considered a development of the quinta di tono of Bb major, for it begins and finishes with that same harmony (compare mm. 82-83 and m. 99). Rhythmically, it contains many different figures and harmonies on non-stressed syllables. With regard to the text, there are many split lines and repetitions. All of these characteristics will be explained here segment per segment.

First segment: mm. 82-83

Harmonically, this segment presents a **1 4 5** cadence suspended on the quinta di tono of Bb major. The appoggiatura preceding the C in m. 83, together with the following fermata, further reinforces the degree of Loose-Knit organization of this segment.

Melodically, it presents a descending F – Eb – D – C solmized pattern, which leaves the quinta di tono in the ears of the listener.

With regard to the text, this unit makes use of half of the third line (Ex. 5. 23). This is another instance of the Fragmentation technique, since the preceding units employ entire lines. The line is halved in that precise way because Erighetta is reporting a speech of someone else. Thus, it would have been inelegant to mix Erighetta's words ("I can hear people saying") with the other people's ones ("Poor girl"). The quality of the Amplification is thus mirrored also in the text:

Erighetta reports a speech of someone else as a “proof” for her “oration”. This is exactly what Vico recommends for Amplifications.

Second segment: mm. 84-87

This segment is dividable in two parts: the first two measures and the second two measures. They are two modules of a Fonte, with **7 1** in the bass (F# – G / E – F) and a descending melody finishing with 3 (Eb – D – C – Bb / D – C – Bb – A). In the first measures of both modules the harmony is clear, whilst in the second ones it is obscured by an appoggiatura (C – Bb / Bb – A). The last two measures consist of further amplifications of the quinta di tono, which is preceded by a IAC (**7 1** with 3 in the melody) in a neighbouring fundamental.

Melodically, the segment follows Gjerdingen’s indications for Fontes: they should have **7 1** in the bass and 5 4 3 in the melody. Here, the 5 4 3 melody is preceded by a 6 introduced by a two-note appoggiatura. There is a certain degree of fragmentation, since the two segments are two measures long. This gives way to the Repetition of a short melodic idea.

Because of the sequential nature, the Repeated rhythmic patterns are obvious.

With regard to the text, both segments repeat the same words, which correspond to the last half of l. 3. This, besides showing a fragmentation technique in poetry, suggests that a Sequential technique can also be used to repeat words. All of these features resonate with the main purpose of the Amplification.

Third segment: mm. 88-93

This section uses the same melodic contour of the Proposition of the first Narration. Since these two sections share the same features, they do not need to be re-explained here.

Fourth segment: mm. 94-99

Harmonically, this section is a Sequential repetition. In the bass, the D – Eb / Eb – F sequence emerges, and the relative melodies are just one step apart. Since it ends on the quinta di tono,

repeated in the two additional measures at the end (mm. 98 and 99), the segment can be considered a further Amplification.

The solmized line would be, without considering the “wrong” octave positioning of F in m. 94 and G in m. 96, F – G / G – A. This latter structure is partially obscured by the two descending scales. Moreover, the appoggiatura Ab – G in m. 95 obscures and delays the Eb major chord. The added measures, which extend the quinta di tono harmony, contribute to a sense of internal asymmetry. The fragmentation 2 + 2 is clear, but the added measures make the last section longer, 2 + 4. In addition to this, the same added notes can be subdivided into two groups: Bb – C – D – A / Bb – C – D – C – F, which are asymmetrical by themselves (4 notes + 5 notes) and which contribute to the whole sense of fragmentation. The described groups of added notes engender a Repetition of a short melodic idea as well.

Rhythmically, the section features an abrupt change. It introduces rapid scales of semiquavers and dotted notes, as well as turn-like figurations in the added measures (Repeated rhythmic patterns).

With regard to the text, the first module uses l. 5 (Ex. 5. 23), whilst the second module, with the adjunct measures, repeats l. 4 and its last two words two times. This emphasizes the overall degree of Tight-Knit organization of this segment. In addition to this, the Amplification uses the remaining words of the quoted text. This is important, since it mirrors what Vico recommends about Amplifications. The exposition of the additional fact is concluded: it is time for the Oration to make its point.

Negative Proposition (second quaver of m. 100-first quaver of m. 109)

Before analyzing the section, it is worth noting that it is divided in two parts: the Proposition itself (mm. 100-104) and an attached Sequential part (mm. 104-109).

First segment: first quaver of m. 100-second quaver of m. 103

Harmonically, this section introduces a new fundamental, even though weakly: D minor, anticipated by the new quinta di tono (**3 4 5** in m. 101). As every standard Negative Proposition

should do, this section moves away from the fundamental of the Narration, introducing the fundamental that will conclude the Confutation, in this case D minor. In addition to this, the harmony changes in every measure, accelerating the harmonic rhythm.

Melodically, the two central measures of the segment are built with two notes (D and C#). The passing note, C#, has two functions. It suggests a shift to D minor, but also weakens the G minor harmony, suggested by the chords in mm. 101 and 102. In the framework of G minor, C# is an extraneous note indeed. The presence of an appoggiatura before C# in m. 103 delays the arrival of the quinta di tono of D minor. The twofold repetition of a single segment (D – C# – D) suggests, moreover, the presence of the Fragmentation and Numerous repetition of melodic material techniques.

With regard to the text, the text uses l. 6 (consider Ex. 5. 23). To confirm the *negative* quality, it is worth noting the use of “ma” (“but”) as the first word. “Ma” is an adversative word, which signals a change in the discourse. This is what happens here: Erighetta is complaining that, notwithstanding everybody feels sorry for her, nobody wants to get married to her.

Second segment: first quaver of m. 104-second quaver of m. 109

This section, a Sequential addition to the Proposition, is clearly divisible in three modules (mm. 104-105, 106-107, 108-109). Harmonically, it presents different harmonies in every measure. The three couples of measures express, respectively: G minor, C major, and D minor. Since it starts and ends with the same fundamental, the segment could be considered an Amplification of D minor, even though reached with a weak **5 4 3** in the bass (mm. 108 and 109) and a 7 1 in the melody. Thus, this segment is similar to an Amplification, but of the Proposition.

Melodically, it features an ascent: A – Bb / B – C / C# – D. If compared with the previous unit, this segment displays a greater degree of Fragmentation.

Rhythmically, every couple of measures uses a different pattern (Uneven rhythm).

With regard to the text, it uses l. 7 and the first two words of l. 8 (consider Ex. 5. 23). However, the single expressions between commas are separated. This is the Fragmentation technique

applied to poetry. Since the first two expressions are of a time matter (“the day passes, the night returns”), they can be considered as Amplifications of the concept expressed in the preceding line (“Meanwhile time passes”). This further suggests that this section can be considered as an Amplification of the Proposition.

Confutation (mm. 110-125)

Like the Confutation of A’ section, this one is characterized by the presence of an Amplification between the two Cadential statements. The section is divided as follows: cadence (mm. 110-112), Amplification (mm. 113-121), and restatement of the cadence (mm. 123-125).

Cadential sections (mm. 110-112 and 123-125)

As with most Cadential sections in this repertory, this unit starts and ends with the same fundamental, D minor. The PAC, signalled also by the octave leap in the bass of m. 111, is introduced by the usual Combination of IACs and PACs. From m. 110, the bass presents two IACs: 2 1 and 7 1. Only after them the final cadence arrives. Thus, the harmony is here rather stable, since it revolves around the fundamental, D minor.

Melodically, it is worth noting the presence of weak vocal degrees coinciding with IACs (Combination of IACs and PACs; F as the second note of m. 110 and as the first note in m. 111), whilst the final cadence is realized with a D. The solmized line mirrors the conventional Descending contour G – F – E – D. The arrival of D is delayed by ornaments.

Rhythmically, Uniform rhythm predominates, since only quavers appear in the segment (apart from the semiquavers in m. 111 and the final dotted crotchet; the appoggiatura in m. 111 is to be considered).

As regards the text, it uses the last four words of the last line (Ex. 5. 23). It concludes the widow’s thought: that since time passes (Narration and Proposition) nobody wants to get married with her (Confutation).

Amplification (mm. 113-122)

This section is divided into four parts: mm. 113-114, 115-116, 117-120, and 121-122. Most of the sections, apart from transpositions, repeat previous segments. It is thus superfluous to provide the reader with a full analysis here. The Stasis on the previous harmony, focused on the quinta di tono, is obvious.

Exordium and Peroration

The Exordium and Peroration of this Oration consist of already described segments. The Exordium corresponds to mm. 65 (second quaver)-73 (first quaver), the Peroration of the preceding segment. The Peroration corresponds to mm. 1-15 (first quaver), the Exordium of the first oration.

The Da Capo scheme of this aria is that of Tab. 5. 7. The ensemble is Dependent. The first violin always doubles the voice and the bass provides the harmonies; the second violin and the viola act as harmonic fillers.

15. 2. “La speranza, ch’è donzella” from *Lesbina e Milo*

As a second case study, I am going to illustrate an aria presenting deviations from the norm on purpose. Nonetheless, as will be shown, the analytical method can be used in a profitable way. I am talking about Lesbina’s aria “La speranza, ch’è donzella” from *Lesbina e Milo* by Vignola. The critical edition of the relative comic scenes is attached to this thesis, the aforementioned aria being at p. 347-351. Please refer to that score in this analysis. Ex. 5. 24 shows the two stanzas of the aria.

La speranza, ch’è donzella, come voi, è cara e bella: ingannar non vi saprà.	Hope, which is a damsel, like you, is dear and beautiful: it won’t deceive you.
Date a lei dunque ricetto, che dormendo in quel bel petto mal nessun non vi farà.	Welcome it, resting in that beautiful breast it won’t hurt you.

Ex. 5. 24 “La speranza, ch’è donzella” from *Lesbina e Milo* by Giuseppe Vignola (1707), Act 1 Scene 5 of *La fede tradita e vendicata*, I-Bu, A.V.Tab.I.E.III.16.5, 18.

Positive Simple Oration (mm. 1-21)

Before analyzing the single fragments, let us illustrate the harmonic path of this oration. It starts with E as the fundamental, and it ends with G. A minor chord on E is the starting point, whilst a major chord on G is the ending one. The segments of the oration can be clearly individuated through the line subdivision of the first stanza: each line corresponds to a segment. Respectively: mm. 9-12 correspond to the first line (Ex. 5. 24); mm. 13-15 (first beat) to the second line; and mm. 15 (second beat)-18 to the third one. In mm. 9-12, the first fundamental is strongly reaffirmed: this is the Narration. In mm. 13-16 (last note excluded) the second fundamental is hinted, its first hint being the chord of sixth on 7 (first beat of m. 15): it is a Positive Proposition. In mm. 16 (last note)-18 the new fundamental is confirmed: this is the Confirmation. Opening (mm. 1-8) and concluding (mm. 18-21) ritornellos frame the sung parts of the section, acting as the Exordium and the Peroration. Thus, this oration is of the most standard type: a Positive Simple Oration. However, there are some problematic details.

Fact 1 (mm. 9-10)

This Narration, coinciding with the first line of the stanza, can be further divided into two Facts, coinciding with the syntactical organization of the sentence itself. “La speranza” (“Hope”) coincides with Fact 1 (mm. 9-10), whilst “ch’è donzella” (“which is a damsel”) with Fact 2 (mm. 11-12). The problem of this oration is that Fact 2 resembles a Confirmation, rather than a Fact. Let us examine the single segments.

The harmonic path of Fact 1 could be schematized as 1 5, since in the first measure there is the first fundamental, and in the second the quinta di tono. This, if followed by another 1, would be a typical Fundamental prolongational progression. This happens, in a certain sense, but not in a traditional way, as the analysis of Fact 2 will show. For now, it is important to put emphasis on the fact that this Fact 1 gives the listener the impression that this 1 5 progression will be resolved with another 1, and this creates a Tight-Knit overall texture.

The same Tight-Knit quality emerges from the rhythmic features of the passage, since in this Fact every harmony occupies one measure (Uniform harmonic rhythm). Moreover, the rhythmic

figures of this passage are quite homogeneous: three crotchets and a three-quaver tuplet. However, there are some Loose-Knit elements as well. In m. 9, 1 appears on the second beat, in coincidence with 3 in the voice. This coincides with a non-stressed syllable, “spe-”. The stresses of the line, which is an *ottonario* (an 8-syllable line), are: “La sperànta, ch’è donzèlla”. The fact that the first appearance of the fundamental in the bass coincides with a non-stressed syllable constitutes a Loose-Knit element.

The Indivisibility of Facts of this passage is clear. These two measures do not contain other subdivisions that make sense on their own. Weak vocal degrees, instead, play their own part in introducing Loose-Knit Elements. They can be witnessed in m. 9 (second beat), the only point in which 1 coincides with a weak 3 in the melody. It would have been stronger, for example, to present, at least the first time, 1 in the bass with 1 in the voice, maybe on a stressed syllable. But the Narration needs to contain Loose-Knit elements, too.

Fact 2 (mm. 11-12)

This is the problematic section of the aria. Even though part of a Narration, the features it displays (the most prominent being the 4 5 1 PAC) clearly indicate a Cadential function, rather than a Narration one. We are at crossroads. The first possibility, which would fit perfectly with this chapter’s theory, is to consider mm. 9-12 as a separate oration. It would be a Truncated (with no Proposition) Stable (not changing its fundamental) Oration. The second possibility is to acknowledge the fact that some concluding segments of Narrations could have, rarely and exceptionally, a Cadential function. After having examined many arias from this repertory, I have come to the conclusion that the second possibility is the best one, even though it constitutes a relevant deviation from the norm. There are also other rare instances of the same phenomenon, limited to the early comic scenes. Later comic scenes/intermezzi seem to abandon this feature.

This being said, the foundations of my theory are not questioned. Even though the aim of a Narration is to present both fundamentals, weakening the first and hinting to the second, the presentation of the first fundamental is far more important than that of the second. If this were

not the case, the Narration segment would be closer to a Proposition, since there would be no clear starting fundamental. In other words, this Narration only presents the first fundamental and not the second, but the rest of the oration follows the principles that I have tried to outline in this chapter. From this perspective, there is no reason against the use of a Cadential segment in a Narration. The analysis of this Fact would thus follow the categories of the Confirmation.

Several harmonic elements suggest the presence of the Cadential function. This Fact starts and ends with the same fundamental. At the end, it is concluded by a PAC preceded by 4, giving way to a 4 5 1 bass movement. This same strong “clausula” is introduced by a sixth chord on 3 (last note of m. 10). That same chord (G, B, E) is the reversed fundamental chord (E, G, B) and is introduced by 5 (Combination of IACs and PACs).

Almost all the notes of the fact are quavers in the context of a tuplet (Uniform rhythm). This increases the overall uniformity of the Fact. The harmonic rhythm is uniform, too: every harmony occupies one crotchet, apart from the last one (m. 12) (Uniform harmonic rhythm).

The melodic profile of this fact consists of a Cadential descending hexachord (Descending contour), from C (“la”) to E (“re”).

The Narration as a whole uses l. 1 (Ex. 5. 24). This fits with the function of a Narration in a Positive Oration: to set out the facts. L. 1 simply presents the subject of this brief oration.

Positive Proposition (m. 13-second dotted quaver of m. 16)

Before proceeding with the analysis, it is important to point out that the following Proposition and Confirmation are not clearly separate. If the Proposition ended according to line division, it would terminate on the second D of m. 15 (Lesbina’s staff), leaving it too open. Instead, I believe that there is a fusion area between the Proposition and the Confirmation, which coincides with the notes comprised between the first C in m. 15 and D in m. 16 (Lesbina’s staff), and with the word “ingannar” (“deceive”). Is it a coincidence that such a “deceiving” passage coincides with the word “deceive”? Apart from this curiosity, I will consider the

Proposition as extending until the D of m. 16. The same music segment will be considered as part of the Confirmation, too.

This Proposition could be divided into two main segments, the first coinciding with the words “come voi” and the second with “cara e bella, ingannar” (Fragmentation). If confronted with the preceding Narration, these two segments appear to be asymmetrical. In the Narration, each Fact corresponds to two measures, while here the first corresponds with one measure and a half (from E of m. 13 to the second C of m. 14, in Lesbina’s staff), and the second with half a measure, one measure, and another half a measure (from the first A of m. 14 to D of m. 16). The resulting asymmetry, if compared with the preceding Narration, is a Loose-Knit element.

The Continuation function in the Proposition emerges due to the presence of many different rhythmic values: crotchets (m. 13), three-quaver triplets (m. 14), dotted quavers (m. 14), and semiquavers (mm. 14 and 16) (Uneven rhythm).

Melodically, the first occurrence of a note included in a harmony linked to the new fundamental is the first note (B) of m. 16 (Lesbina’s staff). This coincides with 5 1 in the bass. Such a strong “clausula” could have sustained a 1 (G) in the melody, but a 3 (B) appears here, thus giving way to a IAC (Weak scale degrees). The Numerous repetition of melodic material is another relevant element, too. In the Proposition, the melodic idea of the three-quaver triplet composed by a note and a nota di volta is present three times, whereas in the Narration it can be found only one time. This repetition sounds a little bit superfluous: for example, the composer could have substituted the two triplets in m. 15 with two simple crotchets, D and C, to avoid this sense of repetition.

The Proposition uses l. 2 of the poetic stanza (Ex. 5. 24). In this line, Lesbina makes her point: hope, as an abstract concept, is as gentle as Edvige. The meaning of the line tallies with the function of the segment, which will be confirmed in the following Confirmation.

Confirmation (second beat of m. 15-first quaver of m. 18)

The Confirmation starts with a seventh chord on 5 (last beat of m. 15) and ends with a G major chord on 1. Thus, it starts and ends with the same fundamental. Later on, a 4 5 5 1 Cadential progression appears (PAC). This includes a strong 5 1 “clausula perfectissima”. In reality, the “clausula perfectissima” is present two times, the first between mm. 15 and 16, the second between mm. 17 and 18. The first time it coincides with a IAC, for it coincides with 3; whilst the second time it gives way to a proper PAC (Combination of IACs and PACs). The PAC is introduced by 4, and the following 5 is split into two halves: the first half sustains a sixth-and-fourth chord (D, G, B); the second half a seventh chord (D, F#, A, C). Moreover, the PAC introduced by the fundamental technique can be witnessed. At the beginning of the second beat of m. 16, 3 can be found in the bass, coinciding with 5 in the voice, and thus plausibly sustaining a sixth chord (B, D, G). This is the weak fundamental chord that precedes the strong “clausula”. As regards to the harmonic rhythm, it is very uniform: apart from m. 16, all the harmonies occupy one crotchet (Uniform harmonic rhythm).

A clear Descending contour coincides with the words “non vi saprà”. In Lesbina’s staff, C and D after the B in m. 16 constitute an Appendage. That 5 1 in the bass is a IAC due to the 4 3 in the melody is clear. The presence of the appendage makes that “clausula” even weaker. It would have been stronger, more conclusive, if the melody finished on B.

The Confirmation uses the third line of the stanza (Ex. 5. 24). Lesbina, after having set out the Facts (hope is like a damsel) and having made her point (hope is as gentle as Edvige), makes her conclusion: hope will not deceive Edvige. Thus, in this case, the actual meaning of the words fits the oratorical scheme.

Exordium (mm. 1-8) and Peroration (mm. 18-21)

The Quotation technique can be clearly witnessed in mm. 1-4. The orchestra presents a musical segment that is identical to the following Narration (mm. 9-12). It is rare, but in this case the quotation is almost literal. The Fragmented quotation technique, instead, can be witnessed in mm. 5-6 and 18-19. The two-tuplet figuration in mm. 7 and 20 (violin staff) could be considered

as a Fragmented quotation too. Even though that melodic material does not appear in this oration, it appears in a later one (m. 55, Lesbina's staff).

Positive Judicial Oration (mm. 21-39)

This oration is constituted by three segments of a Positive Proposition, which hints to E minor (mm. 21-24; 25-28; 29-34), and one Confirmation in E minor (mm. 36-39). Its Peroration is the Exordium of the preceding oration, and the Peroration is, in this case, absent. It is not rare to find, in this repertory, orations without the Exordium or the Peroration.

Positive Proposition (mm. 21-34)

The Sequential repetition is the most important feature of this Proposition. It can be witnessed in the third segment (mm. 29-34), a long rising diatonic progression. This progression leads to a weak presentation of E minor (7 1 with a 2 3 melody in mm. 33-34), the fundamental that will be confirmed in the Confirmation. The whole Proposition, being divided in three parts, presents Fragmentation. The well balanced 2 + 2 symmetry of the Narration of the preceding oration is here totally absent. The musical fragments are three, two being very similar (mm. 21-24 and 25-28) and one being the long aforementioned progression (mm. 29-34). The fact that two segments are equal in length and the third is different, both in length and content, contributes to a general asymmetry of the whole Proposition. If compared with the precedent Proposition (mm. 13-16) it appears that this one is much longer. The impression of asymmetry is thus further magnified.

As a whole, the Proposition uses a variety of different rhythms (Uneven rhythm). The first two segments are made up of dotted quavers and semiquavers dominate, whilst in the third a combination of quavers in the context of a tuplet and regular quavers appears. The long diatonic progression of the third segment suspends the harmonic rhythm (Suspended harmonic rhythm).

The Fragmentation and resulting asymmetry mentioned while treating the harmonic aspects of this passage are mirrored also in the melody. Apart from the first two segments, the fragmentation effect is increased by the progression of the third segment, which repeats for four

times, at different pitches, the same measure. The use of Weak scale degrees increases the Loose-Knit organization of this Proposition segment. This technique can be witnessed in mm. 23-24, 27-28, and 34. In the first two cases, the preceding fundamental, G major, is being dismantled. To do this, the composer uses a 2 5 1 progression in the bass, with 1 coinciding with 3 in the voice (B). Thus, the “clausula” 5 1, which could have been strong, is weakened by the use of 3 (Weak scale degrees). Moreover, 5, in this case, seems to be an ornament of the bass, rather than a proper bass note: it is the most common way to embellish the bass line of a Prinner.⁸² This is how the preceding fundamental, G major, is weakened and thus gradually abandoned. The bass line of mm. 21-24 would thus be 4 3 2 1, ending with a IAC tenorizans, 2 1, coinciding with 4 3 in the voice. In m. 33-34, instead, the conclusion of the progression is rendered through 7 1 with 2 3 in the melody. Here, the IAC “cantizans” corresponds to a weak scale degree, 3. This is how the new fundamental, E minor, is weakly hinted. As regards the melodic content of this Proposition, it is clear that the sequential nature of its third segment gives way to the Numerous repetition of melodic material technique.

The Proposition uses ll. 1, 2, and one word from l. 3 (“ingannar”, Ex. 5. 24). This is important, for it shows that the same words, if grouped in a different way, could convey a different function. Lesbina, in her Proposition, already makes a point: Edvige is as gentle as hope.

Confirmation (mm. 36-39)

The Confirmation starts and ends with chords strictly related to the new fundamental, E minor (Start and end with the same fundamental). The PAC, the most important Cadential feature, 5 1, is present in mm. 38-39. It is preceded by the quarta di tono, giving way to the Cadential progression 4 5 1. This same progression is introduced by 3 in m. 37. As deducible from the upper voices, this bass note is the base of a sixth chord (G, B, E), which is the reversed fundamental chord, i.e., the weak version of the fundamental that is introduced by 5 3 (Combination of IACs and PACs). Thus, a weak fundamental introduces the strong Cadential progression. As usual, weak and strong cadences are combined. Even though it is not

⁸² Gjerdingen, *Music in the Galant Style*, 45-60.

classifiable amongst the most common ones, it is undeniable that 5 3, if compared to 5 1, is a weak Cadential movement. This movement (B – G in the bass, m. 37) corresponds with 7 1 in the melody, another weak melodic movement. In the following measures, the strong “clausula” appears.

Rhythmically, the segment showcases Uniform harmonic rhythm. Each harmony of this Confirmation occupies one crotchet. The IACs go hand in hand with non-stressed syllables: the melodic 1, before the cadence, appears two times, in mm. 36-37. In the first case, it appears on a non-stressed syllable, “-gan-” (stress scheme of the line: “ingannàr non vî saprà”). In the second, it appears on the stressed syllable, “-nar”, but on a prolongation of the little vocalise on the same syllable. In other words, there is a “stronger” melodic note in that measure: a weak D# (7), which coincides with “-nar” (and not with its prolongation). Both cases of weak fundamentals on non-stressed syllables function as weak introductions of the new fundamental, which will arrive on a strong beat and on a stressed syllable in m. 39 (Weak fundamentals on non-stressed syllables).

The Descending contour of the melody suggests the Cadential nature of this segment. The descending contour is present in mm. 38-39, paired with the 4 5 1 Cadential progression in the bass.

The Confirmation uses 1. 3 (Ex. 5. 24), which is partially used in the Proposition. It confirms what has been said in the Proposition: that hope will not deceive Edvige, for it is as kind and gentle as her. Thus, even in this case, the words’ meaning follows the rhetorical structure.

Positive Simple Oration (mm. 40-56)

The B section of the aria is a Positive Simple Oration. The Narration (mm. 40-43) hints to B minor. A Proposition segment insists on the quinta di tono (mm. 44-47), and the following Confirmation clearly cadences to B minor (mm. 47-48). An Amplification follows (mm. 48-50). After the repetition of the preceding Confirmation (mm. 50-52) and an Amplification similar to the preceding one (mm. 52-54), a further Confirmation concludes the section (mm. 54-56). In

this case there are no Exordiums or Perorations. As mentioned earlier, even though being a deviation from the norm, this is a common situation in early comic scenes.

Fact 1 (mm. 40-41)

The melodic profile of Fact 1 is the same as that of the first Narration. Thus, the same hexachordal pattern applies (Start and end in the same hexachord). The Tight-Knit organization of the segment is underlined by the Clear presence of a stable galant schema. Even though it encompasses the whole Narration and not only Fact 1, the presence of a Do Re Mi is very important, both for the two Facts and for the Tight-Knit features of the whole Narration. The 17 / 7 1 progression can be easily individuated. B and A# in the bass of mm. 40-41 correspond to the first two stages, whilst A# and B of mm. 42-43 represent the last two stages. The melody follows the 1 2 3 required pattern. 1 and 2 are, respectively, the first beats in Lesbina's staff (mm. 40 and 41). 3 is represented by D on the first beat of m. 43.

Rhythmically, Uniform harmonic rhythm predominates since every measure corresponds to one harmony. Weak vocal degrees on Non-stressed syllables constitute a Loose-Knit element, instead. The fundamental, B, appears with its 3 on a non-stressed syllable, “-te a” (D of m. 40, Lesbina's staff); the stress scheme is “Date a lèi dunque ricètto”.

With regard to the melody, Indivisibility of Facts increases the Tight-Knit organization. This Fact could not be subdivided into two parts, because of the used words and the melodic profile, which is identical, even though transposed, to mm. 9-10. Weak vocal degrees, on the other hand, are Loose-Knit elements. As already mentioned, in its first appearance the fundamental coincides with 3 in the voice, a weak vocal degree (m. 40, second beat).

Fact 2 (mm. 42-43)

This Fact, being composed of four descending notes, starts and ends in the same hexachord. The aforementioned Do Re Mi scheme is, moreover, an important feature for the Tight-Knit organization of the whole Narration (Clear presence of a stable galant schema). On the first beat of the measure, 5 corresponds to a seventh chord (4 in the melody). Then, the composer uses the

reversed quinta di tono chord (7 with 3 2 in the melody; 3 is a passing note), a weak way to introduce that harmony. The new fundamental is introduced, between mm. 42 and 43, with the “clausula cantizans” 7 1 in the bass. This IAC introduces the new fundamental, B minor.

Since every measure corresponds to one harmony, the harmonic rhythm is quite uniform (Uniform harmonic rhythm). The fundamental, B, appears in the melody on a non-stressed syllable, “-to” (Non-stressed syllables). In these two measures, several rhythmic values are juxtaposed in the melody (Varied rhythm): crotchets (E and B), quavers (m. 42, last beat), and quavers in a tuplet (m. 43, first beat). Tight-Knit and Loose-Knit elements are equally present.

As regards the Tight-Knit melodic features, Indivisibility of Facts plays an important role. This Fact could not be subdivided into two parts in any way. The quinta di tono harmony in m. 42 is naturally linked to the subsequent measure. M. 43 cannot be subdivided into two halves because the tuplet acts as a mere ornamentation of the actual note, B (last beat). Stepwise motion is relevant, too. Apart from the last downward leap of third at the end of m. 43, there are only whole or half steps. Loose-Knit elements are Weak vocal degrees, instead. The first occurrence of the new fundamental, 1 in the bass of m. 43, coincides with 3 in the voice. 1 appears in melody only when the bass presents a rest. 1 coinciding with 3 falls on the stressed syllable of the line, “-cet-”.

The Narration uses l. 4 (Ex. 5. 24) and separates it into two parts, each corresponding to one Fact. Following what has already been illustrated while addressing the A section, this line represents a further fact of a Narration. Hope will not deceive Edvige: thus, it is worth to welcome it. This is the fact narrated in this section: the meaning of the line follows the rhetorical framework.

Positive Proposition (mm. 44-47)

This Proposition, like the one in the first Narration, is not clearly separated from the following Confirmation. At least, the Proposition lasts until the first D in m. 47 (Lesbina’s staff), because it is the seventh chord’s melodic resolution. The Confirmation could start over the words “mal nessun”.

In the Proposition segment, the new quinta di tono is hinted between mm. 44 and 45. Moreover, the constant repetition of 5 in the voice underlines that same harmony.

While the viola and the violins display a two-part texture clearly hinting to B minor, the voice keeps repeating 5, a Weak scale degree. Only in the fusion area (mm. 46-47) 4 and 3, another weak degree, appear. The Numerous repetition of melodic material is very obvious: Lesbina keeps repeating F#.

The Proposition uses l. 5 (Ex. 5. 24). Lesbina makes her point: if Edvige welcomes hope in her heart, it will improve her emotional status. The meaning of the words, again, matches the rhetorical structure.

Confirmations (mm. 47-48; 50-52; 54-56)

The first two Confirmation segments constitute a common four-note descending pattern: thus, they Start and end in the same hexachord. As regards to cadences, the PAC could be seen in mm. 47-48 (viola staff, which acts as a bass), 51-52 (bass staff), and 55-56 (bass staff) (PAC). These cadences are always preceded by B minor harmonies, which are, for different reasons, weak. In m. 48, second beat, the fundamental is realized by the viola without the bass; in m. 50, last beat, it coincides with a non-stressed syllable; in m. 54 (last beat) it is realized through a reversed chord on 3 (PACs introduced by the fundamental).

Every harmony of the three Confirmation segments occupies one beat (Uniform harmonic rhythm). Non-stressed syllables play an important role in relation to weak fundamentals. They appear in mm. 50 and 54, always on the last beat. In both cases, they coincide with the syllable “non”; the stress scheme is “mal nessùn non vî farà” (Weak fundamentals on non-stressed syllables).

The Descending contour is largely present in these segments. The first two Confirmations, as already hinted, present a four-note descending pattern. In the last Confirmation, a Cadential melody is present, as suggested by the presence of 7 1.

The Confirmations use l. 6 (Ex. 5. 24). It represents a natural continuation of the Narration and the Proposition: if Edvige welcomes hope in her heart, for it is as kind as her, it will not hurt her. The words, also in this case, match the rhetorical framework.

Amplifications (mm. 48-50; 52-54)

These sections largely rely on Stasis on the previous harmony. B minor, reached through the preceding Confirmations, is amplified with other B minor chords (mm. 49, 52, 54) and with fundamental prolongational progressions (A# in m. 50, the entire m. 53). Both rhythmically and melodically, there is repetition. In the vocal part, only one crotchet is present, repeated two times (Repeated rhythmic patterns). The passage is made up by only one repeated note, F# (Repetition of a short melodic idea). The text of the Amplification consists of the reiteration of a newly-introduced word, “no”. Since the aim of the Amplification is to embellish what has already been said, it makes sense that Vignola added the “no”, to reinforce the meaning of the Confirmation. The function of the lyrics, also in this Amplification, matches the rhetorical structure.

The aria follows the Da Capo scheme of Tab. 5. 7, with one difference: the ritornello after A' is absent. As regards orchestral accompaniment, it might be defined as Semi-independent. Especially in the B section, the orchestra plays together with the voice, and the violins do not double the melody.

16. Conclusion

This chapter set out a theory for Neapolitan comic arias based on a parallel between music and rhetoric. The theory, despite some limitations, stands out as specifically “Neapolitan” for two main reasons. Firstly, as documented by Vico’s writings, music and spoken word, within the framework of early eighteenth-century Neapolitan philosophical debate, almost coincided. This resonates with the broad framework of the present thesis. Secondly, rhetoric was taught to Neapolitan maestros during their musical apprenticeships. The present thesis’ focus on locality is therefore preserved.

Describing in detail two case studies, the elaborated theory has proved to be a valid analytical tool. This theory could be regarded as one way to respond to the scarcity of analytical tools for eighteenth-century Neapolitan arias mentioned earlier. Basing itself on a practical contemporary schoolbook by Vico, it resonates with the Neapolitan “obsession” over the links between word and music, therefore becoming specifically linked with eighteenth-century Naples. Given all of the foregoing, this new analytical attempt enhances the literature dealing with music and rhetoric in that it is focused on a precise cultural/historical period within a limited geographical area.

Chapter Six

The Primacy of Poetry: Comic Recitatives According to Marpurg

(1760-1764)

1. Introduction

In 1978, Monelle argued that, to improve our knowledge of Neapolitan recitative, “the proper approach would be to take a significant opera from the greatest period and apply to it criteria drawn from contemporary writers”. He added that “the most extensive account [of recitative] is Marpurg’s series of articles in the *Kritische Briefe*”.¹ Since 1978, no scholars, to my knowledge, have studied Neapolitan recitative through the lens of Marpurg’s theory. The most relevant and authoritative contribution on recitatives is the 2015 article by Paul Sherrill and Matthew Boyle, which sets out to develop a full-scale theory of recitative schemata, and which shares many elements with the present chapter.²

Michael Talbot investigated the tonal organization of arias and recitatives in Vivaldi’s cantatas;³ other articles, such as the ones by Sven H. Hansell and Dieter Gutknecht, focus mainly on

¹ Both quotations are from Monelle, “Recitative and Dramaturgy”, 247. To identify precisely the kind of recitatives with which this chapter deals, I will leave it to Paul Sherrill and Matthew Boyle: “The musical language of recitative [...] was used in a vast body of vocal works throughout the eighteenth and early nineteenth centuries. Despite sharing certain elements with contemporary songful music, eighteenth-century recitative challenges basic tenets of how music from the common practice is supposed to work. Invention and repetition of distinctive musical ideas are rare, a consistent metrical pulse is absent, chordal sevenths routinely fail to resolve down by step, and complete scenes lack tonal closure as a matter of course. This particular dialect of recitative became a cosmopolitan standard spread by the composers and musicians that Hertz (Hertz, *Music in European Capitals*, 16-23) identifies as practicing a ‘galant’ musical style” (Sherrill & Boyle, “Galant Recitative Schemas”, 1-2). For the difference between “songful” and non-“songful”, see Agawu, *Music as Discourse*, 98-102; and Kramer, *Musical Meaning*, 51-67.

² The quoted article is Sherrill & Boyle, “Galant Recitative Schemas”.

³ The quoted article is Talbot, “How Recitatives End and Arias Begin”.

cadences.⁴ These studies, which concentrate neither on comic scenes/*intermezzi* nor on Naples, do not take “criteria from contemporary writers” as their bases. The aim of the present chapter is, therefore, to try to lay the foundations of an analytical theory for recitatives in eighteenth-century Neapolitan comic scenes/*intermezzi*, by combining the schematic approach devised by Sherrill and Boyle and Marpurg’s theories. Following Monelle’s advice, this chapter will draw upon Marpurg’s theory of recitatives as set out in his recitative instalments compiled between 1760 and 1764.⁵ The evidence suggests that a schemata theory on recitatives informed by Marpurg’s writings might deepen our knowledge of Neapolitan recitative. Marpurg’s instalments consist of concise instructions, which could be fruitfully employed to compose Italian-style recitatives with surprising efficiency. The most important factors at the core of those instructions are the syntactic function and the meaning of words, to which harmony and melody are meticulously subject. This resonates with the broad framework of the present thesis: the relation between music and words, and its importance for the Neapolitan context.

Notwithstanding Marpurg’s German cultural pedigree, Vial highlighted that his recitative theory is based on operas by Graun and Hasse, who, albeit German, could be considered “renowned composers representing Italian opera in mid-eighteenth century Germany”.⁶ Graun was hailed by the city of Brunswick as a paramount Italian opera composer, and most of the operas he composed during his Berlin period (1740-1759) were Italian in style (for example: *Artaserse*, 1743; *Montezuma*, 1754; and many others);⁷ also, Hasse, during his Neapolitan sojourn, took lessons with celebrated maestros Porpora and A. Scarlatti, thereby honing his musicianship and ripening into one of the most eulogized Neapolitan opera (and *intermezzo*) composers.⁸ These Italian roots mean that Marpurg’s theory can be considered an appropriate starting point from which to envisage an analytical theory of Neapolitan *intermezzo* recitative.

⁴ The quoted articles are: Hansell, “The Cadence in 18th-Century Recitative”; Gutknecht, “Performance Practice of *recitativo secco*”.

⁵ The quoted source is Marpurg, *Kritische Briefe über die Tonkunst*. English translation of the recitative instalments in Vial, *The Art of Musical Phrasing*, 233-259.

⁶ Vial, *The Art of Musical Phrasing*, 182; see also 161.

⁷ Henzel, “Johann Gottlieb Graun”.

⁸ Hansell, “Johann Adolph Hasse”.

Nevertheless, using Marpurg's writings to analyze eighteenth-century Neapolitan recitatives constitutes a possible limitation. Differently from Vico and Perrucci, Marpurg was not a product of the Neapolitan milieu. He was a German theorist who, in addition to this, wrote his recitative instalments some decades after the genre's apogee. These limitations, however, could be tempered by some elements. First of all, Marpurg's recitative instalments have been compiled by having in mind operas by Graun and Hasse. Whereas the former composed operas at the Prussian court in a "quasi-Neapolitan" style, Hasse himself, as mentioned earlier, studied in Naples under A. Scarlatti and Porpora, becoming an "adoptive" Neapolitan.⁹ Therefore, even though they were compiled by a German, Marpurg's instalments could be considered as reflecting, at least partially, Neapolitan-style operas.

More importantly, Marpurg's treatise and Neapolitan opera share another crucial element: the centrality of the word. A broad statement frames, indeed, the present thesis: Neapolitan composers were extremely attentive to recreating a union between music and words. This same statement is at the base of Marpurg's recitative theory: as this chapter will show, Marpurg makes the musical features of recitatives depend on the syntactic function and meaning of the sung words. At first glance, this feature could seem a coincidence; yet, on the contrary, it could also testify to the fact that Marpurg's treatise is based on Neapolitan models. Therefore, using Marpurg's instalments as the bases for a "Neapolitan" theory of recitative appears to be a reasonable perspective. It follows that the choice of Marpurg's treatise could reinforce this thesis' emphasis on locality.

Other tools could have been used for this analysis. Most importantly, the application of Vico's rhetorical framework could have been possible. Yet, albeit more "Neapolitan" than Marpurg, Vico's theory, as Chapter 5 has shown, needs to be substantiated with a transfer of meaning from rhetoric to music. Marpurg, instead, offers from the outset a similar transfer, without requiring us to operate it. Therefore, choosing the recitative theory included in Marpurg's instalments as an analytical tool seems a reasonable perspective, due to its being grounded on

⁹ The quotation on Graun is from Garrett, "Georg Benda, the Pioneer of the Melodrama", 237.

the Neapolitan repertory. Similarly, Friedrich Lippmann's theory of "rhythmic-musical types", which associates precise rhythmic settings to various types of lines, could also be used.¹⁰ This approach is, undoubtedly, likely to offer new insights; however, its focus is much broader as regards both chronology and location. Whereas Lippmann's theory could be used fruitfully to analyze Italian librettos from both the eighteenth and nineteenth centuries, the use of Marpurgh's treatise automatically circumscribes the scope of this research on eighteenth-century Naples. This could, at first glance, hamper this research; yet, on the contrary, it reinforces it, for it situates the inquiry within the Neapolitan framework.

2. The Neapolitan Recitative from Monelle to Sherrill and Boyle

Monelle constitutes the starting point of the present research. The attention that the late British musicologist drew on the importance of Marpurgh's treatise was vital for this chapter. Despite an initial focus on Marpurgh, Monelle does not expand on the analytical elements offered by his instalments. He is more interested in dramaturgical and expressive aspects of recitative. Building upon the Marpurghian distinction between "historical" and "pathetic" recitative, he maintains that

there are two basic styles which are usually, but by no means always, associated with certain kinds of action and feeling. The first of these is predominantly major and diatonic, venturing no further into dissonance than the dominant seventh, and often containing triadic figures. It is used for ordinary dialogue and narrative, and for the expression of noble and joyful sentiments. The other kind is typified by the diminished seventh both melodic and harmonic, both implicit and explicit. It is largely in minor keys, makes use of dissonant intervals including the diminished and augmented fourth both in melody and bass, and is often chromatic [...].¹¹

Drawing upon case studies from Hasse's *Artaserse* (Venice, San Grisostomo Theatre, 1730), Monelle then illustrates these two different recitative styles. Yet, even though sudden chromatic shifts, in recitatives, might suggest emotional distress and pathetic moods, Monelle's well-argued twofold distinction should not be generalized overmuch, in my opinion. For instance, refer to Appendix 6. 1 at p. 518, a recitative from Vignola's *Lesbina e Milo* (see Ex. 6. 2 for the

¹⁰ The reference study for Lippmann's theories is Lippmann, *Versificazione italiana e ritmo musicale*, a translation and revision by Lorenzo Bianconi of the German original, consisting of a series of articles.

¹¹ Monelle, "Recitative and Dramaturgy", 248.

translation). The recitative presents Edvige, a queen who has lost her throne, conversing with Lesbina, her lady-in-waiting. In m. 5, a dissonant interval appears in melody (C# in the bass with G in the melody), even though Lesbina's sentence manifests "ordinary dialogue and narrative" qualities. In any case, the importance of Monelle's contribution to this chapter consists in its prescient focus on Marpurg's recitative instalments, which have remained largely neglected for decades.

Sherrill and Boyle's pioneering 2015 article offers the first attempt at considering recitatives through the lens of schematic thinking, partially inspiring my research.¹² In keeping with what the present chapter suggests, the authors, drawing upon different musical sources of Italian recitative, propose a list of fifteen recitative melodic/harmonic schemata and substantiate their claims with case studies, including a full-scale analysis of a recitative from Vinci's *Artaserse* (Rome, Dame Theatre, 1730). The present chapter will endow Sherrill and Boyle's seminal findings with a purview informed by Marpurg. If Marpurg's claims are kept at the core of a schematic recitative analytical theory, slightly different conclusions arise. The most relevant discrepancy between the two approaches concerns the conception of the schemata themselves. In Sherrill and Boyle's theorization, most of the schemata consist of recurrent melodic patterns with an attached harmonic setting;¹³ in this chapter, on the contrary, they consist of merely melodic archetypes, the harmony of which, depending on the meaning on the words, could vary.

Let us exemplify the difference with an example. Ex. 6. 18 shows a recurrent melodic archetype, which I call the Falling Third. It is made up of a falling third in the melody and,

¹² The quoted article is Sherrill & Boyle, "Galant Recitative Schemas".

¹³ In Sherrill & Boyle, "Galant Recitative Schemas", 9, the authors add that "harmonically, the schemas are presented with likely figured bass accompaniments. The schemas, though defined primarily by their melodic content, typically occur in only a few harmonic contexts, so they are presented here with continuo support that should be taken as representative but in no way categorically definitive. Of the types of variation that occur in a schema's harmonization, most can be recognized as permutations of the possible chordal inversions of the harmonies involved, sometimes producing successions of sonorities that would be ungrammatical in another musical context". Yet, as will be evident with some examples, the descriptions of these schemas are often quite rigid in regards to harmony. See, for example, the quoted description of the "O cielo", which is always over "static harmony".

depending on the meaning of the words, coincides with different harmonic settings. The Falling Third closely resembles the recitative schema “O cielo” described by Sherrill and Boyle. This is their description of the schema:

Falling minor third over static harmony. No prefix [i.e., introductory notes]. No strong role in phrase syntax. Associated with expressive sighs, exclamations, vocatives, and other nondeclarative utterances.¹⁴

Marpurg’s instalments suggest a different interpretation of the same “falling minor third[s]”. First of all, they are not confined to the use of “static harmony”. A thorough study of primary sources has suggested the presence of different harmonic solutions, each one expressing its relative function, which, in turn, depends on the meaning of the words. Secondly, even in the case of a static harmony, let us consider this passage from Sellitti’s *La franchezza delle donne*, shown in Ex. 6. 1:



Ex. 6. 1 Passage from Sellitti’s *La franchezza delle donne* (1734), Intermezzo 1, I-Nc, 32.4.12, or Rari 7.3.19, f.

199v.¹⁵

The musical segment corresponding to “se pure il ver” (“if the truth”) would be, in Sherrill and Boyle’s words, a common “O cielo” schema. The descending third, along with a fixed consonant harmony, is clearly present. Yet, “expressive sighs, exclamations, vocatives, and other nondeclarative utterances” are totally absent, and, contrary to what the authors claim as regards “O cielo”, the corresponding words manifest a “strong role in phrase syntax”: “if the truth” is only part of a hypothetical clause. This situations fails, moreover, to tally with Sherrill’s and Boyle’s assumption that recitative segments “almost always correspond to

¹⁴ Sherrill & Boyle, “Galant Recitative Schemas”, 43.

¹⁵ Translation: “Now, on that gondola, if the truth has been told by the servant [...]”.

complete syntactic units in the libretto”.¹⁶ Were the same segment to be considered through Marpurg’s theory, no such contradictions would emerge. The segment, clearly displaying a Falling Third melodic contour, is superimposed onto a consonant chord (G#, B, E), a harmonic setting suggesting cohesion between the words of the same segment and those of the following one (Suspended Break with F4, see below). In other words, Sherrill and Boyle’s theory is more prone to linking the “O cielo” with exclamations, thus overlooking other possibilities, namely the one that the same schema could not coincide with “nondeclarative utterances”.

A second relevant difference regards harmony. In Sherrill’s and Boyle’s theory, harmony plays a secondary role in the compositional dynamics of a recitative, especially as regards the syntactical/grammatical meaning of the words.¹⁷ On the contrary, in Marpurg’s treatise the function of every single musical segment corresponds to a subtle mix between melodic and harmonic features. Marpurg himself is very firm on this point:

It is a mistake some musicians make that all the different parts of speech can always be distinguished either through the motion of the bass alone or through the formulas of the melody alone. As long as our music is conceived harmonically, this will be impossible.¹⁸

In other words, Sherrill and Boyle maintain that most of their schemata are prevalently fixed melodic formulas. Their harmonic accompaniments, even though recurrent and quite fixed, are subsidiary, and do not play a role in mirroring the grammatical/syntactical function of the text. Whereas also in Marpurg’s theory harmony appears to come after melody, the schemata proposed in this chapter are melodic archetypes *only*, to which different harmonic settings might be attached following the grammatical/syntactical function of the relative words.

Lastly, Sherrill and Boyle claim that “a typical recitative phrase moves through initiatory, medial, and closing stages, each defined by a characteristic set of harmonic and melodic features”, thus individuating the schemata most likely to appear in the relative recitative

¹⁶ Sherrill & Boyle, “Galant Recitative Schemas”, 4-5.

¹⁷ Sherrill & Boyle, “Galant Recitative Schemas”, 10: “Since harmonies do not change without activity in the vocal line, the overall effect is the sense that the schemas themselves are the agents of harmonic change”.

¹⁸ Vial, *The Art of Musical Phrasing*, 244.

stages.¹⁹ While it is undeniable that some schemata are more likely to appear at the beginning, at the middle, or at the end of a recitative portion, this thought, evidently indebted to Gjerdingen's concept of *il filo*, or compositional thread, overlooks one aspect, which the authors themselves briefly acknowledge: the relationship between musical schemata and syntax/grammar, a prominent element in Marpurg's treatise.²⁰

If recitatives have recurrent "initiatory, medial, and closing stages", and if the syntactical/grammatical meaning informs the musical structure of a recitative, then it follows that Italian operatic librettos consisted of monotonous variations on the same trite dramaturgical structures, repeated over and over, which is not the case. Marpurg's theory, on the contrary, allows recitatives to have their own structures and forms, avoiding potentially problematic implications. In addition, the recitative repertory considered by Sherrill and Boyle is, in my opinion, too large. The two authors consider examples of "Italianate recitative" drawn from examples as early as Giacomo Carissimi (1605-1674) and as late as Beethoven, via Vinci and others, also including instrumental music. This chapter, on the contrary, will consider a genre limited in time (1707-1734) and space (Naples) to provide a clearer picture.

Other studies have inspired the methodology of this chapter in different ways. Talbot investigated the harmonic junctures between the sections of Vivaldi's cantatas, most of which manifest either the RARA or the ARA form.²¹ The author maintains that the poetic mood is the rationale that governs the harmonic relation between the endings of recitatives and the beginnings of their subsequent arias. The "zero" progression (i.e., when the conclusion of a recitative and the beginning of its ensuing aria feature the same chord) is by far the most common harmonic juncture in early eighteenth-century cantatas. Nonetheless, other solutions, such as a major/minor shifts, **1 5 1** in ARA settings, and others, might arise in concomitance

¹⁹ The quotation is from Sherrill & Boyle, "Galant Recitative Schemas", 12.

²⁰ For beginning/middle/end paradigms similar to the recitative structures theorized by Sherrill and Boyle, see Caplin, "What Are Formal Functions?"; and Agawu, *Playing with Signs*, 56-72; for the concept of "compositional thread", see Gjerdingen, *Music in the Galant Style*, 369-397.

²¹ The quoted article is Talbot, "How Recitatives End and Arias Begin". "R" stands for recitative, "A" for aria.

with particular shifts in poetic mood. Talbot's hypothesis, namely that poetic mood governs some features of recitatives, might partly coincide with the idea at the core of this chapter, that a thorough scrutiny of librettos should be the groundwork for every study concerning early eighteenth-century Italian vocal music.

Hansell contributed a study on Italian customs in recitative cadences.²² By highlighting their changes throughout the century, he brought to the foreground the impact these had on German and English music. Hansell maintains that, midway through the century, continuo players started to perform the closing chords of a recitative (**51**) *after* the end of the vocal line (delayed cadence), even though, according to the scores, the dominant harmony appeared in parallel with the sung part (non-delayed cadence). Before the 1750s, instead, musicians stuck to the scores, realizing actual non-delayed cadences. The article attempts to detect clues of when and how this shift occurred, and includes a discussion of acciaccaturas as described by Gasparini in his 1708 harpsichord handbook.²³ Gutknecht expanded on the same issues, emphasizing their practical consequences for modern-day recitative continuo accompaniment.²⁴ The difference between delayed and non-delayed cadences represents a substantial link between the studies by Hansell, Gutknecht, and this chapter, for intermezzo recitatives, in most cases, make use of the non-delayed cadence. Besides this latter feature, the other findings in Hansell's and Gutknecht's studies are tangential to my research.

3. Marpurg's "Instalments" on Recitatives

Illustrating the concept of a musical segment, which underpins Marpurg's entire theoretical construct, is essential for a thorough understanding of the present chapter.²⁵ A musical segment, in early eighteenth-century Italian recitatives, is a portion of the vocal line, separated from other

²² The quoted article is Hansell, "The Cadence in 18th century Recitative".

²³ The quoted book is Gasparini, *L'armonico partico al cimbalo*.

²⁴ The quoted article is Gutknecht, "Performance practice of *recitativo secco*".

²⁵ This concept is similar to Koch's *Einschnitte*. Parts of Koch's *Versuch* have been translated in English in Baker, *Introductory Essay on Composition*. See p. 2 of Baker's volume for a description of *Einschnitte*.

distinct similar segments through three main techniques. Most commonly, rests in the vocal line demarcate the boundaries of a musical segment (i). At other times, sung crotchets replace rests (ii). More rarely, the libretto determines the perimeter of a musical segment. In other words, the concluding point of a musical segment corresponds to the end of its relative line as documented in the libretto (iii), or to the terminations of “a maggiore” and “a minore” divisions (e.g., a 5 + 7 “a minore” *endecasillabo* might correspond to two musical segments, respectively covering the first 5 and the second 7 syllables, even in the absence of a rest between them; and vice versa for the “a maggiore” *endecasillabo*). Sherrill and Boyle, instead, define “recitative cards” (their name for segments) in a slightly different way:

In most cases a recitative card is about one or two half notes long and is clearly defined by surrounding rests: cards of this normative length typically contain one clearly identifiable schema. When the boundary between two cards is not explicitly demarcated by a rest, the dividing point between adjacent cards can be identified by three subsidiary considerations. Two are strictly musical: cards tend to end on, or just after, a strong metric accent, and they tend to end with relatively long rhythmic values (e.g., quarter or dotted quarter notes). The third is linguistic: cards almost always correspond to complete syntactic units in the libretto, to the extent that the end of a clause or phrase is sufficient to signal the end of a card even amid a continuous stream of eighth notes.²⁶

Longer notes and pauses are recognized as signposts for segments; yet, musical segments could be also divided according to libretto lines.

Neapolitan recitative texts were made up of chains of *settenari* (7-syllable lines) and *endecasillabi* (11-syllable lines). Whilst finding musical segments set to entire *settenari* is quite common, Neapolitan maestros rarely employed entire *endecasillabi* for single musical segments. Rather, they resorted, in many instances, either to the “a maggiore” (a 7 + 5 syllable division) or to the “a minore” (a 5 + 7 syllable division) *endecasillabo* divisions, building the first musical segment over the first 7 (or 5) syllables and the second over the following 5 (or 7) ones.²⁷ Other kinds of separation surely populate these recitatives, yet the aforementioned ones are the most recurrent and substantial. As already hinted, Sherrill and Boyle do not mention

²⁶ Sherrill & Boyle, “Galant Recitative Schemas”, 4-5.

²⁷ A similar division for *settenari* (4 + 3 or 3 + 4) could be carried out, even though entire *settenari* coinciding with musical segments are quite common. For a thorough treatise on Italian prosody, see Beltrami, *La metrica italiana*.

metrical and poetic issues. The aim of their article is not to set out a full-scale analytical theory. However, I believe that, for the close link that recitatives have with poetry and words, as stated in Marpurg's treatise, considering metrical and poetical issues might enrich the schematic nature of their theory. The outcomes of the present research suggest that, in the mind of a Neapolitan maestro, the first step was to subdivide the libretto lines into shorter units, ones often coinciding with the "a maggiore" and "a minore" divisions.²⁸

To clarify Marpurg's theory, it is important to fashion a solid and appropriate terminological apparatus. The Berlin intellectual introduces the two fundamental concepts that this chapter calls "functions" and "musical renditions". A function consists of, literally, the grammatical/syntactical "function" that a group of words has in relation to the subsequent cluster of words. Marpurg outlines three such functions: Proper Full Stop, Improper Full Stop, and Half Comma. Proper Full Stops occur between two completely unrelated periods. Improper Full Stops, instead, occur amidst either two moderately intertwined separate periods or two loosely related groups of words within a period. Half Commas appear, finally, between two

²⁸ Contrary to the focus on metrical beats in Monson, "Recitativo Semplice in the Opere Serie of G. B. Pergolesi", 345, evidence has emerged to suggest that poetic accents, rather than metrical beats, governed the rhythmical setting of recitatives. Several eighteenth-century theorists mentioned also the fact that the notation of recitative was purely for convention, not to be followed in performance. For instance, Sulzer, *Allgemeine Theorie*, 4: 5, in this regard, reports that the rhythm of recitative declamation corresponds to spoken dialogue: "its larger and smaller incises are subject to no rule but what speech itself has observed [...]. Nowhere, not even at perfect cadences, is a tone sustained noticeably longer than would occur in declamation" (English translation in Sherrill and Boyle, "Galant Recitative Schemas", 8). Italian authors, such as Bonifazio Asioli (1769-1832), wrote similar things: "the measure of recitative is notated in the four quarter notes of common time. This tempo is not perceptible, but is merely a visual convention. Triple, compound-duple, and compound quadruple time would seem better suited according to the rules of prosody, which assign to the long syllables twice the value of the short. The duration of the musical figures depends entirely upon the arbitrary declamation of the singer, who must accelerate the motion of the recitative for urgent, angry, and vehement passions, who must impart a sturdy and grave motion to affects of imperiousness and strength, and who must slow down for the amorous, melancholy, and pathetic passions". The passage is originally from Asioli, *Il maestro di composizione*, 3: 39; the English translation is from Baragwanath, *The Italian Traditions*, 107-108.

cohesive clusters of words within the framework of a period.²⁹ Tab. 6. 1 showcases the three functions along with the relation between words that they respectively convey.

Function	Relation between groups of words
Proper Full Stop	1. Non-related thoughts between periods
Improper Full Stop	2. Related thoughts between periods
	3. Little cohesion within a period
Half Comma	4. Great cohesion within a period

Tab. 6. 1 Marpurg's functions.

Tab. 6. 1 might perplex the reader, for two contrasting relations between groups of words (related thoughts between periods and little cohesion within a period) correspond to a single function: the Improper Full Stop. This contradictory element appears as a lapse, which might be amended for the sake of clarity. Substituting Proper Full Stops, Improper Full Stops, and Half Commas (left column of Tab. 6. 1) with four different functions (right column of Tab. 6. 1), which are from now on to be indicated as F1, F2, F3, and F4, is intended to enhance the theory's clarity. The groundbreaking theory of Sherrill and Boyle, even though briefly touching on the syntactical role of musical segments, does not consider the relation between syntax and schemata. In my opinion, informing the schemata of Sherrill and Boyle with the core of Marpurg's theory, i.e., the close relation between musical rendition and grammatical/syntactical function, might enrich their findings.

"Musical renditions" consist of the four methods that can be employed to compose a musical segment according to the four functions in Tab. 6. 1. They establish inextricable links between melody and harmony, which are never to be considered separately. According to Vial's translations of Marpurg's terms, they are: Full and Elliptical Cadences, Regular Breaks, and

²⁹ Marpurg adds that each function coincides with graphical punctuation marks. The Proper Full Stop would correspond to a full stop; the Improper Full Stop to either full stops, semicolons, or commas; the Half Comma to commas or to the absence of marks. Yet, for the purposes of this chapter, focusing on the actual presence of graphical punctuation marks might be misleading, for those kind of symbols were often carelessly placed by libretto printers. Rather, the key lies in concentrating on the actual function of the groups of words, going beyond printed punctuation marks.

Suspended Breaks;³⁰ each of them is strongly connected to one or two of the four functions.

Tab. 6. 2 summarizes the relationships between functions and musical renditions.

Functions	Musical renditions
F1. Between periods, no cohesion	Full and Elliptical Cadences
F2. Between periods, little cohesion	Regular Breaks Consonant Suspended Breaks
F3. Within a period, little cohesion	Regular Breaks
F4. Within a period, cohesion	Suspended Breaks

Tab. 6. 2 Amended functions and Marpurg's musical renditions.

To outline Marpurg's theory, this chapter will attempt to trace the four aforementioned functions in the lyrics of a recitative from *Lesbina e Milo*, shown in Ex. 6. 2.³¹

LESBINA	State allègra signòra, (F4)	Rejoice, my lady,	1
	che ciò sòn buone nuòve a quel ch'io sènto. (F2)	this is good news, I hear.	
	Dicono cento e cènto (F4)	Everyone says	3
	che vi vedrèm fra pòco assisa in sòglio. (F2)	that soon you will sit on the throne.	
	Se sarà la verità, la mangia io vòglio. ³² (F1)	If it is true, I want a tip.	5
EDVIGE	Lesbina, la sperànza (F4)	Lesbina, a sweet hope	
	dòlce il cor mi lusinga. (F2)	is comforting my heart.	7
	Voglia amòr, voglia il cièl ch'ella non finga. (F1)	Heaven and love forbid that it deceive me.	

Ex. 6. 2 Passage from *Lesbina e Milo* by Giuseppe Vignola (1707), Act 1 Scene 5 of *La fede tradita e vendicata*, I-Bu, A.V.Tab.I.E.III.16.5, 17-18.

Seeking where F1 might appear represents a reasonable starting point. Two passages markedly convey the aforementioned function: ll. 5 and 8. Between the former and l. 6, two completely unrelated periods are brought into play. Lesbina draws her pecuniary thoughts to a close in l. 5, while in l. 6 Edvige intervenes, meditating on a different topic, hope. In regard to l. 8, F1 is the most plausible choice, for the line coincides with the termination of the recitative. Moving on to another function, l. 2, l. 4, and l. 7 might betoken F2. Notwithstanding the graphical full stop between ll. 2 and 3, the two lines manifest a certain degree of cohesion: l. 3 inaugurates the exposition of the "good news" that Lesbina heard, which were hinted in l. 2. As regards ll. 4 and 5, an analogous situation emerges: Lesbina appends a humorous comment, the request for a tip, taking her cue from Edvige's regained throne, mentioned in l. 4. As to ll. 7 and 8, they are

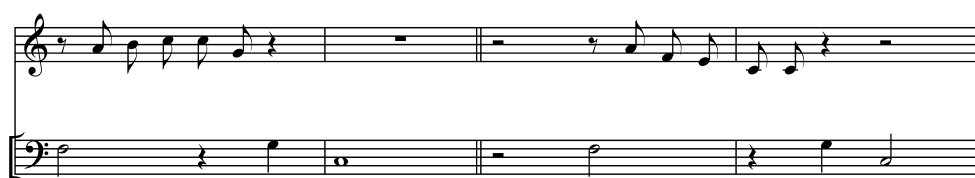
³⁰ In Marpurg's German, they are, respectively: "ganze Cadenzen", "elliptischen Cadenzen", "ordentlichen Absätze", "schwebenden Absätze" (Vial, *The Art of Musical Phrasing*, xvi).

³¹ To facilitate comprehension, all the line stresses have been indicated with a grave accent.

³² This line possesses more than eleven syllables. It could be a mistake on the librettist's part.

linked by hope. The word “ella” in l. 8 (“it”) refers to “la speranza” of l. 6 (“hope”), thus amalgamating the three lines. As to the last function present in Ex. 6. 2, l. 1, l. 3, and l. 6 might portend F4. Ll. 1 and 2 are tightly associated by the simple fact that l. 2 is the cause of l. 1, i.e., the reason why Edvige should rejoice. Between ll. 3-4 and ll. 6-7, instead, grammatical incompleteness calls for F4. The first respective lines would be incomplete without the relative following ones. Before proceeding, it is necessary to put emphasis on the fact that this analysis is purely grammatical, rather than musical. As will become apparent through the analysis of the case studies, composers often split one single line into two (or more) different musical segments, each with its relative function. Thus, the functions envisaged in Ex. 6. 2 are likely to find their relative realization in music, but the actual recitative will surely divide the lines into more segments.

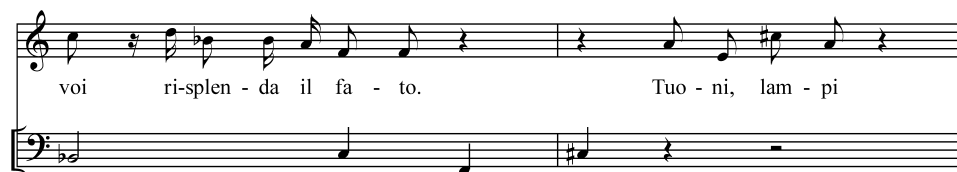
It is now time to unveil the features of the four “musical renditions” described by Marpurg, their first exemplar being the Full Cadence. Two components typify Full Cadences: a **4 5 1** bass line and two distinct yet equivalent melodic patterns, the first presenting a downward leap of fourth, the second a descending pattern, usually covering a sixth.³³ Both can be observed in Ex. 6. 3:



Ex. 6. 3 Full Cadences.

Elliptical Cadences closely resemble Full Cadences, for they share the two melodic patterns in Ex. 6. 3. Yet, their harmonic settings differ. Bass lines of Elliptical Cadences consist of **4 5 1 5#** modulating progressions (for instance, F – G – C – G#) with the elision of **1** (F – G – G#; **4 5 5#**). This trait seems to be common to later operas as well. Ex. 6. 4 reproduces a passage from the first recitative in Händel’s *Serse* (London, King’s Theatre, 1738), in which a comparable situation emerges.

³³ Occasionally, **6 5 1** might be found instead.



Ex. 6. 4 Passage from Händel's *Serse* (London, King's Theatre, 1738), Act 1 Scene 1. ³⁴

Ex. 6. 4 manifests the complete **4 5 1 5#** sequence, for a Full Cadence in F major is followed by a new seventh scale degree that refers to D minor, F major's relative minor. On the contrary, Neapolitan comic scenes/intermezzi and Marpurg seem to favour the elision of **1**. Ex. 6. 5 shows the Elliptical Cadence as described in Marpurg's instalments.



Ex. 6. 5 Elliptical Cadence.

Other solutions, namely **5 6** in minor keys and others, might convey Elliptical Cadences as well. According to Marpurg, Elliptical Cadences and Full Cadences should be employed only concomitantly with F1.

Regular Breaks represent the most problematic of Marpurg's theoretical constructs. Regular Breaks always present a succession of two harmonies expressing a dominant-tonic progression; the dominant chord could be either consonant or dissonant. In other words, Regular Break harmonic solutions include, apart from the three "clausulae" **2 1** ("clausula tenorizans"), **7 1** ("clausula cantizans"), and **4 3** ("clausula altizans"), all of the other dominant-tonic progressions that employ, at least, one non-root chord (for instance, **7 3** or **5 3**).³⁵ As to melody, Regular

³⁴ Händel, *Serse*, 9. Lyrics translation: “[...] faith should shine. Thunders, lightning, and storms [...]”.

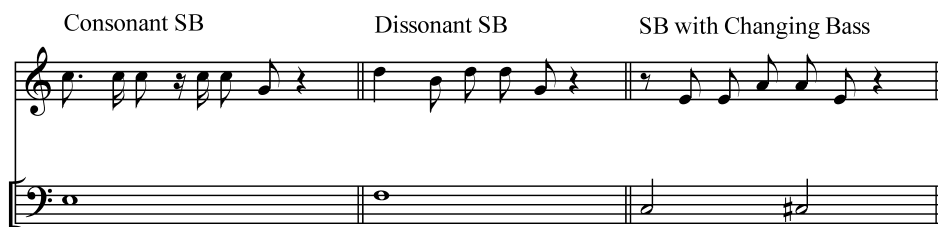
³⁵ The importance of the 71 “clausula” in recitatives had already been highlighted by Hatten (Hatten, *Musical Meaning in Beethoven*, 175). For these “clausulae”, see Gjerdingen, *Music in the Galant Style*, 139-176.

Breaks mostly demand descending patterns. A less “complete”, though rarer, Regular Break version emerges in correspondence with 4 5 or 5 6 harmonic progressions. In such cases, the relative libretto portion would mirror their lesser degree of “completeness”. Marpurg maintains that composers should avail themselves of Regular Breaks only concurrently with F2 or F3, better if dealing with a relatively long text portion. Ex. 6. 6 presents some Regular Breaks, taken directly from Marpurg’s treatise:



Ex. 6. 6 Regular Breaks.

Suspended Breaks manifest in two species. The first presents a single bass note, the second two different ones. In the latter case, the chord built on the last note could be either dissonant or consonant. As regards their melodies, they showcase three types of contours: one single note, a repeated note (or notes), and leaps.³⁶ Their length, as can be inferred from Marpurg’s examples, is usually modest. He states that composers should make use of a Suspended Breaks only concomitantly with F4 and that Consonant Suspended Breaks could also correspond to F2. Consonant Suspended Breaks are Suspended Breaks the harmonies of which are always consonant. Ex. 6. 7 shows some Suspended Breaks from Marpurg’s treatise:



Ex. 6. 7 Suspended Breaks.

³⁶ The leaps relative to Suspended Breaks are mostly ascending, even though rarer descending instances have emerged.

Clearly, the distinction between F2 and F3 is problematic, for, even though different, Regular Breaks convey both of them. Yet, the analytical theory fashioned in this chapter could be still employed quite fruitfully to grasp the essence of comic recitatives. This is due to the fact that F3 is not so common, as the evidence will prove.³⁷ Going back to the recitative in Ex. 6. 2, an attempt at envisaging what musical resources coincide with the already traced functions might represent a feasible task. Ex. 6. 8 illustrates this process.

LES.	State allègra signòra, (F4)	SB	Rejoice, my lady,	1
	che ciò sòn buone nuòve a quel ch'io sènto. (F2)	RB, cSB	this is good news, I hear.	
	Dicono cento e cènto (F4)	SB	Everyone says	3
	che vi vedrè fra pòco assisa in sòglio. (F2)	RB, cSB	that soon you will sit on the throne.	
	Se sarà la verità, la màngia io vòglio. (F1)	FC, EC	If it's true, I want a tip.	5
EDV.	Lesbina, la speranza (F4)	SB	Lesbina, a sweet hope	
	dòlce il cor mi lusinga. (F2)	RB, cSB	is comforting my heart.	7
	Voglia amòr, voglia il cièl ch'ella non finga. (F1)	FC, EC	Heaven and love forbid that it deceive me.	
Ex. 6. 8 Passage from <i>Lesbina e Milo</i> in Ex. 6. 2, with Marpurg's functions and musical renditions.				

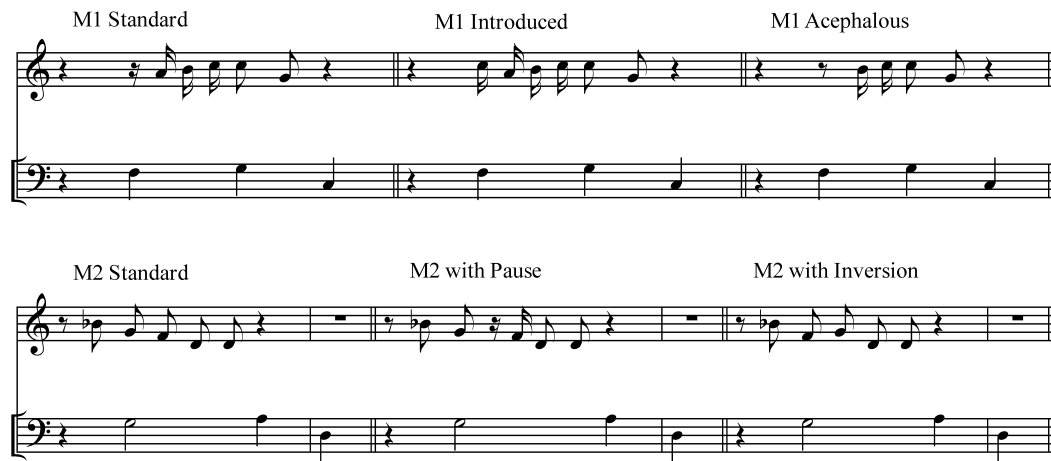
Before turning to the case studies, I need to introduce and illustrate the recurring melodic archetypes in recitatives that have emerged. Some of them, because of their specific melodic contours, are more linked to one function than to another, even though, as already pointed out, harmony and melody are *always* to be considered together. Even though Marpurg does not give an account of these recurrent patterns, it is interesting to note that they coincide with those with which he builds his examples, limiting himself to pointing out solely their ascending or descending profiles. Most of them, moreover, coincide with those in the article by Sherrill and Boyle.

Ex. 6. 3 has already touched on the two plainest recitative melodic archetypes, the two Full Cadence patterns that can be respectively termed Marpurg 1 and Marpurg 2.³⁸ In the vast majority of cases, they coincide with Full Cadences (or Elliptical Cadences) and F1. The two archetypes possess many variants. As regards Marpurg 1, two main variants populate the

³⁷ Amongst the 23 musical segments that the two case studies present, only 3 showcase F3 (see below).

³⁸ The two musical archetypes show similarities with the cadence samples in Sulzer, *Allgemeine Theorie*, 4: 14.

repertory.³⁹ The first incorporates an introductory note, either from above or below;⁴⁰ the last gives way to an acephalous Marpurg 1, since it consists of an elision of the first note. Also, Marpurg 2 showcases two variants: the insertion of a rest between the second and third notes; and the order inversion of the second and third notes. Ex. 6. 9 shows the standard Marpurg 1 and Marpurg 2 together with their variants.



Ex. 6. 9 Marpurg 1 and Marpurg 2.

Marpurg dedicates a whole paragraph to how Marpurg 1 should be notated. The zealous Berlin theorist mentions the age-old problem of the appoggiatura on the final descending leap of fourth (C – G in Ex. 6. 3): notwithstanding that composers positioned the leap of the fourth between the third-to-last and the penultimate notes, singers usually introduced such leap between the penultimate and last notes. The issue, according to Marpurg, engendered much confusion (Ex. 6. 10).

³⁹ This pattern already attracted attention. See, for instance, Hudson, *Jumping to Conclusions*, 44-59. Its concluding features were also noticed in Burney, *A General History of Music*, 4: 151.

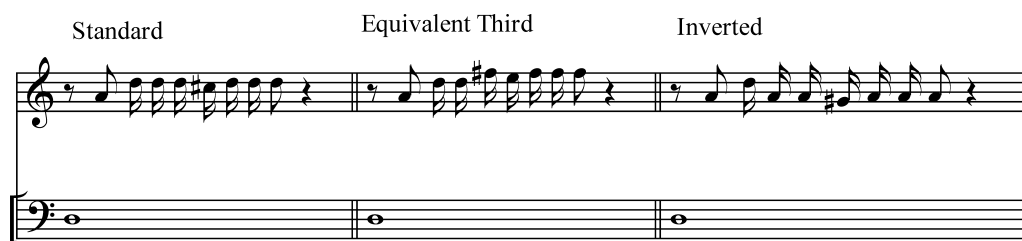
⁴⁰ The presence of introductory notes, in this archetype as well as in others, perfectly tallies with the notion of “prefix” in Sherrill & Boyle, “Galant Recitative Schemas”, 9-10.



Ex. 6. 10 Appoggiatura in leaping fourths.

Marpurg 1 coincides with “Schema 7” in Sherrill and Boyle’s article; and Marpurg 2 with “Schema 8”.⁴¹

The Standard Introductory Pattern (SIP) represents the third recurrent melodic archetype. Easily found at the very beginning of recitatives or after a Full Cadence with F1, this pattern, built over a static bass, is composed by a downward (or upward) leap of fourth (or fifth) subsequently embellished with a passing note. Because of its harmonic framework and the mostly ascending melodic contour, it coincides, in the vast majority of cases, with Suspended Breaks and F4. However, there could be cases in which it expresses other functions. Ex. 6. 11 shows its standard form along with its two principal variants. The first, the variant of the third, consists of a substitution of the notes after the leap with equivalent pitches (i.e., that do not alter the harmony), usually upper thirds. The melodic profile of the second, a sort of inverted SIP, instead of concentrating on the note reached by the leap, returns to the first note, and embellishes it with a *nota di volta*.

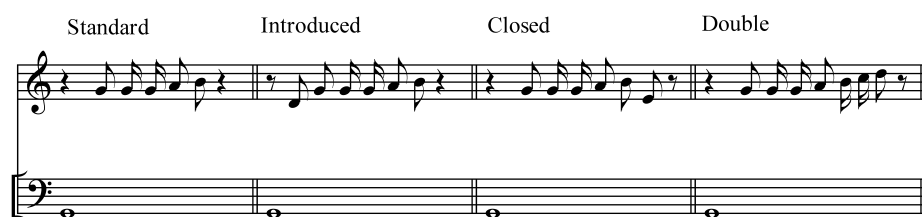


Ex. 6. 11 Standard Introductory Pattern.

⁴¹ Sherrill & Boyle, “Galant Recitative Schemas”, 46-47.

This schema coincides with Sherrill and Boyle’s “Polena”.⁴² However, at least in Neapolitan comic scenes/intermezzi, the SIP does not resemble a simple upward or downward leaping fourth, as they maintain for the “Polena”, for it has, in contrast to the Single Leap pattern (see below), a distinct introductory character.

Fux incorporated, in his 1725 treatise, a chapter on recitative, entitled “De stylo recitativo” [“On the Style of Recitatives”].⁴³ Among that chapter’s very first recitative examples, Fux includes a simple melodic archetype composed of three ascending notes. The research on intermezzo primary sources has unveiled that the same melodic pattern, from here on called a Fux, densely populates the repertory. Because of its ascending melodic pattern, the Fux usually coincides with Suspended Breaks and F4; yet, it is often encountered in varied forms, which may convey different functions. Ex. 6. 12 displays the archetype’s standard form along with its three main variants. Like Marpurg 1 and 2, the first variant of the Fux is introduced by auxiliary notes. The second, instead, features the addition of a “closing” ancillary note at the end, usually a downward leap of fifth. Notwithstanding its descending contour, the variant does not seem to weaken the Fux’s usual association with F4 and Suspended Breaks. This might be due to the fact that the ascending melodic notes prevail quantitatively over the descending ones. The third and last variant consists of a twofold reiteration of the pattern, which gives way to a six-note “double” Fux.

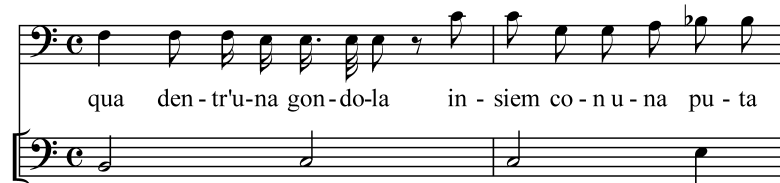


Ex. 6. 12 The Fux.

⁴² Sherrill & Boyle, “Galant Recitative Schemas”, 44.

⁴³ Fux, *Gradus ad Parnassum*, 274-279.

The Fux has clear connections with the “Vela” as defined by Sherrill and Boyle.⁴⁴ Yet, the Fux displays different features. In contrast to the theory set out by Sherrill and Boyle, the Fux could coincide with either one or two harmonies. Depending on the consonant/dissonant qualities of the harmonies, the Fux acquires a different function. Please consider Ex. 6. 13, an excerpt from Sellitti’s *La franchezza delle donne*:



Ex. 6. 13 Passage from Sellitti’s *La franchezza delle donne* (1734), Intermezzo 1, I-Nc, 32.4.12, or Rari 7.3.19, f.

200v.⁴⁵

The musical segment over the words “insiem con una puta” (“together with a young woman”) consists of an introduced Fux (or of a “prefixed Vela”), manifesting a Suspended Break with F4 (mirrored in the text). There are two chords over which the Fux is superimposed: C major and a diminished fifth on E. Sherrill and Boyle maintain, however, that the Vela is built over static harmony. In other words, the theory by Sherrill and Boyle would overlook this “Vela”/Fux, which is easily traceable through the use of Marpurg’s treatise. The schema that they identify as “Susanna”, moreover, could easily be incorporated into the Fux, if variations of the pattern were admitted.⁴⁶

The Three Notes represents the fifth recurrent melodic archetype of this theory. Even though its rhythmic features can vary widely, its melodic characteristics manifest a certain degree of uniformity. The nucleus of the Three Notes consists of an ascending minor or major third, which might be filled by a passing note, and a falling second. Because of its prevailing descending contour, it coincides with Regular Breaks and F2 (or F3); however, modifications of

⁴⁴ Sherrill & Boyle, “Galant Recitative Schemas”, 45.

⁴⁵ Translation: “here, on a gondola, together with a young woman”.

⁴⁶ On the “Susanna”, see Sherrill & Boyle, “Galant Recitative Schemas”, 46.

the melodic contour and of the bass line might engender different situations. Ex. 6. 14 showcases the Three Notes' standard form and three main variants. As regards the first and third variants, they consist of the introduction of, respectively, preliminary and substitutive equivalent notes. The second variant, instead, features the addition of a "sfuggita" ("escape") note before the last note, thus generating a falling third (this might be the case in which an ascending pattern prevails, giving way to a Suspended Break).



Ex. 6. 14 Three Notes.

The Three Notes has obvious relations with the "Serpe" as described in Sherrill and Boyle's article. This is their description of the schema:

Two ascending steps followed by one descending; first and last tones often in parallel sixths with the bass. Phrase medial. Harmonic contexts vary from dominant-tonic resolutions to subdominant-dominant progressions to abrupt shifts of tonal center. The last possibility is often used to express a discursive shift – the broaching of a new topic, a character's surprise, and so on.⁴⁷

In this case, differently from the "O cielo", the authors acknowledge that such a melodic pattern could correspond to manifold harmonic settings. Yet, their description of the "Serpe" seems to relate only to Marpurgh's Regular Breaks ("harmonic contexts vary from dominant-tonic resolutions to subdominant-dominant progressions"). As explained in this chapter, it is not feasible to link one particular melodic pattern to one harmonic structure and to a function. A delicate balance between harmony and melody is what makes Marpurgh's theory sophisticated. In other words, there might be cases in which the Three Notes correspond neither to dominant-tonic resolutions, nor to subdominant-dominant progressions, as shown in Ex. 6. 15, an excerpt from Sellitti's *La franchezza delle donne*.

⁴⁷ Sherrill & Boyle, "Galant Recitative Schemas", 50.



Ex. 6. 15 Passage from Sellitti's *La franchezza delle donne* (1734), Intermezzo 1, I-Nc, 32.4.12, or Rari 7.3.19, f.

206r.⁴⁸

The second musical segment, coinciding with the words “Io venni a volo” (“I flew here”) is a plain Three Notes/“Serpe”. Yet the harmonic setting is not made up of the aforementioned progressions. A sixth chord (C, E, A) is followed by another chord (D#, F#, B), presumably also with the seventh (A). This might constitute an “abrupt shift of tonal center”, yet it does not coincide with the “broaching of a new topic, [or with] a character’s surprise”. The character’s surprise, to be precise, occurs in the preceding segment, (“Che t’accadde!”, “What happened to you!”). While it would be difficult to describe such a musical segment with the theory in Sherrill and Boyle’s article, Marpurg’s theoretical framework, linking harmony *and* melody to the syntactical function, allows a straightforward description of the passage. The second chord of the segment, most likely, would be a seventh chord built on D#, thus containing a dissonant harmony. When the second chord is dissonant, the only possibility is a Suspended Break with F4, which is mirrored in the text: “I flew here” and “to hear what occurred” are indissolubly linked.

An either ascending or descending leap of fourth or fifth, realized in different rhythmical fashions, characterizes the sixth recurrent melodic pattern, the literally-termed Single Leap. Given its usual static bass and consonant melody, the Single Leap commonly corresponds with Suspended Breaks and F4, even though other situations are not to be excluded. Ex. 6. 16 shows its standard form together with its two simple variants: the arpeggio, i.e., an amplification of the single leap with other notes of the relative chord, and the double leap, namely a repetition of the leap.

⁴⁸ Translation: “What happened to you! I flew here to hear what occurred”.



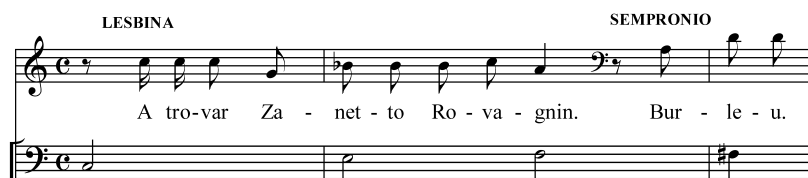
Ex. 6. 16 Single Leap.

The Single Leap, treated in this way, includes the “Prua” and the “Albero”. These are the respective descriptions of such patterns by Sherrill and Boyle.

Prua. Rising (variant a) or falling (variant b) perfect fourth over static harmony; sometimes both variants occur adjacently. No prefix. Phrase initiatory.

Albero. Downward arpeggiation through a triad from root to third. Under-fourth prefix is common. Phrase initiatory.⁴⁹

The locutions “over static harmony” and “through a triad” imply that both schemata coincide with fixed harmonies. Marpurg’s theorization, on the contrary, allowing melodic patterns to have different harmonic settings, opens up the possibility of different situations and functions. Consider this excerpt from Sellitti’s *La franchezza delle donne*, reproduced in Ex. 6. 17.



Ex. 6. 17 Passage from Sellitti’s *La franchezza delle donne* (1734), Intermezzo 1, I-Nc, 32.4.12, or Rari 7.3.19, f.

200r.⁵⁰

Sempronio’s exclamation “burleu” (“You are joking”) corresponds to a Single Leap/“Prua”. Yet the harmony presents two chords and thus, according to Sherrill and Boyle, cannot be categorized. According to Marpurg, instead, this is a Single Leap corresponding to a Consonant Suspended Break with F2. Even though Sempronio’s and Lesbina’s words are separated, there

⁴⁹ Sherrill & Boyle, “Galant Recitative Schemas”, 44-45.

⁵⁰ Translation: “Les: I want to go to Zaneto Rovagnin’s. | Sem: You are joking”.

is, at least, little cohesion between them, since they are having a back-and-forth dialogue. Similar situations could be also found as regards the “Albero” and the “Embellishment Schemata”.⁵¹

The seventh recurrent archetype consists of the Falling Third, made up of a falling minor or major third and customarily connected to Regular Breaks and F2 (or F3) due to its inherent descending contour, even though other situations are possible. Ex. 6. 18 shows its standard form along with two variants. The addition of a *nota di volta* amidst the eventual repetitions of the first note corresponds with the first variant, which is very common. The substitution of the first note with other, introductory ones, is at the heart of the second variant, which might imply harmonic changes.



Ex. 6. 18 Falling Third.

The “Comma”, the “Figaro”, and the “O cielo” described by Sherrill and Boyle might easily be absorbed into the Falling Third. The difference between the Falling Third and the “O cielo” has already been explained above.⁵²

⁵¹ Sherrill & Boyle, “Galant Recitative Schemas”, 51-52.

⁵² Since a falling third constitutes an attention-getting stylized interjection even in real life (Day-O’Connell, “Speech, Song, and the Minor Third”, 443), it makes sense that Sherrill and Boyle link its use to “nondeclarative utterances”. Yet, the theory of Marpurg, who noted nonetheless its expressive qualities (Vial, *The Art of Musical Phrasing*, 248-249; see also Lewin, “Musical Analysis”, 19-21), paves the way for other possibilities, namely declarative utterances. An interesting perspective on the comic use of this melodic archetype has been offered by Kimbell, *Italian Opera*, 308. The author maintains that Pergolesi sometimes uses this recitative pattern in a lower register, highlighting one passage from *La serva padrona*. According to the author, this is one of the resources that makes intermezzo recitatives “far more lively than in the contemporary opera seria”.

The last two patterns involved in this theory (Question 1 and Question 2) are connected to questions and exclamations and manifest strong associations with Regular Breaks and F2 (or F3). Ex. 6. 19 shows their standard forms along with variants. The kernel of Question 1 showcases two elements, namely a descending leap of a fourth followed by an ascending second.⁵³ The variants include: introductory notes (very common) and the substitution of the leap of fourth with a leap of third (very rare). Question 2, instead, possesses two main components: an ascending second and the presence of another note between the two pitches of the interval. Variants comprise: an amplification of the middle note with a further one, introductory notes, and the elision of the central note. The harmonic settings of Question 1 and 2 frequently consist, in minor keys, of suspended Phrygian 6 5 progressions, which Marpurg seems to consider as conveying Regular Breaks with F2, even though not representing a dominant-tonic succession. Since the 6 5 harmonic progression might represent an equivalent version of the 4 5 one, these Phrygian Regular Breaks could be examples of the aforementioned “less complete” Regular Breaks. As with all the other archetypes, other solutions, even without the presence of exclamations or questions, could be present.

The image displays musical notation for two patterns, Question 1 and Question 2, and their variants. Each pattern is shown in two staves: a treble clef staff and a bass clef staff. The patterns are labeled as follows:

- Q1 Standard:** Treble staff shows a descending leap of a fourth followed by an ascending second. Bass staff shows a 6 5 progression with a sharp sign below the 5.
- Q1 Introduced:** Treble staff shows an introductory note followed by the Q1 Standard pattern. Bass staff shows a 6 5 progression with a sharp sign below the 5.
- Q1 Leap of Third:** Treble staff shows a descending leap of a third followed by an ascending second. Bass staff shows a 2 6 progression.
- Q2 Standard:** Treble staff shows an ascending second. Bass staff shows a 6 5 progression.
- Q2 with Two Notes:** Treble staff shows an ascending second with an additional note. Bass staff shows a 6 5 progression.
- Q2 Introduced:** Treble staff shows an introductory note followed by the Q2 Standard pattern. Bass staff shows a 6 5 progression.
- Q2 Shortened:** Treble staff shows a shortened version of the Q2 Standard pattern. Bass staff shows a 6 5 progression.

Ex. 6. 19 Question 1 and Question 2.

⁵³ This pattern was already noted by other authors: Mies, “Über die Behandlung der Frage”; Downes, “Secco Recitative”, 60-61; Gloede, “Eine Rezitativformel in Mozarts Gebrauch”.

The relationships between Question 1 and “Frage” and between Question 2 and “Colon” are quite evident.⁵⁴ Yet, because the schemata in Sherrill and Boyle’s article do not take account of harmony as Marpurg does, I believe that using this latter’s instalments to analyze recitatives might unveil different features.

Because of the high degree of complexity and diversity in actual recitatives, all of the aforementioned melodic archetypes, along with their respective variants, manifest themselves as fluid and flexible guidelines rather than strict templates. In other words, their fixed elements consist of their grounding *concepts*, not of their realizations.⁵⁵ For instance, Question 2’s most common instantiation presents two main elements: an upward second along with a middle note. These two ingredients might undergo countless variation processes, such as the introduction of preliminary notes (Q2 Introduced), the substitution of the single middle note with other, more numerous notes (Q2 with Two Notes), its omission (Q2 Shortened), and others. Yet, the melodic archetype does not stray far from the Question 2 framework for, in any case, at least one of its two core concepts persists at its base. Likewise, variants of melodic patterns function in the same way, namely as concepts, as guidelines of how the archetypes could be modified. Q2 Introduced, for instance, only indicates the practicability of the addition of preliminary notes, the number and pitches of which could vary substantially. The possibility of lengthening and shortening musical segments that these features open up represents a significant trait, for the melodic segments’ length depends on how many syllables they contain, which by no means consists of a fixed parameter. It is thus impractical to conceive the aforementioned melodic archetypes and variants as fixed templates.

⁵⁴ Sherrill & Boyle, “Galant Recitative Schemas”, 49-51.

⁵⁵ This tallies with the variants hinted in Asioli, *Il maestro di composizione*, 3: 17, and with a thought in Gjerdingen, *Music in the Galant Style*, 13: “a complex mental category is something more than a fixed list of defining features [...]. Individual exemplars of a schema may not contain all the features that define the schema”.

4. Case Study 1: “State allegra signora” from Vignola’s *Lesbina e Milo*

Appendix 6. 1 at p. 518 shows the recitative “State allegra signora” from Act 1 Scene 5 of *Lesbina e Milo* by Vignola. See Ex. 6. 2 for the English translation and the preliminary analysis.⁵⁶

Segment 1. As to division, a rest effects the separation of the segment, which coincides with l. 1 (Ex. 6. 2), a complete *settenario*. The static bass and the consonant melody suggest the presence of a Suspended Break with F4. These features match the link between the words used in Segment 1 and Segment 2. The Single Leap melodic archetype, with repetitions of the first note, emerges.

Segment 2. The separation is effected, as in Segment 1, by a rest. Metrically, Segment 2 corresponds to the first seven syllables of an “a maggiore” *endecasillabo* (Ex. 6. 2, l. 2): the subsequent 5 syllables coincide with Segment 3. In the bass, a dominant-tonic progression in A major with non-root chords, 7 (G#, B, E) and 1 (C#, E, A), emerges: this, along with the mostly descending melodic contour, suggests the presence of a Regular Break. What about the musical segment’s relation with the words? Ex. 6. 2, the recitative’s preliminary analysis, did not include this segment because the “a maggiore” treatment of the *endecasillabo* could not be envisaged a priori. Since Segment 2 separates, literally, “this is good news” from “I hear”, it might consist of an F3: little cohesion within a period. Even though the period is the same, the two groups of words do not manifest effective cohesion and, as a matter of fact, “I hear” could be deleted without compromising intelligibility and grammatical correctness. Passing on to the melodic pattern, the Three Notes clearly emerges, although with a variant: the two last (supposed) Cs# are substituted by As.

Segment 3. Two crotchets isolate the segment from the rest of the recitative, and the involved syllables coincide with the last 5 of an “a maggiore” *endecasillabo* (Ex. 6. 2, l. 2), the first portion of which constitutes the word group of Segment 2. The static bass and the consonant harmony

⁵⁶ In the case study scores, musical segments have been indicated with vertical lines and numbered in italics. The half parentheses above the vocal line indicate the type of poetic line used.

suggest the presence of a Consonant Suspended Break with F2. Segment 4, even though part of a separate period, introduces the explanation of the “good news” mentioned in Segment 3. As to melody, the three ascending notes clearly suggest the presence of a Fux, without variants.

Segment 4. A rest effects the separation of the recitative portion, and the segment coincides with a complete *settenario* (Ex. 6. 2, l. 3). The static bass, the consonant harmony, and the “closed” Fux suggest the presence of a Consonant Suspended Break with F4 (Consonant Suspended Breaks *could* convey F2, but not always). In Segment 5 Lesbina begins explaining what “everyone says”.

Segment 5. This segment comprises the first seven syllables of the “a maiore” *endecasillabo* (Ex. 6. 2, l. 4), the end of which, on “poco”, also demarcates the termination of the segment itself. The static and dissonant harmony suggests the presence of a Suspended Break, the only possible function of which is F4. Function that is mirrored by the relative group of words: Segment 5, without Segment 6, would not represent a grammatically complete sentence. With regard to melodic archetypes, an embellished Falling Third, with the omission of the first note, emerges. The complete pattern would be B – A – B – G, yet Vignola dropped the first B.

Segment 6. Metrically, this segment is built on the second portion of an “a maiore” *endecasillabo* (Ex. 6. 2, l. 4); its termination is demarcated by two crotchets. A clear **7 1** “clausula” in the bass might imply a Regular Break with F2, which is further suggested by the melodic pattern, an intrinsically descending Three Notes with the deletion of the first note (which would be an E). This is what was anticipated in Ex. 6. 2.

Segment 7. The separation of this segment is effected by a rest. The original line, l. 5 of Ex. 6. 2, is neither an *endecasillabo* nor a *settenario*, for it includes 12 syllables. This could be an error on the part of the poet. But Vignola set the first portion of this awkward line, omitting “la”, as a *settenario* in Segment 7, and the remaining one, a *quinario*, in Segment 8, thus recreating a standard “a maiore” division. The bass, a **5 1** progression to G major, along with the melodic pattern, undoubtedly a Question 2 introduced by two notes, suggests the presence of a Regular Break, in this case with F3 (little cohesion between a period). Lesbina’s words in Segments 7

and 8, even though part of the same period, are only partially connected: Segment 7 refers to Edvige's retrieval of power, whilst Segment 8 represents a comic addition. This F3, however, might also be explained by another trait, which emerged from my research on primary sources. It appears that, before a Full Cadence, composers frequently employed Regular Breaks, without regard to text meaning or functions.

Segment 8. Rests separate Segment 8 from the rest of the recitative. As to the syllable setting, Segment 8 coincides with the last 5 syllables of the “a maiore” *endecasillabo* begun in Segment 7 (l. 5 in Ex. 6. 2). The harmonic setting, a **4 5 1** progression in D major, together with the melodic pattern, an introduced Marpurg 1, suggests the presence of a Full Cadence with F1, which is perfectly mirrored in the lyrics: Lesbina concludes her discourse and passes the word on to Edvige in Segment 9.

Segment 9. Two crotchets indicate the termination of Segment 9, which coincides with a whole *settenario* (l. 6 in Ex. 6. 2). The two harmonies (D, F#, B and C#, E, G, A#) consist of a consonant-dissonant succession. The only musical rendition that can display such a harmonic framework is the Suspended Break, the only possible function of which is F4. Grammatical incompleteness is the relation linking Segment 9 and 10 (cohesion within a period, F4). This is exactly what this chapter envisaged in Ex. 6. 2. As regards the melody, the passage might include a Fux, with the median note (G#) substituted by B.

Segment 10. A rest effects the separation of this segment, which coincides with a whole *settenario* (l. 7 in Ex. 6. 2). Both the **7 1** progression and the Three Notes descending melodic archetype suggest the presence of a Regular Break. Since in Segment 10 a graphical full stop concludes a period, F2 consists of its most likely function. Such a trait is confirmed by the words in Segments 11-13, partially connected to Segments 9 and 10 (“it” in l. 8 refers to “hope” in l. 6).

Segment 11. A rest defines the perimeter of this brief segment, the unconventional syllabic organization of which, together with the following segments, manifests itself as a 4 + 4 + 5 setting of an *endecasillabo* (l. 8 in Ex. 6. 2). The first two portions (4 + 4) possess *tronco*

endings.⁵⁷ The static bass, along with the consonant and ascending Single Leap melodic archetype, suggests the presence of a Consonant Suspended Break with F4. The words mirror the function, due to the fact that all of the three conclusive segments (Segments 11, 12, and 13) are quite cohesive.

Segment 12. A crotchet effects the separation of this segment, the syllable setting of which follows the situation described in the paragraph relative to Segment 11. The bass, consisting of a **5 1** progression, together with melodic archetype, a Question 2, suggests the presence of a Regular Break. This segment might be similar to Segment 7, in which a Regular Break precedes a Full Cadence, regardless of the words' meaning.

Segment 13. The end of the recitative itself marks the termination of Segment 13. The **4 5 1** harmonic progression and the melodic archetype, an introduced Marpurg 1, inevitably suggest the presence of a Full Cadence with F1. The musical rendition matches the grammatical function of the words, with which the recitative concludes.

5. Case Study 2: “Infìn sarà bisogno” from Sarro’s *La furba e lo sciocco*

The second case study, “Infìn sarà bisogno ch’io m’ammazzi” from Sarro’s intermezzo *La furba e lo sciocco*, is reproduced in its entirety in Appendix 6. 2 at p. 519. This chapter focuses on this particular recitative because, apart from being much later than the first case study, it showcases some problematic passages. The analysis will show that eventual deviations from the norm do not impair the core of the theory itself.

Infìn sarà bisògno ch’io m’ammàzzi, (RB, F3)	In the end it would be better that I commit suicide,	1
con cènto damarini che s’aggirano (SB, F4)	since there are hundreds of dandies	
a questa càsa, (RB, F3) e crèdere non vògliono (SB, F4)	coming over, who do not believe that	3
che Madàma Sofia me solo tiène (SB, F4)	Madame Sofia considers only me	
per suo vâgo e dilètto... (RB, F2) Oh! ch’ella viène. (FC, F1)	as handsome and dashing... Oh! She’s coming.	5

Ex. 6. 20 Passage from *La furba e lo sciocco* by Domenico Sarro (1731), Intermezzo 1.⁵⁸

⁵⁷ Lines with *tronco* endings present a stress on their last syllable; lines with *piano* endings present a stress on their penultimate syllable; lines with *sdrucchiolo* endings present a stress on their antepenultimate syllable.

⁵⁸ Sarro, *La furba e lo sciocco*, xxi.

Before attempting the analysis, trying to envisage the functions and musical renditions present in the actual recitative (Ex. 6. 20) is essential. The recitative appears at the intermezzo's very beginning: Barlacco has just given vent to his anger against the gentlemen who flocked to his mansion only to catch a sight of Sofia, his young and charming maid, with an angry aria.⁵⁹ Subsequently, he protracts his ridiculous outburst in the laughable monologue shown in Ex. 6. 20. At the end of l. 1, a Regular Break with F3 is likely to appear. L. 2 explains the reasons for Barlacco's suicidal thoughts: cohesion is present, even though not strong. A Suspended Break with F4 might be present also between ll. 2 and 3, amongst which grammatical incompleteness emerges. In the middle of l. 3, a Regular Break with F3 could be present (same period, but little cohesion). In the first text portion Barlacco discloses that many dandies frequent his house, whilst in the second he commences to explain their intentions: the link between the two sections is undeniable, yet it might be regarded as tenuous. The end of l. 3, most likely, would coincide with a Suspended Break and F4, for l. 4 explains what the dandies do not want to believe (i.e., it concludes the thought in the last part of l. 3). Between ll. 4 and 5 a similar situation might be envisaged, thus coinciding with a further Suspended Break and F4. Due to the three suspension dots (l. 5), a partial closure between periods might be expected: a Regular Break with F2 could appear. The end of l. 5, the termination of the recitative itself, would certainly coincide with a Full Cadence and F1.

Segment 1. Determining the separation point between the first two segments represents this recitative's first problem. The first quaver-note rest would appear to be a separation mark, but this would subsequently complicate the analysis. More plainly, l. 1 is an *endecasillabo*, the first portion of which, until "bisogno", might correspond to the first part of a 7 + 5 "a maggiore" one. The static harmony and the consonant melodic archetype, a SIP with two variants (rest and equivalent notes) seem to indicate the presence of a Suspended Break with F4. Such a function matches the function of the words: grammatical incompleteness links Segment 1 to Segment 2.

⁵⁹ Sarro, *La furba e lo sciocco*, 3-5.

Segment 2. The division of this segment is effected through the libretto: the segment finishes where l. 1 ends.⁶⁰ At first glance, the harmonic setting, a sequence formed by a consonant chord followed by a dissonant one (E#, G#, B), might suggest the presence of a Suspended Break with F4. However, the melodic pattern, a descending Falling Third, prevails, giving way to a Regular Break with F3. This is confirmed by the text, for the link between Segment 2 and Segment 3 is not as strong as, for instance, the one provided by grammatical incompleteness.

Segment 3. Two crotchets effect the segment's separation. As to syllable setting, this segment makes use of the first portion of an "a maiore" *endecasillabo* (l. 2 of Ex. 6. 20). The static harmony and the ascending melodic contour, a Fux, suggest the presence of a Suspended Break with F4. Grammatical incompleteness links Segment 3 to Segment 4.

Segment 4. A rest effects the segment's separation. The syllable setting manifests anomalies, for Segment 4 fuses the last 4 syllables of l. 2 with the first 5 syllables of l. 3, giving way to a nine-syllable text portion.⁶¹ This is one of the many deviations from the norm, which, however, does not weaken the theory's validity. The bass line, consisting of two chords expressing a F# minor **7 1** "clausula cantizans", along with the varied Falling Third descending melodic archetype, suggests the presence of a Regular Break. Because there are no separate periods, its function could be only F3 (within a period, little cohesion). Segment 4 and Segment 5 are cohesive, but not very: two different elements of the same topic (the beaus who throng Barlacco's mansion and their refusal to believe that Sofia only loves Barlacco) correspond, respectively, to the two segments. This confirms the presence of the break after "casa" that has been anticipated in the

⁶⁰ Segment 1, as already pointed out, is built on the first seven syllables of an "a maiore" *endecasillabo*. It would follow that the syllables used in Segment 2 should correspond to the mentioned *endecasillabo*'s last five. However, in this particular case, the passage is not straightforward. "Ch'io m'ammazzi", if considered together with "Infin sarà bisogno", would correspond to four syllables only, not five, as required by *quinari*. If "ch'io m'ammazzi" is isolated from "Infin sarà bisogno", a dieresis between "i" and "o" of the words "ch'io" might be envisaged, thus giving way to two syllables, "ch'i-o", rather than only one, thus generating a correct *quinario*. In any case, the ending of l. 1 provides for a faultless segment limit.

⁶¹ Note the *sdrucchiolo* ending of the word "aggirano".

text-only analysis (Ex. 6. 20). Yet, the envisaged break after “aggirano” is not present, for the unusual 9-syllable musical segment disguises the break between the two lines.

Segment 5. A crotchet effects the segment’s separation. This segment is set to 7 syllables (*sdrucchiolo* ending on “vògliono”), which coincide with the second portion of l. 3, an “a minore” *endecasillabo*. The static and consonant harmony, coupled with an ascending and introduced Fux, suggests the presence of a Suspended Break with F4. This is mirrored in the text, since Segment 6 begins explaining what the dandies believe about Sofia, a matter introduced in Segment 5; it is moreover the same situation envisaged in Ex. 6. 20.

Segment 6. The division is realized through a rest of one semiquaver. Metrically, Segment 6 is set to 7 syllables, the first half of an “a maggiore” *endecasillabo* (l. 4).⁶² The two consonant harmonies, not expressing a dominant-tonic progression (an F# minor chord followed by an inverted B major one), along with a varied Three Notes melodic archetype, including both ascending and descending elements, suggest the presence of a Suspended Break with F4, perfectly mirrored in the text. Segments 7, 8, and 9 complete the clause begun in Segment 6, the words of which, if considered by themselves, would manifest grammatical incompleteness.

Segment 7. A rest effects the segment’s separation. Regarding the syllable setting, the segment uses the 5 remaining syllables of l. 4, the “a maggiore” *endecasillabo* begun in Segment 6. The harmony, static and consonant, together with the melodic archetype, a Single Leap, suggests the presence of a Suspended Break with F4, as anticipated in Ex. 6. 20. The text mirrors the described function and musical rendition: until Segment 9 included, the sentence is to be considered as a whole without interruptions.

Segment 8. A rest indicates the termination of the segment. Metrically, this segment, together with its two following ones, showcases a peculiar syllabic setting. The last *endecasillabo* of the recitative (l. 5) is separated into two macro-areas: seven syllables (Segments 8 and 9) + five

⁶² As a whole, l. 4 contains eleven syllables only if the dieresis in the word “Sofia” is ignored (“So-fia” instead of “So-fi-a”). On the contrary, “che madama Sofia” appears as a *settenario* only if the dieresis is retained.

syllables (Segment 10), a process that mirrors the “a maiore” *endecasillabo* division. Then, the first seven syllables (*settenario*) are further split into two segments, both of four syllables. A 4 + 4 syllable setting, instead of a predictable 3 + 4, emerges, because the elision between “-go” and “e” ceases to exist. Thus, l. 5 is divided into a 4 (Segment 8) + 4 (Segment 9) + 5 (Segment 10) syllable scheme. This is how a deviation from the norm could be realized in regard to syllable division. The brief segment’s stable and dissonant harmony, together with its ascending standard Fux, seems to suggest the presence of a Suspended Break with F4, which is mirrored in the text. Segment 8 is the continuation of the sentence begun in Segments 6 and 7, which will find its conclusion only in Segment 9.

Segment 9. The division coincides with the conclusion of the first part of the “a maiore” *endecasillabo*. As to syllable setting, please consider the previous paragraph. In this segment, Barlacco is rambling about Sofia’s alleged affection for him, when the fetching young miss, unexpectedly, appears. As a consequence, Barlacco, caught unaware, interrupts his speech: the situation is mirrored by the three suspension dots in l. 5. Harmonically, the two changing harmonies, both dissonant, might suggest, at first glance, a Suspended Break. Yet, the melodic archetype, a Three Notes with the omission of the first note, is descending, and suggests the presence of a Regular Break. These conflicting features might encourage the reader to consider Segment 9 as rather clumsy, perhaps even wrong. Yet, the segment’s apparent faultiness might conceal more profound meanings. Its exact musical rendition and function might not be feasible to describe, because the segment, much like Barlacco’s speech, is abruptly interrupted, and misses some elements. Evidently, the situation illustrated by this paragraph constitutes a deviation from the norm, which, however, matches the function of the words. Segment 9 manifests Sarro’s subtle sense of wit: to convey the unwanted and abrupt interruption of Barlacco’s speech in music, the experienced Neapolitan maestro composed an ill-suited musical segment that, however, agrees with this theory’s foundation, i.e., that music needs to follow the libretto. Of course, what has been anticipated in the textual analysis (Ex. 6. 20) is not mirrored in the actual recitative.

Segment 10. The segment's termination corresponds with the recitative's ending. As to syllable setting, please consider the paragraph relative to Segment 8. The bass line, a **4 5 1** A minor progression, as well as the melodic archetype, an acephalous Marpurg 1 with an equivalent substituted note (B instead of G#), suggests the presence of a Full Cadence with F1, which is mirrored by the function of the relative group of words.

6. Conclusions

This chapter set out to show that an analytical theory for comic Neapolitan recitatives could be built upon Sherrill's and Boyle's recitative schemata and Marpurg's recitative instalments. By conflating Sherrill's and Boyle's findings with Marpurg's recitative instalments, this chapter backed up its insights with a study of intermezzo primary sources. The fact that Marpurg's instalments, as argued above, are based on Italian/Neapolitan operas, together with their focus on the relation between music and words, allows this analytical theory to be specifically Neapolitan. At the heart of both Marpurg's theory and this chapter is the Neapolitan "obsession" over the union between music and words, the theme that frames the whole thesis and permeates the philosophical debate of eighteenth-century Naples. The fact that the primary starting point to set a recitative is the libretto cannot be overlooked, for it manifests the fundamental feature that underpins this entire thesis: Neapolitan composers were extremely attentive to the link between words and music. In recitatives, as this chapter has attempted to show, words "become" music according to their relative syntactical function. This, as evident, resonates with Vico's philosophy, according to which music and language coincide; and allows the present chapter to be firmly situated in eighteenth-century Naples.

The role played by Sherrill's and Boyle's article, the first to point out the possibility of analyzing recitatives through schematic thinking, has been crucial. Marpurg's treatise, even though stemming from a slightly later German cultural milieu, might represent the most appropriate source, for it uncovers technical details of early eighteenth-century Italian and Neapolitan opera, as manifested in Hasse's and Graun's compositions. Hasse himself composed several successful intermezzi for Naples. Was the Berlin theorist aware of them while compiling

his instalments? In any case, the validity of this chapter's theoretical apparatus, reinforced by an analysis of two case studies (1707 and 1731), has shown that not only is Marpurg an appropriate authority on Neapolitan opera, and that his suggestions could be used for further studies, but also that this analytical theory could provide a means of understanding these recitatives, elegantly interweaving poetry, melody, and harmony. I believe that fusing the historical informed qualities of this chapter's Marpurgian roots with the recitative schematic thinking in Sherrill's and Boyle's article might enrich this field of research.

Chapter Seven

Shared Traditions: Perrucci's (1699) Account of Commedia dell'Arte and the Intermezzo Libretto

1. Introduction

Nino Pirrotta's pioneering 1955 article initiated a new field of studies on the relationship between commedia dell'arte and opera.¹ Since then, there have been many articles and books on the matter; yet the literature largely overlooks the significance of Perrucci's 1699 treatise, which provides a detailed contemporary account of how an improvised commedia dell'arte act should be conceived.² The only study to attempt a Perruccian analysis of opera librettos is the 2015 article by John Walter Hill, who, however, did not use Perrucci's categories strictly to achieve his aims but drew on general rules of rhetoric to analyze passages from seventeenth-century Venetian operas.³ Hill's aim is to highlight the fact that both opera and commedia dell'arte are suffused with rhetorical concepts.⁴

The aim of the present chapter is to build on Hill's work by analyzing operatic librettos systematically, using Perrucci's commedia dell'arte rules. In keeping with the place and date of Perrucci's treatise (Naples, 1699), this chapter will focus on the comic scenes *Lesbina e Milo* by Vignola. The evidence suggests that the poetic principles guiding the addition of comic scenes to pre-existing librettos might coincide partially with the rules in Perrucci's treatise and, ultimately, that commedia dell'arte and Neapolitan operatic intermezzi arose from a shared cultural foundation. In Perrucci's treatise, the word, together with its multiple forms, combinations, and improvisatory possibilities, is the centre of everything. Grounding the theory

¹ The quoted article is Pirrotta, "'Commedia dell'Arte' and Opera".

² The quoted book is Perrucci, *Dell'arte rappresentativa*. Modern edition, in both Italian and English: Perrucci, *A treatise on acting*. Quotations from this edition have been adapted to improve accuracy and comprehensibility.

³ The quoted article is Hill, "Travelling Players and Venetian Opera".

⁴ Hill, "Travelling Players and Venetian Opera", 148.

of the present chapter in such a treatise is therefore an operation that agrees with the broad framework of the present thesis, according to which, for Neapolitan composers, the centre of everything was the word. In addition, the choice of Perrucci, a literary/theatrical figure from Naples, allows the present chapter to preserve this thesis' focus on locality.

2. Commedia dell'Arte and Opera

Pirrotta's aforementioned article represents one of the first studies pointing out the closeness between commedia dell'arte and opera, the present chapter's starting point. In Pirrotta's own words:

I would prefer that what I am going to say about the two most typical forms of the Italian theater – commedia dell'arte and opera – should not take the form of a parallel. For, although my exposition will mainly refer to the analogies and correspondences existing between them, there are also many different features by means of which each of these two manifestations of Italian life in the 17th and 18th centuries preserves its own independent physiognomy. If I may be permitted to make a comparison, I would choose, even though it is old and much abused, that of two branches growing from a common trunk, two branches not quite opposite and divergent, but near each other in their origin, then sometimes separated, sometimes brought nearer by the imponderable factors of air, of light, of the juices running through them and nourishing them.⁵

Forty years later, Paola Besutti, amongst others, took this line of reasoning forward. In her 1995 study, the author foregrounds Giovanni B. Andreini's *La Ferinda* (1621), a commedia dell'arte play in which Andreini fused elements of this latter tradition, such as improvisation (both musical and non-musical), and opera, including musical aspects, to achieve comicality and to satirize the operatic spectacle in general.⁶

The aforementioned parallel acquired more consistency with several subsequent studies. Melania Bucciarelli's doctoral thesis, in particular, devotes attention to the similarities between commedia dell'arte scenarios and operatic librettos. Analyzing Zeno's operatic libretto *Engelberta* (Milan, Royal Ducal Theatre, 1708), Bucciarelli highlights how the plot of that opera offers analogies with a commedia dell'arte scenario, *I tre principi di Salerno* [*The Three*

⁵ Pirrotta, "Commedia dell'Arte and Opera", 305.

⁶ Besutti, "Da 'L'Arianna a La Ferinda'", 253; 260. As regards other quasi-operatic commedia dell'arte works, see also: Schleuse, "A Tale Completed in the Mind". Eighteenth-century commedia dell'arte-inspired musical/theatrical works are treated in Weiss, "Venetian Commedia dell'Arte 'Operas' in the Age of Vivaldi".

Princes of Salerno].⁷ The same author, in a later article, proposes that the memorized speeches in Perrucci's treatise coincide with late seventeenth- and eighteenth-century arias.⁸

Hill started from this very similarity to find parallels between the treatise by Perrucci and seventeenth-century Venetian opera. For example, the conceit, "A Woman Mocks an Aged Man", as described in Perrucci,

resembles a type of recitative speech found fairly commonly in mid-century operas, [...] [such as] Dido's scornful rejection of Iarba in Cavalli's *La Didone* (2: 4), or Melanto's playful resistance to Eurimaco in the first *contrascena* (1: 2) of *Il ritorno di Ulisse in patria* [*Ulysses' Return to Homeland*].⁹

The author appends a rhetorical analysis of Isifile's final lament in Francesco Cavalli's (1602-1676) *Giasone* (Venice, San Cassiano Theatre, 1649). The analysis employs general rules of rhetoric, to show that

like the set speeches that Perrucci offers his readers, the set speeches of mid-Seicento opera, which are predominantly recitatives, are typically saturated with rhetorical figures – not only in their texts, but in musical realizations.¹⁰

It is worth noting, however, that the rhetorical figures used by Hill are generic and not drawn from Perrucci's treatise. Notwithstanding the pioneering importance of his article (which, for the first time, applies Perrucci's insights to sung opera), its analysis does not apply the figures and rules that Perrucci lists systematically in his treatise. Moreover, Hill overlooks the importance of Perrucci's comic subjects and the different ways to realize them.¹¹ The present

⁷ Bucciarelli, "Italian Opera and European Theatre", 61-94.

⁸ Bucciarelli, "'Parto, o bella, ma con qual cuore...'"

⁹ Hill, "Travelling Players and Venetian Opera", 138.

¹⁰ Hill, "Travelling Players and Venetian Opera", 148.

¹¹ Other recent studies concerning the importance of Perrucci's treatise and its genesis have been written by Cotticelli. His 2011 article, "Il trattato *Dell'Arte rappresentativa premeditata, ed all'improvviso*", highlights the fact that he compiled it collecting all of his experience as a playwright, actor, and librettist. The same author has, moreover, stressed the importance of Perrucci's Jesuit education in his treatise in another article: "Andrea Perrucci's *Dell'Arte rappresentativa premeditata, ed all'improvviso* and the Influence of Jesuit Theatre". Further research on the relationships between Perrucci's biographical vicissitudes and his treatise are illustrated in Cotticelli, "'La pratica senza la teorica'". A general overview of Perrucci's treatise is offered in Cotticelli, "'Oltre i concetti universali'". On the generic links between *commedia dell'arte* and opera, see Cotticelli, "Le materie dell'arte, fra teorie e pratiche". Of course, there are many other studies devoted to the links between opera and *commedia per musica* to be quoted, yet

chapter aims to substantiate this parallel further by using Perrucci's treatise more strictly than does Hill.

3. Perrucci on Acting

The choice of Perrucci's treatise was guided by the will to preserve this thesis' emphasis on locality. Perrucci was part of the late seventeenth-century Neapolitan elites. Apart from his professional activity as a municipal lawyer of Naples, he cultivated poetry and entered the city's literary academies. Therefore, Perrucci comes from the same group of aristocrats on the order of and for which Neapolitan comic scenes/*intermezzi* were written. In addition to this, his poetic talent earned him the post of official poet of the San Bartolomeo Theatre, for which he wrote many librettos from 1674 until the end of the century. Using his writings to ground the present inquiry on Neapolitan librettos seems almost an obligatory choice, for they represent a primary source on Neapolitan theatrical/dramatic traditions. True, most librettos of comic scenes/*intermezzi* were written after the publication of Perrucci's treatise (1699); but, as Chapter 2 has shown, the singers/actors who contributed to the features of this genre were active also at the end of the seventeenth century.

The present chapter uses Perrucci's 1699 treatise also because, rather than being a simple tribute to Italian *commedia dell'arte*, it actually responded to deeper ambitions regarding the mechanisms of theatre, both operatic and in prose: that is, to update the model of sixteenth-century poetics, trying to offer a regulatory framework for staging strategies; to subvert the anti-theatrical prejudice for the purpose of a definitive acceptance of the actor on a social level; and

they focus on elements tangential for the present chapter. One of these is Emily Wilbourne's *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte*, which investigates the importance of *commedia dell'arte*'s "sonic" dimension for Italian opera at that time. The sonic dimension, in Wilbourne's book, is the sound-in-performance aspect of *commedia dell'arte* as manifested in dialect and verbal play. Andrea Fabiano's "From Mozart to Henze", instead, draws parallels between *commedia dell'arte* "lazzi" and some episodes of Mozart's *Don Giovanni*. One interesting study is Johnston, "Molière, Descartes", which claims that the plot of Vinci's *Plautilla e Albino* was, rather than vaguely inspired by *commedia dell'arte*, precisely modelled on Molière's (1622-1673) *Le Bourgeois Gentilhomme* [*The Bourgeois Gentleman*] (1670).

to combine classical texts on drama and its articulations with erudite sources and new, irreverent readings. Amidst this dense web of references, a very strong autobiographical drive emerges, with passages derived from Perrucci's own experience as a skilled man of the theatre.¹² For all of these reasons, Perrucci's treatise could be considered significant for operatic intermezzi. It could represent a privileged point of view from which to investigate the repertory.

More importantly, Perrucci's commedia dell'arte treatise appears to be relevant for this chapter due to the mechanisms of theatrical improvisation explained therein. Improvisation, in Perrucci's theorization, is centred on the interpreters' abilities to create speech accordingly to the scenarios. At the centre of Perrucci's treatise, the word occupies a place of favour, as will become clearer in this chapter. It is thanks to the words used by commedia dell'arte actors, and to their countless modifications, rhetorical figures, and improvisatory cues, that commedia dell'arte acts were successful. Perrucci's treatise deals precisely with how to realize, with words, the commedia dell'arte's inherent comicality. The same mindset that governs Perrucci's treatise resonates, evidently, with the Neapolitan "obsession" over the relation between music and words, and with this thesis' broad framework. As this chapter will show, Perrucci links much of the comicality of commedia dell'arte acts to the generative power of words.

Perrucci's treatise suggests that the connections between intermezzi and commedia dell'arte go far deeper than a shared store of stock characters. Let us start with Perrucci's account of the basic features of an improvised prose intermezzo, to be inserted between the acts of an improvised comedy:

The improvised intermezzi, or tramezzi [...] are short scenes that are inserted at the end of each act. [...] As I said before, the subject of these intermezzi is a jest involving the manservants or the comic roles. [...] This is accompanied by some comic action. [...] Returning to the intermezzi, *they should be prepared like the comedies*. [...] There is no other difference except that comedy is a long tapestry combining the comic and the serious, while an intermezzo is a short cloth with brief and ludicrous action.¹³

The parallels with the operatic intermezzo are striking. The above description could be taken to relate equally to both genres. The most crucial sentence is, however, the one emphasized in

¹² The information on Perrucci can be found in Cotticelli, "Andrea Perrucci".

¹³ Perrucci, *A treatise on acting*, 197-199. Emphasis mine.

italics. What did Perrucci mean by declaring that intermezzi “should be prepared like the comedies”? This is what the present chapter tries to substantiate.

4. The Constituent Elements

Before embarking upon the case studies, several features of *commedia dell’arte* need to be set out. The first are the different structural parts of a *commedia dell’arte* scene. According to Perrucci, there are five: (i) soliloquies;¹⁴ (ii) concise dialogues (“*dialoghi laconici*”); (iii) Asiatic dialogues (“*dialoghi asiatici*”);¹⁵ (iv) conceits (“*concetti*”, exemplars for generating all manner of speeches);¹⁶ and (v) closing couplets (“*chiusette*”).¹⁷

Soliloquies were usually recited by the actors “for their first entrances, called *prime uscite*. They can be about love – whether requited, unrequited, or secret – about jealousy, or despair, or any other passion”.¹⁸ Perrucci goes on to give examples, adding several more themes to his initial list: against fortune, free from love, etc. Perrucci does not provide a simple definition of the soliloquy. However, as is obvious from the examples, it can be described as a self-contained passage in which one character speaks alone.

Perrucci divides dialogues into two main types,

either with conceits, or with thrust and counter-thrust. The first are more expressive, but are done in the longer Asiatic style; the latter are more charming, more delightful, and more sparkling, because they are concise.¹⁹

¹⁴ Perrucci, *A treatise on acting*, 108.

¹⁵ The two types of dialogues are described in Perrucci, *A treatise on acting*, 119. In Classical rhetoric, the Asiatic style, as opposed to the Attic one, makes use of complex and emphatic images and metaphors. The Attic one, or Laconic, is known for its succinctness.

¹⁶ The *Crusca* Italian historical dictionary defines the word “*concetto*” (plural “*concetti*”) as follows: “The thing that is imagined and created by our intellect” (N. A., *Vocabolario degli Accademici della Crusca*, 1: 296). The choice of “conceit” as its English translation is drawn from a historical Italian-English dictionary (Altieri, *A Dictionary*, entry “*concetto*”: “*Concetto*: conceit, fancy, opinion, conception, thought”). Perrucci, *A treatise on acting*, 106, does not suggest a translation but retains the Italian term.

¹⁷ Perrucci, *A treatise on acting*, 126.

¹⁸ Perrucci, *A treatise on acting*, 108.

¹⁹ Perrucci, *A treatise on acting*, 119.

This definition can be refined through consideration of the examples he provides for each type. In the longer Asiatic, the characters usually have more than one line and introduce conceits. Concise dialogues are, by contrast, back-and-forth discussions between characters. Both types of dialogue can be subdivided into several further types according to their theme: requited love, praise, exile, disdain, peace, etc. They can also be generated by facts (e.g., about something the characters do or have), or thoughts (e.g., who loves the most, the man or the woman?). If the dialogue uses the first list of themes (requited love, praise, exile, disdain, peace), then the characters can use either the same feature (e.g., “Man Disdains, Woman Disdains”) or different ones (e.g., “Man Praises, Woman Spurns”). Moreover, the features can evolve over the course of the dialogue. For example, a dialogue can start in the common “Man Praises, Woman Spurns” way, but at the end it could be transformed into a dialogue about requited love.²⁰

In regard to conceits, Perrucci limits himself to a citation by Italian poet Torquato Tasso (1544-1595), specifically that they are

images of things, that have no solid and real existence in themselves, as objects do, but in our soul have a sort of imperfect being, and here are formed and shaped by the imagination.

Perrucci adds that “the act of speaking [...] is generated from these conceits. For use on the stage, conceits are nothing other than figurative short speeches”. They

should be collected in a book with the title *zibaldone*, *Repertorio* [notebook], or whatever pleases [the actor], under the headings of requited love, contempt, pursuit, rejection, disdain, jealousy, peace, friendship, merit, departure, and so on.²¹

Conceits are thus stock speeches, focused on one theme, which were used by actors as bases for improvisation to suit any given moment. They usually rely on rhetorical figures in a more complex way than improvised dialogues or soliloquies: this is the main difference between conceits and the standard parts of the comedy. For example, here is a sample of the requited love conceit, with highly rhetorical features:

²⁰ Perrucci, *A treatise on acting*, 119-126.

²¹ The quotations are from Perrucci, *A treatise on acting*, 105-106.

Flow into your eyes, o my heart, and be blessed at seeing your dear one, and if it be true that you live more in your beloved than in yourself, then, o my soul, rejoice, delight, and shine, perceiving the one who gives you both movement and life.²²

The most relevant feature of conceits is their power to assist actors to “generate” speech.²³

Perrucci warns his readers that improvising a good commedia dell’arte speech is not easy, and that it relies largely on the actor’s ability to adapt his/her store of knowledge to suit a given situation:

One should respond appropriately to conceits and exercise good judgement in adding one’s own in reply. One should not respond as some do, who, when their fellow actor speaks his conceit – comparing friendship to the sun, for instance – reply by comparing it to a magnet. Thus they create so great a dissonance that it disgusts, since one sails east while the other sails west. If someone offered [this conceit]: “friendship is a tree that produces the fruits of loving gratitude”, then the response should be: “and if it is a tree, it must be a laurel, which boasts of being the symbol of immortality, for it never loses its leaves because of the cold”. So friendship never loses its strength despite the vagaries of fortune. In this way, the conversation will be properly integrated.²⁴

From this example of speech “generation” and the mechanism that Perrucci describes, it appears that conceits were stock pieces that were seldom if ever recited verbatim. Although actors wrote them out in full in their *zibaldoni*, what they cared about were the *core ideas* behind them. The first example in the quotation above can be separated into two structural parts: topical elements and core idea. The topical elements are related to the topic of the conceit itself. In this case they would be “friendship” and “loving gratitude”, both related to the friendship topic. The core idea, instead, is an element the potential usages of which transcend the topic. In this case, it corresponds to the sentence “is a tree that produces the fruits of”. Tab. 7. 1 explores how Perrucci’s example may have been varied by actors, to maintain the same core idea while altering the topic.

Topics	Core idea	Topical element
Friendship	is a tree that produces fruits of	loving gratitude
Love	is a tree that produces fruits of	amorous affection
Religion	is a tree that produces fruits of	divine love
Loyalty	is a tree that produces fruits of	moral integrity

Tab. 7. 1 Speech generation through conceits.

²² Perrucci, *A treatise on acting*, 106.

²³ Perrucci, *A treatise on acting*, 105-106.

²⁴ Perrucci, *A treatise on acting*, 107.

Thus, when *commedia dell'arte* actors read the above friendship conceit in their *zibaldoni*, they were more oriented to grasp the core idea than the topic. After having internalized the tree comparison, in this case, they had to judge for themselves the most appropriate kind of topical elements in response to other combinations of core ideas and topical elements. The ability to fit the core ideas both to the creation of a complete conceit and to a context of conceits constituted part of the act of improvisation in the ancient *commedia dell'arte* tradition. Perrucci was aware that improvising with conceits was one of the toughest challenges for actors, especially in a comic context. For instance, he writes as follows about “scenes with extended metaphors”, which are the most refined Asiatic dialogues:²⁵

You can find many of these [dialogues with conceits] already scripted, but improvising them is the most difficult thing of all, because the actors have to be very talented, both the one who proposes the metaphor, and the one who acts as if he does not understand it except in its literal sense.²⁶

The last sentence refers back to the fact that, complicating matters further, in a comic context these “extended metaphors” need to be misunderstood by one of the characters, to increase the comic effect. This makes the improvisation even more difficult for the actors, who need also to think how the conceits could be misunderstood and, in turn, how to connect a chain of misunderstood conceits.

The last of the five structural elements is the closing couplet.²⁷ According to Perrucci, this is a rhyming couplet that occurs at the end of either a dialogue or a soliloquy and that is used to reinforce the overall meaning of a passage. Again, Perrucci lists several types of them: of a silent lover, of hope, against love, etc. For example, a dialogue based upon the premise “Man Praises, Woman Spurns” might end with the following closing couplet of pursuit:²⁸

Se mi sdegni, vedremo
chi più stabile sia,
la tua fierezza, o l'alma mia.

If you disdain me, we will discover
which of these the stronger be:
your fierceness or my constancy.

²⁵ Perrucci, *A treatise on acting*, 119-120.

²⁶ Perrucci, *A treatise on acting*, 177.

²⁷ Perrucci, *A treatise on acting*, 126-130.

²⁸ Perrucci, *A treatise on acting*, 128.

5. Comic Resources

5. 1. Comic Subjects

All five structural parts are common to both the comic and non-comic sections of improvised comedies in prose. Perrucci devotes an entire chapter to the “jests, witticisms, quips and other pleasantries for the comic characters”, to show how the same resources can acquire comic traits.²⁹ Perrucci tries to impose the classical rules of rhetoric onto the comic style. In doing so, he resorts to numerous examples without offering any explanation, and the vocabulary he uses is somewhat misleading and incoherent. One of the sources on which Perrucci relies is a 1564 treatise on oratory by the Italian humanist Antonio Minturno (1500-1574).³⁰ Indeed, many passages in Perrucci’s text are direct borrowings.³¹ Therefore, Minturno’s treatise can be used to clarify some obscure references in Perrucci. The most important topic in both Perrucci’s and Minturno’s treatises is the definition of the comic subjects (“soggetti da ridere”).³² Comic subjects, in Perrucci’s treatise, could be defined as theoretical frameworks of comicality, the actual rendering of which can be realized in numerous different ways.

According to Perrucci and Minturno, there are seven comic subjects. The first involves (i) presenting vices of the soul and the body (“vizi dell’anima e del corpo”).³³ This takes the form of mocking

stupid people, who always show off; and also braggardly knights; and tedious, sloppy and stingy old people, who are mocked and taunted by the servants [...]; and monstrous servants; and sad pedants; [...] and ugly ruffians; and Jewish and deformed old ladies, whose habits, face, voice, actions and words lead us to laugh.³⁴

²⁹ The quotation is from Perrucci, *A treatise on acting*, 163-176.

³⁰ The quoted book is Minturno, *L’arte poetica*.

³¹ Minturno is cited as a source in Perrucci.

³² Perrucci, *A treatise on acting*, 164, proposes the translation “ways to provoke laughter”, but that is misleading. Indeed, “soggetti da ridere” are more comic frameworks than actual ways to provoke laughter. In addition, “soggetto” is defined as follows in a contemporary Italian dictionary: “Underlying matter, topic, or concept of composition” (N. A., *Vocabolario degli Accademici della Crusca*, 2: 553).

³³ Perrucci, *A treatise on acting*, 164.

³⁴ Minturno, *L’arte poetica*, 133.

According to Perrucci, the comic effect is increased if ridiculous costumes are used. Thus, not only are physical features mocked, but also particular behaviours and attitudes. This is the most important source of comicality in intermezzi. Then we have (ii) imitation (“imitazione”), which consists in feigning the physical characteristics of “a hunchback, a lame person, [or a] defect of the voice”. (iii) Impersonation (“somiglianza”) is the classic device of disguises and costumes. (iv) Contempt (“dispregio”) involves physical elements related either to the expressions of the face or to the inflections of the voice, similar to grimaces. (v) Indecent words (“disonestà delle parole”) seem to allude to any speech linked to the sexual sphere. (vi) Offensive words (“ingiurie”) are the penultimate comic subject, followed by (vii) the use of the vernacular of rustics and servants.³⁵

5. 2. Realizing the Comic Subjects

Comic subjects can be realized in two main ways: through “words” and “deeds”. When they are realized through words, three types of resources can be used. The first, called by Perrucci figures of words (“figure delle parole”), are focused entirely on the structure of the words themselves. Both Minturno and Perrucci give a long and detailed list of figures of words, which for now is redundant. But I will give an example to clarify the concept. According to Perrucci, one of the figures of the words relevant for the comic style is the use of the diminutive form (“diminuzione”):³⁶ “Oh my little darling Agnese”.³⁷

The second possibility is to use “tropes, in which there is a shift from one meaning to another”.³⁸ A trope is a figure of speech that transfers the normal meaning of a sentence or word onto another. Perrucci and Minturno provide the same list of tropes. Here is one example of metaphor taken from Minturno’s treatise:

³⁵ All the information and quotations on comic resources are from Perrucci, *A treatise on acting*, 164.

³⁶ For the quotations and content, Perrucci, *A treatise on acting*, 164-166.

³⁷ Perrucci, *A treatise on acting*, 167: “Agnolina mia cara”. In this case, the modification of the word is clearer in Italian than in English. In Italian, this diminution figure uses two grammatical features called “diminutivo” and “vezzeggiativo”. These correspond to the addition of certain suffixes, such as “-ino”, “-ina”, “-ini”, “-etto”, “-etta”, “-etti”, “-uccio”, “-uccia”, “-ucci”, “-ucce”.

³⁸ Perrucci, *A treatise on acting*, 166.

Perché non piangi? Why are you not crying?
 Perché ho gli occhi di pomice. Because my eyes are of pumice.³⁹

The lover is asking his fiancée why she is not crying, and she answers that her eyes are made of pumice. Because pumice is the only stone that floats on water, it was believed to spurn water. In this case, the pumice is used to describe dry eyes, unable to cry: the actual meaning of pumice is transferred onto an improper one.

The third possibility is to realize the comic subject through

everything that derives from situations and occasions arising from the countless affections of the soul, such as asking, doubting, answering, affirming, [etc.].⁴⁰

They share a common trait: the words used always retain their principal meaning. The list given by the two authors is very long, thus I will give only the example relative to the the “comparison”:

La meretrice è simile alla terra,	A prostitute is similar to a field,
che senza molti non si può tenere.	which cannot be tended without many workers.
La meretrice è simile alla spina,	A prostitute is similar to a thorn,
chiunque tocca, gli fa male e danno.	whoever touches her is harmed. ⁴¹

In this case, the field and the thorn are used in their primary meaning. There is no transfer of meaning. It would have been different had it been written “Prostitutes *are* thorns”: in this case a feature of the thorn would be directly attributed to prostitutes. The comparison avoids the complex operation of transferring meaning.

In regard to the last way to realize the comic subject, the use of “deeds”, Perrucci calls them also “comic antics”, which I believe is a better term to define them.⁴² Perrucci, as usual, merely puts forward a long list. However, it is clear, even from the first categories, that they refer back to the “lazzi” (stock comic actions) of the *commedia dell’arte*. For example, a first category relates to deformities, such as “misshapen faces, noses like caricatures, pointed foreheads,

³⁹ Minturno, *L’arte poetica*, 137.

⁴⁰ Perrucci, *A treatise on acting*, 168.

⁴¹ Minturno, *L’arte poetica*, 140.

⁴² Perrucci, *A treatise on acting*, 180-186.

baldness, long ears, crippled legs”.⁴³ A second one seems to be more closely linked to ridiculous gestures: “a servant should be ridiculous in the gestures of putting on his hat, walking, running, trying to look serious or quick of pace”.⁴⁴ Perrucci proposes a long list of comic antics besides these, which for now is redundant; what is important is that comicality can be achieved also with this kind of resource. Tab. 7. 2 sets out all the ways in which a comic subject can be realized. It is evident that the word occupies a place of favour in Perrucci’s theorization.

How to realize the comic subjects?	With words	Figures of words
		Tropes
		Everything that derives from the countless affections of the soul
	With deeds	Comic antics

Tab. 7. 2 Realization of comic subjects.

To familiarize ourselves with commedia dell’arte mechanisms, it is useful to compare Perrucci’s theorization with the extant commedia dell’arte scenarios.⁴⁵ Even though these so-called “canovacci” consist only of summaries of the actual plots, as bases for improvisation, elements from Perrucci’s theorization can still be traced. I will focus on the third act of *Li finti spiritati* ([*Lovers Pretending to Be Possessed*], see Appendix 7. 1 at p. 520).⁴⁶ This analysis will not be as detailed as the successive ones because these scenarios do not contain dialogues, on which most of the comicality of these improvised works relies.

To summarize the first two acts: Flaminia and Cinzio are in love, but Cola, Flaminia’s father, is against them. Advised by Coviello, a servant, Cinzio spreads the false news that he wants to marry Isabella. Flaminia, after hearing this, is enraged and asks Silvio (Cinzio’s friend), who likes her, to wreak revenge. After a series of events, the two couples swap: Flaminia is with Silvio, and Isabella with Cinzio. When the four characters realize that this confusion was deliberately created by the servants, they decide to return to their first loves: Flaminia with Cinzio and Isabella with Silvio. But the problem with their old parents is not yet resolved. Cola

⁴³ Perrucci, *A treatise on acting*, 180.

⁴⁴ Perrucci, *A treatise on acting*, 180-181.

⁴⁵ These can be found in Cotticelli & Heck & Heck, *The commedia dell’arte in Naples*. This publication offers, in the first volume, the transcription of the Casamarciano scenarios in Italian and, in the second volume, a useful English translation.

⁴⁶ Cotticelli & Heck & Heck, *The commedia dell’arte in Naples*, 1: 52-54; 2: 28-31.

wants Flaminia to marry Silvio, as Pascariello (Isabella's father) wants her daughter to marry Cinzio. The second act ends with the servants mocking Pascariello and Cola, for they make them believe that Flaminia is Isabella and vice versa by covering them with blankets.

Scene 2. In this scene there is one clear comic subject: impersonation. Coviello urges the lovers to pretend to be possessed in order to persuade the old parents to approve their marriages. Moreover, Coviello is supposed to enact comic antics.

Scene 4. Impersonation as a comic subject is present here. Coviello makes Pulcinella disguise himself as a wizard.

Scenes 5-6. The old parents believe that their daughters are possessed and that Pulcinella is a true wizard. This situation could give way to a dialogue pervaded by a comic figure of the third group, called by Perrucci "false foolishness".⁴⁷ When the characters use this figure, they say something stupid without noticing that they are being fooled by someone else. Impersonation, as a comic subject, is, of course, present also here.

Scenes 7-8-9. The respective weddings are possible only because of a sort of "exorcism". This situation could give way to various comic antics related to the use of magic.

6. Case Studies

6. 1. Case Study 1: *Lesbina e Milo*

To show the potential of an approach based on Perrucci's treatise, I will analyze the first comic scene from *Lesbina e Milo* by Vignola using the aforementioned categories. Please refer to Appendix 7. 2, at pp. 521-522.⁴⁸

⁴⁷ Perrucci, *A treatise on acting*, 173.

⁴⁸ The different sections are divided in the libretto provided.

First unit (ll. 1-8)

The macro category of this recitative is, of course, the soliloquy. Milo is speaking by himself. Moreover, as Perrucci states, these monologues usually correspond to the first entrances of the characters.

This soliloquy can be defined as “against fortune”. From the example in Perrucci, it is clear that in this type of soliloquy a character complains about an unwanted situation.⁴⁹ Milo laments the fact that he sweated because he had to escape, and then bids farewell to his weapons. Not only does this fit Perrucci’s categories, but similar monologues are encountered many times in the repertory. Thus, it can be categorized as the ridiculous complaint of the soldier.

What is the comic subject? Of course, the first category: defects of the soul and body. Here we have a soldier who in public (see below) boasts of his prowess, but in private complains about his job. The defect, in this case of the soul, can be labelled as “the bragging soldier”, since it is to be found many times in the repertory.

How were the comic subjects realized? As mentioned above, there are four ways: (i) figures of words, (ii) tropes, (iii) figures of “everything that derives from situations and occasions arising from the countless affections of the soul”, and (iv) comic antics.⁵⁰

For the figures of words, a similarity of consonances can be found in l. 8. This figure of words consists in the close repetition of similar consonants.⁵¹ In this case, the repetition of the “sc” sound is prominent. In l. 8 the “repeated words” figure can be traced, too. Its meaning is self-evident, as seen in the last two words, “farewell, farewell”.⁵² In l. 8, the figure of speech called

⁴⁹ Perrucci, *A treatise on acting*, 110.

⁵⁰ Perrucci, *A treatise on acting*, 168.

⁵¹ Perrucci, *A treatise on acting*, 166.

⁵² Perrucci, *A treatise on acting*, 166.

“many words” can be found.⁵³ Indeed, Milo lists “sword, shield and gun”: there is no need to specify all of his weapons to understand that he does not want to be a soldier anymore.

Regarding the tropes, periphrasis is the most prominent one here. It involves someone trying to say something in a wayward and indirect manner. Milo is afraid of being a soldier but he does not say it clearly. He adduces several excuses: “I sweated [...] I am out of breath”. Sweating and panting acquire a deeper meaning: they do not signify only the actual act of panting and sweating, but in general all the problems of a soldier and Milo’s cowardice. Their primary meaning is thus transferred, and the properties of the tropes are respected.⁵⁴ Another important trope present here is metonymy. “Sword, shield, gun” are symbols that stand, in general, for the life of the soldier.⁵⁵

In regard to the third category of verbal comic resources, we find Milo making excuses. With this figure, the character tries to explain something negative about himself.⁵⁶ In this case, Milo is trying to explain why he does not want to be a soldier anymore, and thus makes excuses: “I sweated [...] I am out of breath, but since I do not want to fight anymore [...]”. This is partially linked with the periphrasis.

⁵³ This figure is described only by Minturno, *L’arte poetica*, 136: “In the comedies, the vanity of speech is often used, which consists either in vain things told in a vain way; or in vain words and things; and it is especially made when something, which can be said briefly, is said with too many words, or the same words are repeated”.

⁵⁴ Example of a trope: “He will not be able to put his hat on, nor drink from a pail” (Perrucci, *A treatise on acting*, 167). In this example, the person at hand is said to be a cuckold and thus to have horns. His head is hindered by them, and thus he cannot do the described actions.

⁵⁵ Example of a metonymy: “Listen: if you had some firewood here, we could heat things up” (Perrucci, *A treatise on acting*, 167). The metonymy lies in the fact that “firewood” actually means “sticks”, used to club someone.

⁵⁶ Perrucci, *A treatise on acting*, 170.

Concerning the presence of comic antics, there is one thing worth noting. Perrucci states that the characters can fake accents or other languages to realize the comic subject.⁵⁷ In this case, Milo uses a word in Neapolitan dialect: “scoppetta”, which means gun.

In conclusion, ll. 7 and 8 consist of a closing couplet, and they fall into Perrucci’s farewell category for obvious reasons.⁵⁸

Second unit (ll. 9-16)

This section, which corresponds to an aria, can be described as a conceit. However, to equate conceits with arias is incorrect, since conceits are present also in dialogues. To demonstrate that this aria is a conceit, the most important element to take into consideration is its focus on one topic, together with the fact that the intermingling of the three types of figures is more complex than in dialogues or normal soliloquies. All of these features will be analyzed below.

The type of conceit, in this case, needs to be created *ex novo*. Perrucci does not list an appropriate category for this conceit/aria: this is because he lists the conceits related to the parts of the lovers in the comedy, not of the buffoons. Since I identify several types of recurrent conceits/arias, I have called this one the ridiculous complaint of the soldier. A taxonomy of the different types of arias in this repertory, mirroring the one of opera seria, is an important lacuna to fix.

The comic subject is again the defect of the soul, the bragging soldier.

In regard to the figures of words, the “many words” technique is present in ll. 14 and 15: the dangerousness of war could have been described with just one of the two sentences. There is

⁵⁷ Perrucci, *A treatise on acting*, 182: “Foreign words, permitted only in comic roles, are mangled by every tongue. When acting the part of Dottore, for example, one can rack one’s brains over Priscian [i.e., express himself in an alleged erudite way] for as long as one likes. In the role of a Turk, one can imitate all of their greetings, saying “Salamelech”, “Saba”, “Iebundà”, “Iarasullà”[...], [one can imitate] the Florentines with their ‘Oh, oh, ohi, tu mi rimiri io ti ripappo’. As for the Genoese, one can imitate their mongrel language, and likewise for all the languages, which, the more mangled, the more ridiculous they seem”. Thus, “foreign languages” include also Italian dialects, like the Genoese or the Florentine.

⁵⁸ Perrucci, *A treatise on acting*, 128.

also repetition in the same lines: “or [...] or”.⁵⁹ Similarity of consonances can be found in the same lines, in the “-iso” endings, in the sound “r” in the words “guerriero [...] arte [...] certo [...] mestiero”, and in the “-gna” endings in ll. 12-13 as well. Contrast can be seen in ll. 9-10, in which soldiering is described, at the beginning, as an “art”, then as a “job”.⁶⁰ An ambiguous word, referring to a sexual matter, can be traced in l. 15. “A member cut short” can refer both to a limb and to the male “member”. In Italian, “membra”, plural, can signify, in general “body”, but the word “membro” refers to the male genitalia (apart from the most common meaning, which is “member of a society, of a group of people”). Another ambiguous word is to be found in l. 13: “to go out in the field” can be interpreted in a “military” way, but also in a “peasant” way (to go out in the field [to cultivate crops]). Thus, Milo is subliminally represented both as a soldier and a peasant.⁶¹

The tropes are represented, in first instance, by the metonymy in l. 13. “To go out in the field” is a metonymy, since this expression actually means “to go and fight”. Irony is also to be found: losing a limb and being killed is not something one earns.⁶² The diminishing hyperbole is to be found in the first two lines: being a soldier, from being “an art”, becomes “a certain job”. The diminishing hyperbole involves two words: “art” and “job”. Their primary meaning is transferred, and the quality of the first is more dignified than the second.⁶³

The third group is represented by the “making excuses” figure. As in the previous unit, Milo is proffering excuses for his behaviour. These rest on the fact that being a soldier is risky. With his excuses, Milo is defending himself, explaining why soldiering is not for him. The last three

⁵⁹ Perrucci, *A treatise on acting*, 166.

⁶⁰ Perrucci, *A treatise on acting*, 166. The figure of contrast consists in presenting some contrasting images, for example fire and water.

⁶¹ This figure can be explained clearly with Perrucci’s example (Perrucci, *A treatise on acting*, 164), drawn from Plautus. “‘Where will I find Curculio [a proper name but also a weevil]?’ And the pimp replies ‘in the wheat’”. Thus, is the use of a word the meaning of which can be ambiguous and differently interpreted.

⁶² Perrucci, *A treatise on acting*, 167.

⁶³ Minturno, *L’arte poetica*, 139.

lines of the aria present an anaphorism.⁶⁴ Milo declares that everyone who is a soldier is “always crying”, and he will lose one of his limbs, or will be killed. The last line can be also regarded as the conclusion of the “arguing from similarity” process: since Milo sees that everyone is killed or loses his “member”, every soldier is “always crying”. Ll. 13-15 constitute the example figure: Milo gives ridiculous examples of the life of a soldier. The whole second stanza follows the pattern of the defining process, since Milo is defining the profession of the soldier.

As is clear, in this aria/conceit the degree of rhetoric is richer and more complex than in the previous soliloquy. This is why arias can be considered as conceits. Its identity as a stock piece lies precisely in this, that such a complex intermingling of different figures could not easily be improvised. Moreover, the whole conceit focuses on one topic.

Third unit (ll. 17-29)

This recitative is an Asiatic dialogue. The lines of the two characters are quite expanded, and in the end (ll. 23-29) there is a large conceit. The category of this conceit also needs to be created ex novo, because the conceits of buffoons are not listed in Perrucci’s treatise, as mentioned earlier. Together with the third group of comic figures, it can be defined as a demonstration (a syllogism-like reasoning, see below).

I would define this dialogue as “Woman Mocks, Man Defends Himself”. Lesbina is mocking Milo’s ineptitude as a soldier, and Milo is trying to excuse himself. The two categories (mocking and proffering excuses) mirror the ones in the third category of figures. This is why I believe it is a proper definition, to be found many other times in intermezzo librettos.

The comic subject is, again, the bragging soldier.

With regard to figures of words, we can find similarity of consonances (“c” in l. 17, “ss” in ll. 17-19, “mo” in ll. 20-21, “rr” in ll. 24-25, “st” in ll. 26-27). Milo’s answer in ll. 19-20 differs

⁶⁴ From the examples in Perrucci and Minturno, it is clear that this figure consists in saying something judgmental, of a generic kind (Perrucci, *A treatise on acting*, 171). For the other figures in this paragraph, see Perrucci, *A treatise on acting*, 169-173.

from what is expected. Lesbina asks Milo why he is not fiercer, and he answers that he cannot leave her alone. Repetition can be found in ll. 24-25, in which “war” is repeated twice, and vehemence can be found in ll. 17-18 and ll. 21-22.⁶⁵

With regard to tropes, we can find metonymy in l. 26, since Milo says “using the rod” to mean “using the sword”. The periphrasis corresponds to the whole conceit: Milo is trying to say that he is afraid of war, but does not say it directly. Moreover, “using the rod” could constitute a veiled sexual innuendo. Another periphrasis is the oxymoron “pacifist soldier”.

In regard to the third group of figures, the most important one is the conjecture, which, in this case, is also a persuasion. Conjectures are syllogism-like parts of the speech: in this case Milo tries to persuade the other character, and this coincides with a conceit (ll. 23-29). Being a conjecture, it satisfies the first condition of a conceit, that it focuses on one topic. Here, Milo is trying to prove that wanting to be a “pacifist soldier” (i.e., one who does not fight) is right because everyone has “a tender heart”. His conceit is based on this. As with other figures, Lesbina is belittling the other’s boastfulness in ll. 17-18 and 22, and also provoking him. Her repeated questions could be a form of repeated mockery (ll. 17-18).⁶⁶ Milo’s concept can also be regarded as answering something other than expected. Lesbina asks him to admit that he is afraid of being a soldier, but he answers that, in the end, everyone has a tender heart and thus being a soldier is too cruel.

Fourth unit (ll. 30-44)

This section is another aria/conceit, for the same reasons as the previous aria. I will not analyze this unit in detail because the second unit already illustrated the general features of an aria/conceit.

⁶⁵ For the figures in this paragraph see Perrucci, *A treatise on acting*, 165-166.

⁶⁶ For the figures in this paragraph see Perrucci, *A treatise on acting*, 169-172.

Fifth unit (ll. 45-55)

This is another Asiatic dialogue. The lines of the characters are relatively long and there is the presence of a conceit (ll. 48-51).

Sixth unit (ll. 56-63)

This duet corresponds to a concise dialogue. It is a back-and-forth exchange between the two characters. Duets usually coincide with what Perrucci defines as concise dialogues.

The type of dialogue here is the classic “Man Praises, Woman Spurns”, described by Perrucci.⁶⁷ Many duets in early Neapolitan intermezzi are of this kind.

The comic subject is virtually absent: it could be a normal opera seria duet. But the whole preceding scene renders this duet hilarious. Thus, the comic effect is again related to the bragging soldier, who is refused by a woman. An upstanding soldier might fascinate a woman, but in this case he is refused: this is hilarious, especially because the soldier appears even more inept.

With regard to the figures of the words, we find similarity of consonances (“n” in ll. 60-63, “st” in l. 59), repetition (l. 59), epithet (l. 61), and unexpected answer (ll. 58-59). The tropes are represented by the allegory (l. 61: “tyrant”).⁶⁸ The figures of things are: negation (ll. 62-63) and disdain (all Lesbina’s lines).⁶⁹

6. 2. Case Study 2: *L’impresario delle Canarie*

As a second case study, I opted for a passage from Metastasio’s *L’impresario delle Canarie*. Please refer to Appendix 7. 3 at pp. 523-525 for the libretto, both in Italian and in English. The passage is from the first intermezzo, and is not complete here for the sake of brevity. I will not

⁶⁷ Perrucci, *A treatise on acting*, 120-121.

⁶⁸ Minturno, *L’arte poetica*, 138.

⁶⁹ Disdain seems to be a general rant towards another person (Perrucci, *A treatise on acting*, 172).

carry out a detailed analysis such as that of the preceding case study because it would be too lengthy; I will limit myself to a thorough examination of only some units.

First unit (ll. 1-17)

The macro category of this recitative is the soliloquy. Dorina, a soprano who is waiting a visit from an impresario, is speaking by herself.

This soliloquy can fall into the “reproach” category.⁷⁰ Dorina is lamenting her maidservants’ laziness. However, this monologue resembles one important type of soliloquy not listed by Perrucci, one I would call “intentional soliloquy”. With her words Dorina expresses her intentions for the meeting with the impresario.

A defect of the soul is the comic subject, for Dorina is an unscrupulous singer who is willing to fake anything to get cast by the impresario. She makes her servants tidy her house (but we suppose it is not so tidy when an impresario is not there); she wants them to stay on the balcony to tell her when the impresario is near; and she chooses an audition aria of the “modern custom”. The defect, in this case of the soul, can be labelled as “feigned professionalism”, since it is to be found many times in the repertory.

Second unit (ll. 18-69)

This is an Asiatic dialogue. Dorina and Nibbio, the Canarian impresario, are talking about Dorina’s possible participation in the next season of a theatre in the Canaries.

The dialogue clearly reflects the “Man Praises, Woman Spurns” type. For his part, Nibbio is feigning eulogies to Dorina who, on the contrary, makes dainty chitchat, stating that she has “four or five things to do” and complaining that she does not know the language spoken in the Canaries. Therefore, this is not a plain “Man Praises, Woman Spurns” kind of dialogue, since both Nibbio praising and Dorina rejecting are pretending. Metastasio, thus, brings Perrucci’s *commedia dell’arte* theorization to another level, more comic but refined at the same time.

⁷⁰ Perrucci, *A treatise on acting*, 112.

The comic subjects are defects of the soul. On Dorina's part, "feigned professionalism" holds sway. On Nibbio's side, his "inappropriate love" in ll. 28-30, as well as his "professional carelessness" (ll. 56-60) play an important role.

Third unit (ll. 68-83)

This aria is a conceit. Nibbio is explaining to Dorina what her salary will be, mixing professional and amorous interest.

It falls into the "pursuit" category. Nibbio is trying to convince Dorina to participate in his season by making absurd statements (ll. 71-83; 77-83).

The comic subject is again, Nibbio's "inappropriate love" for Dorina: he is basically telling her that he will love her if she accepts to work for him. Not only is it inappropriate because Nibbio is an old man while Dorina, presumably, is much younger than him, but also because Nibbio's requests are on the verge of sexual harassment.

Fourth unit (ll. 84-100)

This is a concise dialogue. As can be seen, Dorina and Nibbio's exchange is mostly made up by one-line question-and-answers.

It could be described, again, as a "Man Praises, Woman Spurns" type of dialogue. He is asking her to sing an aria, but she refuses and feigns to be ill, protesting that the harpsichord is out of tune, and so on. Again, Metastasio brings the comicality of this passage to another level: we know that Dorina chose an aria before Nibbio's arrival. This means that she planned to sing from the beginning and here is just acting as a disingenuous diva: she is rejecting in a fake way. On his side, Nibbio is faking too, as can be seen in the aside of l. 100.

The comic subject lies again in defects of the soul, both of Dorina and Nibbio. Nibbio is manifesting his "inappropriate love" also here, while Dorina is pretending to be a diva ("feigned professionalism").

Fifth unit (ll. 101-116)

This particular unit, which will be analyzed in detail, is a conceit. However, it is not a regular conceit, for Lesbina's speech, corresponding to her audition aria, is continuously interrupted by Nibbio's inappropriate exclamations.

These latter apart, it could be considered as a "love desperation" conceit. Perrucci does not describe it in the sections related to conceits, but while speaking of soliloquies.⁷¹ Even though this is a conceit, I believe that a similar definition applies. Dorina is asking Cupid to enchain her, because she does not want to be free anymore: it is an indirect way to express her amorous desires towards a lover of whom we do not know anything (it is an audition aria).

The comic subject could be represented by impersonation. Lesbina is here impersonating, plausibly, a broken-hearted queen. This could be regarded as a serious feature, but it is the contrast with what precedes this unit that makes this section so comic. Nibbio's comments, on the other hand, could be manifestations of the language of rustics and servants.

As regards figures of words, one of the most important that can be found here is similarity of consonances. Every answer of Nibbio rhymes with the preceding line sung by Dorina (ll. 102, 104, 107, 111, 113). The repetition of the same consonances between two different registers, the lofty one sung by Dorina and the low, light-hearted one of Nibbio, magnifies the comic effect of the passage and ridicules Dorina's pretentious aria. Then, three figures, partially intertwined, are present in every answer by Nibbio. These are: "replying to the words rather than to the intention", "different reply from the one expected", and "statement misunderstood".⁷² As regards to the first, Nibbio is almost always replying to the actual words of the aria, not to

⁷¹ Perrucci, *A treatise on acting*, 113.

⁷² Perrucci, *A treatise on acting*, 165-166.

Dorina as a singer. For example, in l. 102, his exclamation “Oh, my dear!” is directed to her, in a sense that she is singing so skilfully that Nibbio *actually* believes what she is saying. In l. 104, he seems to be happy to prepare “love’s chains” for her: this could be another manifestation of Nibbio’s “inappropriate love”. The same applies to ll. 111 and 113. As regards the second aforementioned figure, Dorina does not expect to be interrupted this much: this is why Nibbio’s “replies” could be regarded as different from what is expected. In the last line, l. 116, Nibbio says something that Dorina does not expect (or, at least, feigns not to expect): to sing the Da Capo.

The last figure of the three above, “statement misunderstood”, has already been partially explained: Nibbio seems to be so immersed in Dorina’s singing that he is not aware that it is an audition and not a real situation. This figure is very similar to the first one. However, as Perrucci suggests, this figure is more linked to an overt unawareness of a character, rather than to a single misunderstood sentence. This is what happens here. Other subsidiary figures of words are present: “synonyms” in l. 109, in which Nibbio repeats the same thing using two different wordings; and “repetitions” in ll. 102, 104, and 111 (word “Oh!”).

As regard tropes, Dorina’s love aria could be regarded as a long allegory. Something abstract, love, is expressed through a concrete image, Cupid’s chains. This is partially linked to periphrasis, which consists in saying something in an indirect, covert way.

As regards the third group of figures, “adding something unexpectedly” could be seen in all Nibbio’s answers, and this is partially linked to the figures of words.⁷³ There are no other relevant figures in this passage.

After this unit, the intermezzo scene goes on, even though it is not included in Appendix 7. 3. Nibbio wants Dorina to know that he knows music too, thus he sings an aria, only to be mocked by Dorina. Meanwhile, Dorina feigns to be called by one of her maidservants, and tells Nibbio that she has to go away. The first scene ends with a duet in which Dorina keeps refusing Nibbio.

⁷³ For this figure, see Perrucci, *A treatise on acting*, 172.

7. Conclusions

A first conclusion regards the structure of intermezzo scenes. If the structures of the other two comic scenes of *La fede tradita e vendicata* (Act 2 Scene 11 and Act 3 Scene 8; not discussed here, see pp. 336-345 for the libretto) are considered, a common pattern emerges:

First Scene	Second Scene	Third Scene
Soliloquy	Soliloquy	Soliloquy
Conceit/Aria	Conceit/Aria	
Asiatic Dialogue/Recitative	Asiatic Dialogue/Recitative	
Conceit/Aria	Conceit/Aria	
Asiatic Dialogue/Recitative	Asiatic Dialogue/Recitative	Asiatic Dialogue/Recitative
Concise Dialogue/Duet	Laconic Dialogue/Duet	Concise Dialogue/Duet

Tab. 7. 3 Structure of the three comic scenes *Lesbina e Milo*.

As can be seen, the first two scenes have the same structure, and the third is a kind of abbreviated version of it. These two kinds of structure are crucial for the intermezzo repertory: the first is often used in the first two scenes (or in the first one), and the second for the last one. The scene from *L'impresario delle Canarie* follows the first and second models in the table, with a few differences:

Standard model	<i>L'impresario delle Canarie</i> , Intermezzo 1
Soliloquy	Soliloquy
Conceit/Aria	
Asiatic Dialogue/Recitative	Asiatic Dialogue/Recitative
Conceit/Aria	Conceit/Aria
Asiatic dialogue/Recitative	Asiatic Dialogue/Recitative
	Conceit/Aria Interrupted
	Asiatic Dialogue/Recitative
	Conceit/Aria Interrupted
Concise Dialogue/Duet	Laconic Dialogue/Duet

Tab. 7. 4 Structure of *L'impresario delle Canarie*, Intermezzo 1.

As can be seen, the standard model is present, but there are some differences. The first is the absence of the aria after the soliloquy; the second is the realization of the Asiatic dialogue before the final duet. In Metastasio's case, it is made up by fragments of dialogue and conceits (arias) interrupted by dialogues.

Furthermore, it is important to stress the fact that some literary features of the operatic intermezzo libretto, which resembles the improvised intermezzo in prose, are mirrored in the music. The first and most evident example is the setting of the concise dialogues, as opposed to the Asiatic ones. As already mentioned, the concise dialogues are made up of a back-and-forth vivid exchange between two characters. This is mirrored in the text (see Appendix 7. 2 at p.

522, ll. 56-63) and in the music. Let us take a closer look at the music of the concise dialogue included in the first case study (see pp. 363-366). Apart from the closing section from m. 19, in which the voices proceed together because of the cadential function of the segments, the previous sections present a fragmentary vocal line. From m. 5 to m. 11 Milo repeats his two lines, with the same music. After that, Lesbina responds with her two lines in mm. 12-14. Apart from the first proposition of Milo's lines, it is clear that the melody is here fragmented between the two characters, and this mirrors the literary features of a concise dialogue. Moreover, the fragmentation proceeds in the following measures. In mm. 17-19 the vocal fragments of each character are even smaller than the previous ones. Thus, what Perrucci states about concise dialogues is traceable also in music.

It seems also that some figures can be mirrored in music. For example, in ll. 9-10 of Milo's aria "È l'arte del guerriero", reproduced at pp. 353-356, there is a similarity of consonances with regard to the use of the "rt" phoneme ("arte", "certo"). Mm. 4 and 5 of the aria show, in correspondence with these words, two similar melodic motions. "Arte" is set to an upward movement of a third, whilst "certo" is set to a downward movement of a third. This can be considered as a musical counterpart to the similarity of consonances: the essence of the similarity, the phoneme "rt" and the movement in thirds, is kept the same, apart from the motion. This mirrors the fact that they are in any case two different words with two different meanings, even though they share a common phoneme: they are not equal but *similar*, as the name of the figure in Perrucci suggests. The same concept applies to the "-ero" endings of ll. 9 and 10. In mm. 4 and 5, the two syllables correspond to a similar melodic movement, even though with an opposite motion: E – D – C and B – C – D. Even the beaming for the spelling is the same, with the first two quavers tied to prolong the first "e". Again, this, being a *similarity*, generates a *similar* melodic movement, not an equal one. The same situation is to be found in ll. 12-13, corresponding to mm. 17-19 ("-gna" endings).

Another interesting link between words and music can be seen in ll. 14 and 15, corresponding to mm. 19-21 in Milo's aria. As explained above, Milo is using the "many words" figure: something that could be expressed in a few words is instead conveyed through more superfluous

images. Here he is lamenting the fact that being a soldier is dangerous, speculating that a soldier could be killed and lose a “member”. To convey this thought, he could have used just one sentence, but instead he prefers to list two of them. What happens in music? To convey the fact that they are two sentences on basically the same topic, Vignola set them to the same melodic movement. This is crucial, because it reinforces my suppositions about the continuity between spoken improvised theatre and musical intermezzo, and, more broadly, between words and music. The “many words” figure seems to coincide with repetition in music: this gives the impression of a long list of things, the meaning of which is clear, but in which literal significance is of little or no importance, and thus deserves to be set to a mere repetition.

One last important link between music and words concerns the aphorism figure in l. 16. With this aphorism, Milo states that every soldier has a destiny full of sorrow. I believe that the structure and concise character of an aphorism in words is mirrored by the use of a cadence. Indeed, in mm. 21-22 the aphorism, l. 16, coincides with a cadential section.

As regards *L'impresario delle Canarie*, some of Perrucci's literary resources emerging in the fifth unit (ll. 101-116) are mirrored in music. Appendix 2. 1 at p. 504 partially reproduces Dorina's audition aria, “Amor prepara” (ll. 101-116), the one continuously interrupted by Nibbio's exclamations. The three figures of words that play an important role in creating a comic situation in this passage, “replying to the words rather than to the intention”, “different reply from the one expected”, and “statement misunderstood”, are realized in a curious way. In mm. 6-7, Nibbio's exclamation “Oh cara!” is set in a musical style totally different from the preceding melodic segment sung by Dorina, which is reminiscent of polished early eighteenth-century opera seria arias. Nibbio replies “to the words”, not “to the intention”: if we imagine that “the words” are the actual content of Dorina's intervention, and “the intention” is the musical style, the analogy will be clear. Nibbio, using a quasi-recitative melodic style, does not take care of Dorina's intention, as manifested in her refined vocal line. As a consequence, Nibbio's melodic answer is “different [...] from the one expected”: his recitative-like intervention is definitely out of place, here, in the course of an early eighteenth-century serious aria. Nibbio is “misunderstanding” Dorina's singing. If he really understood the situation, which

is a last-minute audition, he would not have dared to interrupt the *virtuosa*'s noble singing. But, since it seems that he is actually *believing* what Dorina is singing, he cannot help but react in this ridiculous way, expressed in a clashing recitative-like intervention. The same applies for mm. 9-10 and for the other interventions of Nibbio interspersed through the course of the aria, which is not completely reproduced in Appendix 2. 1.

A further general conclusion is the possibility of applying the analytical method set out above to other kinds of theatre. In chronological order, let us take into consideration a few examples. First, a late seventeenth-century opera seria: Francesco Provenzale's (1632-1704) *Difendere l'offensore, ovvero la Stellidaura vendicante* [*Defending the Offender, or Vengeful Stellidaura*] (Naples, 1674), on a libretto by Perrucci himself. In Act 1 Scene 8, shown in Appendix 7. 4 p. 526, only Giampetro, a servant, is present.⁷⁴ He is commenting on the recent events of the plot: Orismondo, who loves Stellidaura, discovers that she loves Armidoro. Enraged, Orismondo shoots Armidoro, who gets injured. One cannot help but identify the first unit (ll. 1-11) as the "soliloquy against fortune" described by Perrucci (see above): Giampetro is lamenting the fact that Orismondo shot Armidoro and, because of it, is now in a panic. Comic subjects are also present. The first, and most important, is the "defect of the soul". Giampetro is Orismondo's servant, but he fled when he saw the shooting. His defect is thus fear (ll. 1-5) and disloyalty towards his master (ll. 6-7). A second comic subject can be seen in the use of "dishonest" (i.e., vulgar) words. To describe the gun, Giampetro uses a particular word, "cacafocu" (l. 4). This word is made up of two words. The first, "caca-", is rather vulgar and means "to expel [faeces]", whilst the second, "-focu", means "fire" (synecdoche for "bullet" in this case). Thus, the literal meaning of that word is "that thing that expels bullets". But the verb "expels" is rendered through a verb that is only used scurrilously. A third comic subject is the use of vernacular dialects, in this case the Calabrese one.⁷⁵

⁷⁴ The 1685 libretto from which the excerpt was transcribed is in I-Bu, A.V.Tab.I.E.III.22a.7. The analyzed scene is at p. 12. I should thank Maione for his advice on some obscure passages in Calabrese dialect.

⁷⁵ Calabria is the most southern region of peninsular Italy.

What about the *commedia per musica*? Let us consider Act 2 Scene 11 from Vinci's *Li zite 'ngalera*, shown in Appendix 7. 5 (pp. 527-528).⁷⁶ Even though the first unit (ll. 1-34) is not a duet, it could be classified as a concise "Man Praises, Woman Spurns" dialogue. It is a back-and-forth exchange between the two characters, one of them being interrupted over and over again. The comic subject is, as in the comic scenes for *La fede tradita e vendicata*, a defect of the soul. Col'Angelo is an old barber, Ciommetella a young lady. Of course, Col'Angelo loves Ciommetella, and does not shrink from making unwanted sexual advances. As explained in Chapter 4, old people are not allowed to have these kind of desires. "Indecency", as Perrucci defines this comic subject, pervades the whole scene, since almost everything Col'Angelo says is a sexual allusion. This comic subject is realized with tropes, here linked to precise sexual innuendos. L. 10 has a double meaning. In old Neapolitan dialect, "thrush", besides the bird species, indicates the penis. That line is thus a periphrasis: Ciommetella is asking Col'Angelo if he is sexually aroused.⁷⁷ L. 7 is another periphrasis with a sexual flavour: what is the thing that Ciommetella can "give" him?⁷⁸

These links between musical theatre and *commedia dell'arte*, demonstrated first with the equivalence between Perrucci's system and intermezzo librettos, and secondly with some musical realizations of the elements of the same *literary and theatrical*, not musical, system, seem to point to a more general deduction: there was a certain degree of continuity between this kind of theatre and comic operatic intermezzi. These artistic products seem to have arisen from the same cultural background, which would thus configure itself as an interesting mix between musical and theatrical abilities. The provenance of some interpreters seems to confirm this deduction, as I have argued in Chapter 2.

⁷⁶ The original libretto is in I-Bu, Lo.07400. The scene is at pp. 26-27. I should thank Maione for his advice on some obscure passages in Neapolitan dialect.

⁷⁷ Even in modern Italian slang, the word "uccello", which normally means "bird", indicates male genitalia.

⁷⁸ Even in modern Italian slang, "me la dai?" (which means "can you give it to me?") is a rude way to ask a female to have sexual intercourse. Thus, the thing that Ciommetella could "give" him is her female genitalia.

Having used Perrucci's book, a *commedia dell'arte* treatise that puts the word at the centre of the creative act, the present chapter resonates with this thesis' broad framework. As the chapter has shown, Perrucci's treatise assigns to the words, and to their different features and figures, the power to create a *commedia dell'arte* act. In addition, the fact that such features and figures appear to emerge in music as well, further suggests that Perrucci's treatise could be used to analyze music, and that it resonates with the Neapolitan "obsession" that frames this thesis. Perrucci's life story, moreover, makes it possible to link the treatise not only to *commedia dell'arte*, but also to early eighteenth-century Neapolitan theatrical/operatic traditions. Perrucci's collaboration with the San Bartolomeo Theatre as a librettist ensures, in addition, that the geographical focus of this thesis is preserved.

The present chapter opens new questions about the professionalism of singers/actors. Since, as is known, the actors of the improvised *commedia dell'arte* had *zibaldoni* from which they drew their conceits, dialogues, "lazzi", etc., and since the same actors could be also singers of *intermezzi*, did the *intermezzo* interpreters have their own *musical zibaldoni* from which they took arias, duets, and recitatives? Did they contribute, in any dimension, to the composition of the comic scenes themselves, reusing stock pieces, or at least parts of them, from their *zibaldoni*, thus playing an important role in the genesis of these pieces? If "commedia dell'arte-like improvisation" is considered as the equivalent for "musical composition", and if the term "conceit" is considered as the equivalent of "solfeggio and partimento rules", it is clear that the mechanisms between the realization of an, improvised or written out, musical composition and of an, improvised or written out, theatrical play are not so different.

Chapter Eight

Buffoons, Braggardly Soldiers, Crickets: Rediscovering Musical Meaning in Neapolitan Comic Scenes/Intermezzi

1. Introduction

Neapolitan opera composers used a variety of methods to convey musical meaning. Storm arias (*arie di tempesta*) can be taken as the most easily understood types of piece in terms of semiotics. In these arias, opera seria characters describe their inner sorrow by comparing themselves to ships amidst sea storms. The musical setting underpins this with rapid scales, fast rhythms, and virtuosic passagework. Vinci's "Vo' solcando un mar crudele" (from *Artaserse*) or Riccardo Broschi's (1698-1756) "Son qual nave ch'agitata" (from *Artaserse*, London, King's Theatre, 1734), one of Farinelli's signature arias, embody this type of aria.¹ They manifest tokens comparable to those of the "brilliant style" as described by Ratner, and may constitute one sub-group related to ships.² Ratner's topic theory and its subsequent reformulation by Mirka, together with other concepts such as markedness, troping, and sonic analogs, make it possible to interpret many other arias in a similar way, yet the musicological community still lacks a comprehensive study on this subject.

This chapter aims to rediscover aspects of musical meaning in Neapolitan comic scenes/intermezzi. It makes use of a mixed approach, with elements drawn from a variety of musical semiotic theories. As a first element, I will use Mirka's re-elaboration of topic theory, originally developed by Ratner and later revisited by, amongst others, Monelle, Wye J. Allanbrook, and Kofi V. Agawu;³ the second consists of a group of semiotic concepts described

¹ One of the many sources of Vinci's aria is: I-Vnm, 9815, f. 87v-99v. One of the many sources of Broschi's aria is: I-Rama, A.Ms.3721, f. 24r-29r.

² Ratner, *Classic Music*, 19-20.

³ The most relevant studies by the mentioned authors are: Mirka, "Introduction"; Ratner, *Classic Music*; Monelle, *The Musical Topic*; Allanbrook, *Rhythmic Gesture in Mozart*; Allanbrook, *The Secular Commedia*; Agawu, *Playing with Signs*; and Agawu, *Music as Discourse*.

by Hatten and Zbikowski: markedness, troping, and sonic analog.⁴ Markedness emerges from the opposition between conventional elements (i.e., the unmarked) and others, which appear to convey a precise meaning (i.e., the marked). Troping is the fusion between elements of musical meaning that produces, in turn, a further one. Sonic analogs consist of musical devices related to Charles S. Peirce's (1839-1914) icons, which, through analogy, open up the possibility to describe, in music, physical and/or emotional processes.

According to the mixed method proposed in this chapter, three main kinds of semiotic elements populate the repertory: styles, types (in this particular case, coinciding with dances), and sonic analogs. The first two pertain to the "topic" category as described by Ratner. Types, for this thesis, are represented mainly by dances; styles are realized by tokens. Sonic analogs, instead, consist of musical representations of dynamic processes and other phenomena, both sonic and non-sonic. Therefore, three main parts form the present chapter: styles, dances, and sonic analogs. During the analysis of the examples, Hatten's concepts of markedness and troping, which can account for comic effects through the mixing of different elements, are used to supplement the insights.

Using Ratner's topic theory as perfected by Mirka to analyze this repertory might seem counterintuitive. Ratner and most of his followers based their theory on writings by German and French music theorists. I will attempt to overcome this particular issue by tracing a parallel between the foundations of Mirka's recent reworking of Ratner's topic theory and Vico's philosophical thinking on the relationship between music and word. This allows for the present chapter to be situated firmly within the broad framework of this thesis regarding the link between music and word, and to preserve the emphasis on locality. In addition to this, I will attempt to highlight how single, meaningful elements resonate broadly with the Neapolitan cultural context.

⁴ The reference studies for markedness, troping, and sonic analogs are: Hatten, *Musical Meaning in Beethoven*; Hatten, *Interpreting Musical Gestures*; Zbikowski, *Foundations of Musical Grammar*.

One particular intermezzo aria, to be found in *Merilla e Morante* by Sarro, will be central for this analysis. In this aria, the male character wants to prove to his female counterpart his versatility as a comic singer. He states that he can caricature many types of figures and he furnishes some musical archetypes, adjusted to every model. Please refer to Appendix 8. 1 (pp. 529-536), which reproduces the entire aria, “Io so far a tempo e loco”. When Morante wants to show Merilla that he can play the part of a soldier, he sings in a military style; when he wants to appear as a sorrowful lover, he draws elements from the pastoral/songful topic (see below). Thanks to its metatheatrical dimension, “Io so far a tempo e loco” informs us precisely of some recurrent elements of musical meaning in Neapolitan comic scenes/intermezzi. For a full understanding of these issues, which constitute this chapter’s main substance, a brief summary of the relevant semiotic concepts is essential. The next two sections are entirely dedicated to provide the reader with sufficient knowledge of them.

2. Topic Theory from Ratner to Mirka and Its Relation to Vico

2. 1 Topic Theory from Ratner to Mirka

Ratner defines a topic as “a thesaurus of characteristic figures”, which become subjects “for musical discourse”. He divides his theory into three main categories: types, styles, and word-painting techniques:

Topics appear as fully worked-out pieces; i.e., types, or as figures and progressions within a piece, i.e., styles. The distinction between types and styles is flexible; minuets and marches represent complete types of composition, but they also furnish styles for other pieces.⁵

Given the wealth of available topics, eighteenth-century composers at times could easily take a further step and become frankly pictorial in their music. Pictorialism and word-painting in music represent efforts to imitate or symbolize specific ideas from poetry or other types of literature. Pictorialism, generally associated with instrumental music, conveys some idea of an action or scene. Word-painting is the matching of a word of phrase in a text to a musical figure.⁶

Following the publication of Ratner’s book, countless authors have been re-working, re-elaborating, and perfecting Ratner’s theory from different points of view. Allanbrook’s 1983

⁵ The quotations are from Ratner, *Classic Music*, 9.

⁶ Ratner, *Classic Music*, 25.

book on topics in Mozart's operas was the first to apply Ratner's theory systematically and to demonstrate its significance.⁷ According to her, the vocabulary of topics

provides a tool for analysis which can mediate between the operas and our individual responses to them, supplying independent information about the expressive content of the arias and ensembles. For in it music and words about music are united; each musical topos has associations both natural and historical, which can be expressed in words, and which were tacitly shared by the eighteenth-century audience.⁸

After Allanbrook's book, many studies ensued. These, however, gave rise to two main problems: the increasing dimensions of topic theory, which began to include almost every musical parameter; and its historical foundations. In regards to the first issue, Ratner, in a 1991 article, posited that a topic could be also "a figure, a process or a plan of action", therefore further broadening the scope of topic theory.⁹ The "Universe of Topics" theorized by Agawu further amplified the horizon of topic theory. Its most recent versions listed 61 items, including affects, accompanimental patterns, and melodic figures; in addition, Agawu admitted that his "Universe" is constantly expanding.¹⁰ Similarly, Allanbrook, in her posthumous 2014 book, included melodic and rhetorical figures, harmonic schemata, and metres.¹¹

In regard to the second problem, the theory's historical foundations, Ratner's original aim was "to approach the music and musical precepts of the eighteenth century in much the same way a listener of that time would have done", thereby basing the theory on historical sources.¹² Allanbrook and Agawu followed his steps.¹³ Monelle, however, questioned the historicity of this approach. According to Monelle, Ratner's mistake was to ground his theories on "contemporary writers, [who] are no good as buttresses of topic theory".¹⁴ He provided the observation that "the notion that certain musical styles and figures were understood to signify

⁷ The quoted book is Allanbrook, *Rhythmic Gesture in Mozart*.

⁸ Allanbrook, *Rhythmic Gesture in Mozart*, 2.

⁹ The quotation is from Ratner, "Topical Content in Mozart's Keyboard Sonatas", 615.

¹⁰ Agawu, *Playing with Signs*, 30; 128; and Agawu, *Music as Discourse*, 43-44.

¹¹ Allanbrook, *The Secular Commedia*, 90-127.

¹² The quotation is from Ratner, *Classic Music*, xvi.

¹³ Allanbrook, *Rhythmic Gesture in Mozart*, 1-70; Agawu, *Playing with Signs*, 26-30.

¹⁴ Monelle, *The Sense of Music*, 33.

particular cultural units [...] is almost specifically denied by the authors”.¹⁵ To pursue topic theory, the right way would be to find historical and cultural bases for topics:

Ratner should not be blamed for offering a fruitful idea without doing his homework properly. His musical instincts are true, and he must be thanked for bringing this idea to our notice. But contemporary writers are no good as buttresses of topic theory. Each topic needs a full cultural study.¹⁶

To overcome the first problem, the increasing dimensions of topic theory, Mirka begins from the eighteenth-century definitions of “style” and “genre”. For contemporary German writers, such as Mattheson, Johann A. Scheibe (1708-1776), and Christian F. D. Schubart (1739-1791), “styles” encompassed broad affective zones and were divided in different ways: church/chamber/theatre, high/middle/low, strict/free, etc. “Genres”, instead, were identified, for the most part, with short pieces related to specific affects. For the same writers, mixtures of affects were to be avoided. To deal with the broad affective zones typical of “styles”, the notion of “character” was introduced by authors such as Johann C. Gottsched (1700-1766), Scheibe, and Sulzer. It acted as a unifying tool and prevented “disorderly styles” (i.e., mixing incoherent affects).¹⁷ Therefore, small compositions with pre-defined characters coincide with Ratner’s “types”; and larger compositions encompassing broad affective zones “are the genres that create opportunities for topics to mix together [and] are the field of topical play in eighteenth-century music”.¹⁸ The character of the latter is defined by the composer, but governed by the function of the relative piece.

It follows that topical signification emerges only in reference to musical elements included in small pieces with pre-defined “character”, or in larger ones with coherent “character”. This suggests that *topical* and *affective* significations differ in regards to scope and semiotic status.¹⁹ Whereas affective signification encompasses all states of music, topical signification is more restricted. Therefore, musical passages, even though affectively significant, could be devoid of topics. This is radically different from the views of Ratner’s followers, who equate signification

¹⁵ Monelle, *The Sense of Music*, 28.

¹⁶ Monelle, *The Sense of Music*, 33.

¹⁷ Mirka, “Introduction”, 3-10.

¹⁸ Mirka, “Introduction”, 21.

¹⁹ Mirka, “Introduction”, 10-21.

with topics.²⁰ By redefining and limiting the scope of topical signification, Mirka has been able to exclude, from “topics”, many of the elements subsumed under the same category by Ratner’s followers, therefore resolving the proliferation issue.

By addressing semiotic status, Mirka was able to deal with the theory’s second problem: its historicity. Past discussions of topic theory have traditionally started from Peirce’s threefold division of icon, index, and symbol. Yet, according to eighteenth-century French mimetic theory and German doctrine of affections, there was only one distinction between signs: “natural” and “arbitrary”. Natural signs descend from nature; arbitrary signs, instead, are instituted by humans and correspond to Peirce’s symbols. Yet, the Peircean difference between index and icon was absent in the mentioned theories: therefore, icons and indexes collapse into natural signs. Music was a natural sign; words, on the contrary, were arbitrary signs.²¹

According to both doctrines (mimesis and affection theories), emotions are motions of the soul. For the Germans, “th[ese] motion[s] should be emulated by musical motion”. For the French, “music should imitate motions of the soul as they express themselves in vocal accents of passionate speech”, but these “vocal accents” are also similar to the motions that they express. To explain this complex relation, Mirka introduces the concept, posited by Alexander G. Baumgarten (1714-1762), of “essential signs”, according to which causes and effects are similar. By combining the two approaches, at first glance incompatible, Mirka is able to draw the conclusion that “music consists of icons” in both doctrines:

By imitating accents of passionate speech, as stipulated by the doctrine of mimesis, the composer imitates “the motions which they express” – be they the motions of animal spirits or vibrations of nerves – but he can also represent these motions by similar motions along any number of musical parameters, as stipulated by the doctrine of affections. In both doctrines music consists of icons.²²

Therefore, “eighteenth-century operatic recitatives and airs imitate the first songs of passion”: the relation between a musical element and its signified is “iconic”.²³ Further “indexical”

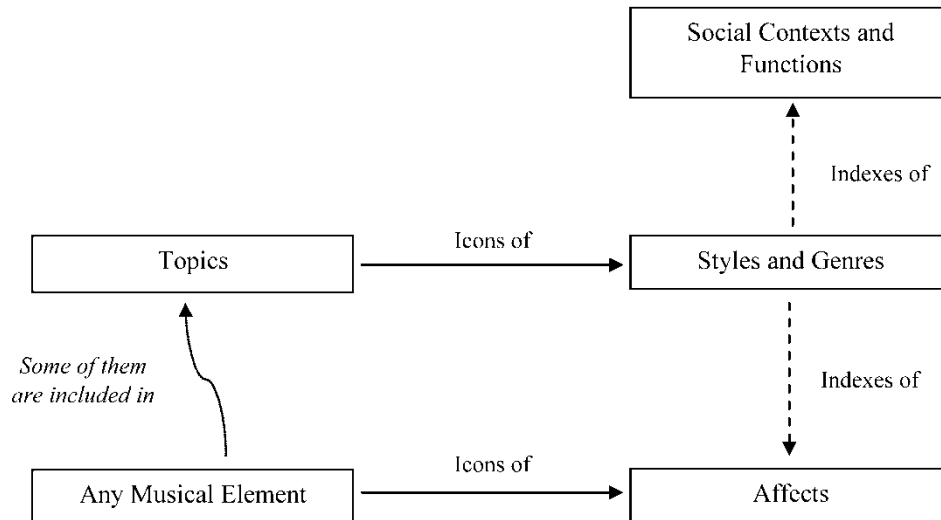
²⁰ Agawu, *Playing with Signs*, 128; Allanbrook, “Theorizing the Comic Surface”, 214.

²¹ Mirka, “Introduction”, 24-26.

²² The quotations are from Mirka, “Introduction”, 27.

²³ For the quotation and content, see Mirka, “Introduction”, 24-27.

relations with affects and social contexts are possible. Ex. 8. 1, drawn from Mirka's study and enhanced slightly for the sake of clarity here, summarizes these traits.



Ex. 8. 1 Mirka's re-elaboration of topic theory.²⁴

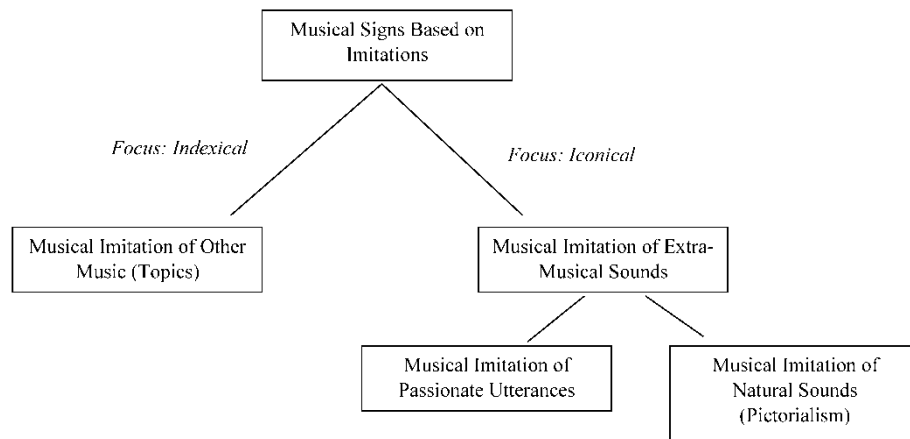
In Ex. 8. 1, the solid straight arrows indicate iconic relationships, whereas dashed straight arrows indexical relationships. The curved arrow indicates a simple belonging relation. In this system, the relation between topics and styles/genres is iconic; these icons could be indexes of affects and contexts. For Monelle, the relation between musical items and object is indexical; objects, in turn, are indexes of signification. According to Mirka, however, there is also the possibility for any musical item to signify an affect directly, through an iconic relation.²⁵

In regard to pictorialism, the theory of mimesis mentioned above included two main classes of musical imitation of extra-musical sounds: imitation of passionate utterances (the voice) and imitation of natural sounds (pictorialism). Even though considered inferior to the former by French theorists, the latter, pictorialism, is allowed to enter Mirka's re-elaboration of Ratner's theory. If fused with the musical imitation of other music (topics) described above, the

²⁴ Mirka, "Introduction", 30.

²⁵ Mirka, "Introduction", 28-32.

backbone of Mirka’s topic theory emerges. Ex. 8. 2, drawn by Mirka and here elaborated partially in order to enhance comprehensibility, synthesizes this issue and, along with Ex. 8. 1, constitutes the theoretical foundation of the theory adopted in this chapter.



Ex. 8. 2 Differences between topic theory and pictorialism.²⁶

The focus of the elements on the right is iconic: if we hear, in music, a sigh motive, we “can associate the idea of sigh with a range of contexts and situations without misinterpreting the musical sign”.²⁷ On the contrary, the focus of the elements on the left is indexical.

2. 2 The Relation Between Mirka and Vico

Mirka’s reformulation of Ratner’s topic theory revolves around the introduction of the historical definition of “natural” and “arbitrary” signs. In this way, Mirka allows this new formulation to be more historical than the one by Ratner. Mirka bases her reformulation on German and French writers. Why should a theory based on those writings be adopted to study the Neapolitan repertory? One answer could be found if we turn, once again, to Vico’s philosophy. Vico’s overall philosophical thinking deals with the development of human society. During the Ages of Gods and of Heroes, humans spoke languages with an iconic (“natural”) quality; during the Age of Men, on the other hand, they spoke a symbolic (“arbitrary”) language:

²⁶ Mirka, “Introduction”, 30.

²⁷ Mirka, “Introduction”, 37.

In harmony with these three kinds of nature and government, three kinds of language were spoken which compose the vocabulary of this Science: (1) that of the time of the families when gentile men were newly received into humanity. This, we shall find, was a mute language of signs and physical objects having *natural relations* to the ideas they wished to express. (2) That spoken by means of heroic emblems, or similitudes, comparisons, images, metaphors, and *natural descriptions*, which make up the great body of the heroic language which was spoken at the time the heroes reigned. (3) Human language using words *agreed upon by the people*, a language of which they are absolute lords, and which is proper to the popular commonwealths and monarchical states; a language whereby the people may fix the meaning of the laws by which the nobles as well as the plebs are bound.²⁸

I have emphasized some expressions in this passage because I believe they carry a significant idea: together with the development of society, language gradually shifted from being, in Peirce's terms, "iconic" ("natural") to "symbolic" ("arbitrary"). During the Age of Gods, language, even though mostly non-verbal, is entirely iconic, because it has "natural relations" with the ideas it wants to express; the Age of Heroes, instead, presents a sort of a mix between "iconic" and "symbolic" qualities, because Vico includes "natural descriptions", and "similitudes, comparisons, images, metaphors". The Age of Men, instead, is clearly symbolic in nature, for it uses words "agreed upon by the people".

According to Vico, poetry and song originated during the Age of Heroes as a means of communication, not for aesthetic pleasure. Therefore, poetry and song had an iconic nature. This type of iconic poetry and song was virtually indistinguishable from language, as already discussed in Chapter 5. This element is crucial because it resonates with the Neapolitan "obsession" over the links between word and music. Vico then adds some clarifications and explains that the first poetry was "heroic":

The first verse must have sprung up [...] conformably to the language and time of the heroes; that is, it was heroic verse, the grandest of all, and the proper verse for heroic poetry; and it was born of the most violent passions of fear and joy, for heroic poetry has to do only with extremely perturbed passions.²⁹

This type of heroic poetry could be evoked even during the Age of Men:

Song arose naturally, in the measure of heroic verse, under the impulse of most violent passions, even as we still observe men sing when moved by great passions, especially extreme happiness or grief [...].³⁰

²⁸ Vico, *The New Science*, 18. Emphases mine.

²⁹ Vico, *The New Science*, 140.

³⁰ Vico, *The New Science*, 136.

What I am trying to suggest here is that the division between the language of the first two Ages and that of the last mirrors the historical premise of Mirka's re-elaboration of topic theory, i.e., the difference between "natural" and "arbitrary" signs. Similar to the former, the language spoken in Vico's Ages of Gods and Heroes (coinciding with "poetry", i.e., music) is of an iconic nature, for it is built on "natural" relationships between signifier and signified, whereas the language of the Age of Men is "agreed upon" by people, that is, is "arbitrary" (or, in Peirce's words, "symbolic").

Vico situates the roots of the arts ("poetry") in the Age of Heroes. These, as shown above, could be evoked even during the Age of Men without losing their iconic nature. Relevant to this discourse are Vico's thoughts in regards to pedagogy. He was strongly opposed to the rationalism of Descartes (1596-1650) and, accordingly, believed that good study curricula fuse both the rationalistic approach (largely predominant during Vico's times) and a broader perspective focusing on "ingegno" ("wit"), the mental faculty that governs the *poetic* spirit of the human mind. "Ingegno", as opposed to "intelletto" ("intellect", analytical reasoning), is involved with the arts and is able to investigate the "vero" ("the true"), therefore offering an organic perception of reality's complexity; intellect, instead, coldly investigates the "certo" ("the certain"), that is, mathematical truth, through "giudizio" ("judgment").³¹

Vico calls for a fusion of features proper to the Ages of Gods and Heroes ("ingegno") and to the Age of Men ("intelletto"). Only in this way a disciple would be able, according to Vico, to fully develop his mind. The conscious coexistence of elements from different Ages implicitly admits that poetry and art in general, even though during the Age of Men, make use of the poetic spirit. Therefore, it could be argued that the same difference between "natural" and "arbitrary" signs in Mirka's theorization resonates with the aforementioned oppositions theorized by Vico ("ingegno" and "intelletto"; "heroic" and "non-heroic" language; "true" and "certain").

³¹ These issues are treated in various writings by Vico, most importantly in Vico, *Della antichissima sapienza degli italiani* (originally published in 1710 as *De antiquissima Italorum sapientia*). These are synthesized in Caianiello, *Filologia ed epoca in Vico*, 158-160.

While Mattheson, Sulzer, and the many others on whose writings Mirka bases her theoretical system were speaking about music, Vico is not here writing about music. He mentions only “poetry”, which is, in his philosophy, to be taken as a synonym of art. Indeed, while speaking of his pedagogical ideas, he claims that students should be proficient in the arts as well, for they are the specialized terrains on which “ingegno” can flourish naturally.³² This is a rather indirect way to refer to art; nonetheless, I would like here to put emphasis on the semiotic substance that governs both discourses; and it is thanks to this very shared substance that, in my opinion, Mirka’s re-elaboration of topic theory can be used fruitfully to illuminate Neapolitan music as well.

This connection between Mirka’s version of Ratner’s topic theory and Vico’s philosophy could partially temper one possible limitation of the proposed approach: its historicity. Using Ratner’s theory for eighteenth-century Neapolitan intermezzi may seem anachronistic, but this obstacle can be overcome with the fact that (at least in Mirka’s re-elaboration) some of the theory’s points correspond to Vico’s thoughts on semiotics. Using Vico’s writings not only tempers the problem, but situates this whole chapter firmly in Naples, for Vico was one of the forefathers of the Neapolitan Enlightenment.

3. Markedness, Troping, and Sonic Analog

One important notion that could be used to describe pictorialism in this context is Zbikowski’s concept of “sonic analog”.³³ After having identified analogy (a “mapping of systematic structural relationships between a source domain and a target domain”), Zbikowski blends his theory with Peirce’s icons, indexes, and symbols.³⁴ Icons showcase the similarity of sign and object. An index is

³² On this question, see Corsano, *Introduzione a Giambattista Vico*, 43.

³³ Zbikowski, *Foundations of Musical Grammar*, 26-55.

³⁴ The quotation is from Zbikowski, *Foundations of Musical Grammar*, 29.

a sign that signifies by virtue of contiguity or causality, as when a hole in a pane of glass brings to mind the bullet that passed through it and caused it.³⁵

Accepted conventions, instead, bond symbols to their signified. Sonic analogs, according to Zbikowski, pertain to the icon category and “analogize dynamic processes whose attributes are predominantly nonsonic”, working through the process of human analogy.³⁶ Sonic analogs are, for these reasons, able to depict entire dynamic processes, both emotional and physical. From this brief summary, it should be clear that Zbikowski’s concept of sonic analog contradicts neither Mirka’s nor Vico’s semiotic theories: therefore, it could be introduced fruitfully within this chapter’s framework to describe pictorial elements (the “musical imitation of natural sounds” of Ex. 8. 2).

More relevant to the interaction between sonic analogs, genres, and styles, are Hatten’s concepts of markedness and troping. The concept of markedness arises from an opposition between conventional material (unmarked) and other material that, instead, seems to allude to something else (marked).³⁷ Troping constitutes a fusion between different elements that have a precise meaning, but that, in troped situations, acquire another one.³⁸ As this chapter will show, the interplay between different situations, styles, genres, and sonic analogs, gives way, in Neapolitan comic scenes/intermezzi, to manifold situations worthy of investigation.

With all of these tools, the inquiry into musical meaning in Neapolitan comic scenes/intermezzi can begin. Troy, writing before Ratner, had already individuated three main styles of aria. One generic “comic style”, according to Troy, displays these main ingredients: comic realism, which includes depictions of laughter, sleep, etc.; constant repetition of musical phrases; brevity; parodies of opera seria clichés; and changes in tempo and style. Another style, linked to feigned emotional texts, adopts siciliano-like metres, chromaticism, and suspensions. A third topic

³⁵ Monelle, *The Musical Topic*, 15.

³⁶ The quotation is from Zbikowski, *Foundations of Musical Grammar*, 40.

³⁷ Hatten, *Musical Meaning in Beethoven*, 291.

³⁸ Hatten, *Interpreting Musical Gestures*, 16-18.

involves dance.³⁹ While these features are undoubtedly true, I believe that additional elements may surface if the research is centred on the Neapolitan context.

4. Styles

4. 1. “Male Buffoon” Singing Style

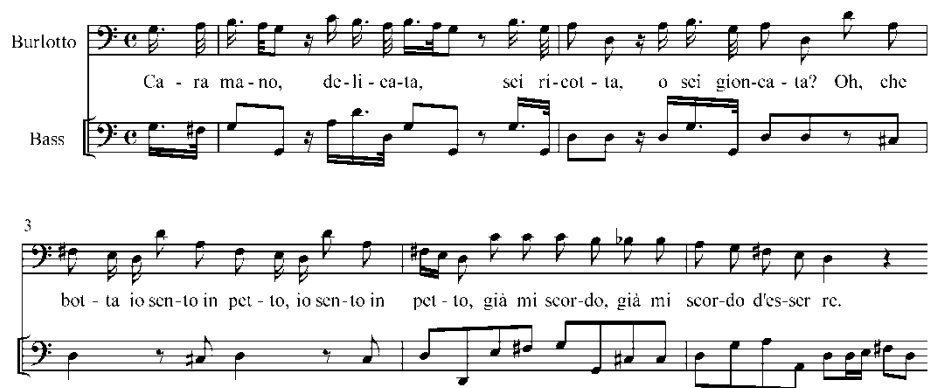
In Chapter 4, I argued that fundamental shifts in regards to gender were taking place in Naples during the early eighteenth century. Consistent with emerging Enlightenment ideas, gender dimorphism prevailed over the old *seicento* gender continuum. In the following, I argue that, in keeping with the emerging gender dimorphism, Neapolitan comic scenes/*intermezzi* showcase two gendered singing styles. The following paragraphs address the male style.

The first element that comes to surface is the syllabic setting and the scarcity of vocalises, which, if present, are rare and brief. This is easily traceable in any comic aria sung by a male buffoon, amongst which “Io so far a tempo e loco” (Appendix 8. 1, pp. 529-536). The lyrics clearly mark a passage (mm. 4-10) as comic and present a syllabic vocal line.⁴⁰ Differently from “middle ground” emasculated male opera seria heroes, Morante is a “cisgender” man, whose “speech” is regular. The tokens described above seem to suggest that the male comic style’s signified is real-life speech, which is, similarly to comic arias, divided syllabically.

Consistent with this gendered framework, syllabic treatment is used by male characters to court female characters. Ex. 8. 3 reproduces an interesting excerpt in this regard, from Sarro’s comic scenes *Brunetta e Burlotto* (Naples, San Bartolomeo Theatre, 1720).

³⁹ Troy, *The Comic Intermezzo*, 91-96.

⁴⁰ “Io so far a tempo e loco per mio gioco da buffone”. English translation: “I can play, when and where I want, for my own pastime, the part of a buffoon”.



Ex. 8. 3 Passage from “Cara mano, delicata” from *Brunetta e Burlotto* by Domenico Sarro (1720), Act 2 Scene 14 of *Ginevra principessa di Scozia*, I-Nc, 32.2.22, or Rari 7.2.9, f. 101r-101v.⁴¹

The description of Brunetta’s hand, compared to *ricotta* and to another type of cheese (“gioncata”), gives way to a fast-paced, lively melody, set syllabically and accentuated by the presence of dotted rhythms. Over the background unmarked male buffo style, some marked elements emerge. First, dotted rhythms might refer to French *inégalités*.⁴² In Ex. 8. 3, the dotted rhythms could stand for French sophistication, which, in contrast to the background male buffo style, create a trope: no longer French sophistication, but a parody, a pretence.

The relation between music and the signified of natural speech underpins another token of this style, emerging from many passages in Morante’s “Io so far a tempo e loco”: orchestration. Morante often sings in octaves with the violins; the orchestral accompaniment does not add anything to the texture, because it mostly doubles the vocal line. Traditional opera seria heroes, depending upon the situation, could sing to the accompaniment of fanfares of trumpets, horns, or other instruments: that is the language of those “emasculated” heroes. The “cisgender” Morante, instead, “speaks” regular speech, not pressed in upon by other instruments.

This kind of “simple” orchestration, along with syllabic treatment, could also depend on the comic interpreters’ actual singing abilities. As argued in Chapter 2, the comic singers’ main

⁴¹ Lyrics translation: “Dear, delicate hand, are you *ricotta* or cottage cheese? Oh, I feel blows in my heart, I am already forgetting that I am a king”.

⁴² Fuller, “Notes inégales”.

abilities were theatrical, not musical. Arias organized in brief musical segments devoid of long and virtuosic passages, with instruments simply doubling the vocal line, represent much easier musical pieces to sing than their opera seria counterparts. However, the connection between these tokens and “comic” elements might have originated in an earlier period. Corrado, who played Morante’s part and represented the principal buffo singer in Naples, had a post in the Royal Chapel of Naples, which chose its members amongst the finest musicians in the city. In other words, equating the simplicity of these arias to an alleged musical incompetency on the part of Corrado would be misleading. Probably, the connection between “simplicity” and “comicality” originated at an earlier stage, when comic singers were not as experienced as Corrado.

Returning to the main signified of this style (i.e., ordinary speech), rapid and syllabic declamation on repeated and/or quick notes seems to represent another token, mirroring day-to-day upset speech. Significantly, these declamations emerge especially in duets and in the male characters’ answers to their female counterparts’ provocations. Mm. 55-56 of the duet “Deh, placati, o caro” from *La franchezza delle donne* manifest rapid declamations on repeated melodic contours. In *Lesbina e Milo*, the same token appears in the duet “Fermati, ascolta”, in mm. 8-10 and 17-20. Both duets are included in the critical editions attached to this thesis (see p. 447 and p. 379). These rapid declamations, clearly, mirror love quarrels between ordinary people and not between two stylized heroes, one of them emasculated, singing long, elaborate passages together.⁴³

Another token, not strictly linked with gender dimorphism, emerging from the analysis of Morante’s “Io so far a tempo e loco”, is the juxtaposition of different features in comic arias, a feature partially investigated by Mary Hunter, albeit in regards to later repertory.⁴⁴ According to the meaning of the text, Morante changes styles and sings accordingly. This is exactly the opposite of what German theorists evidenced as the right way to compose a piece of music, but is congruent to, again, the more realistic portrayal of real-life conversations. This particular

⁴³ See also Hunter, “Topics and Opera Buffa”, 79.

⁴⁴ Hunter, “Topics and Opera Buffa”, 66-71.

feature of male comic arias opens up an important path, which will become clearer in this chapter: troping. Male buffo style, as already mentioned, is used mostly as an unmarked element in these comic scenes/intermezzi.

One curious example of troping is reproduced in Ex. 8. 4, from Sellitti's *La franchezza delle donne*:

Sempronio

Bru - sar per ti mi sen - to, mu - si - n in - zuc - che ra - o, pa -

Bass

p

3

-sta de buz - zo - la - o. ti, ti me fa mo - rir, ti, ti me fa mo - rir.

Ex. 8. 4 Passage from “Brusar per ti mi sento” from *La franchezza delle donne* by Giuseppe Sellitti (1734),

Intermezzo 1, I-Nc, 32.4.12, or Rari 7.3.19a.b, f. 201r-201v.⁴⁵

Sempronio, singing in Venetian dialect, compares Lesbina's face to sugar and cookies. The lyrics manifest syllabic treatment; the musical segments, noticeably short, do not contain vocalises. Yet, the florid runs in mm. 1 and 3 may represent marked elements, because they differ from the background buffo style. Each of the descending-note embellishments, sounding rather clumsy, could be linked to the pastoral/songful style (see below). If this is correct, Ex. 8. 4 showcases a trope: on the background buffo style, Sellitti inserted musical tokens of the pastoral/songful style. This creates a new meaning: a ridiculous kind of love. An appoggiatura underlines the fact that Lesbina makes him “die”: this further suggests the presence of troping mechanisms (m. 4).

Given the foregoing analysis, it seems that the gender dynamics of eighteenth-century Naples might be mirrored by the presence of two distinct gendered singing styles. The fact that a female

⁴⁵ Lyrics translation: “I feel like burning for you, candy face, cookie dough, you, you make me die”.

buffoon singing style appears to emerge as well (as the next paragraphs will show) further reinforces this thought.

4. 2. “Female Buffoon” Singing Style

Consistent with the gender dimorphism discussed in Chapter 4, female characters in Neapolitan comic scenes/intermezzi appear to use a female singing style different from the male one. As the following paragraphs will show, its features resonate with the description of the topic of “songful melody” by Matthew Head:

Songful melody – enshrined in a region’s popular tunes or in the unadorned strains of opera buffa airs in moderate tempos – was another zone of heightened expression throughout the century. Ideas of untutored simplicity, of the natural beauty of the female singing voice, of flowing movement, and (again) of melody as a natural language of the passions informed the celebration – and sometimes sentimental idealization – of songfulness [...]. “A simple, moving melody, sung by a pretty voice, coupled with a very simple accompaniment, has more power over the heart than all artificial harmonies”. As with recitative, songful melody created the aesthetic illusion of music as human utterance and presence and invited sympathetic identification.⁴⁶

Head, on the other hand, acknowledges that “songfulness, as an occasion for feeling, is a fuzzy category, easier to exemplify than delimit”.⁴⁷ To exemplify it, Head investigates the influence of English sentimental novels on opera buffa. By focusing on *La buona figliola* [*The Good-Natured Girl*] (Rome, Dame Theatre, 1759), an adaptation of Samuel Richardson’s (1689-1761) *Pamela* (1740), set to music by Niccolò Piccinni (1728-1800), Head argues that the act of singing is strictly linked to the idea of sensibility. Cecchina’s opening aria, for instance, foregrounds “the ‘extraordinary sweetness’ of [the] melody, which is marked by a certain noble simplicity and restrained pathos”. Head further develops this thought and claims that “the technique is one of thematizing song through the idiom of bel canto, such that the aria can be imagined as one Cecchina is actually singing”. The relation between signifier and signified, therefore, is “natural”: the aria sung by Cecchina resembles actual singing.

⁴⁶ Head, “Fantasia and Sensibility”, 270-271. The embedded quotation is from Mattheson, *Critica Musica*, 1: 244.

⁴⁷ Head, “Fantasia and Sensibility”, 271.

The features that Head attributes to this style are, however, vague: an “immediate” access to the heroine’s private thoughts, the absence of orchestral introductions, and a soliloquy dimension.⁴⁸ Sofia’s first aria in Sarro’s *La furba e lo sciocco* perfectly mirrors these features (see Appendix 8. 2 at pp. 537). Sofia, even though pretending not to be heard by Barlacco, is singing her private thoughts to herself, and orchestral introductions are completely absent. But still, the exact features of the tokens of this style are left unaddressed. Since “song” is the centre of the style, I argue that the “songful” topic individuated by Head is close to the “singing style”, initially theorized by Ratner, refused by Monelle, and later re-elaborated by Sarah Day-O’Connell.

Day-O’Connell’s starting point is the description of “singing style” by Koch. Koch describes the “singing style” first as referring to everything which is singable; however, he later adds that the most important feature of the topic is its “comprehensibility”, that is, “a language of emotion understood by every person”.⁴⁹ Day-O’Connell then maintains that the style’s signifieds are vocal melodies themselves and some of their performative aspects. In regards to the first, she recalls Mattheson’s point according to which instrumental music is daughter to vocal music and imitates its comprehensibility.⁵⁰ As regards the second, Day-O’Connell, through Tosi, maintains that “aspects of vocal performance that could serve as signifiers of the singing style, then, include vibrato, messa di voce, legato, dragg, and rubato”.⁵¹

The signifieds of this style, according to Day-O’Connell, are simple “natural melodies” that “stay close to the tonic, adhere to a moderate range, and have a free, flowing manner”.⁵² As regards intermezzi, I argue that, more specifically, the tokens that point to “natural melodies” are: plain melodies, devoid of long embellishments, but not strictly syllabic; uniform and repeated rhythmic values and combinations, mostly without patter; and clear chords, without

⁴⁸ For the quotations and content, see Head, “Fantasia and Sensibility”, 271.

⁴⁹ Day-O’Connell, “The Singing Style”, 240.

⁵⁰ Day-O’Connell, “The Singing Style”, 242-245.

⁵¹ Day-O’Connell, “The Singing Style”, 248.

⁵² Day-O’Connell, “The Singing Style”, 250.

suspensions, appoggiaturas or other complex harmonic devices. All of these features are clearly present in Appendix 8. 2 (p. 537).

If compared to the male comic style, its female counterpart shows more developed melodic qualities. The signified of Appendix 8. 2 is not regular and syllabic, real-life speech, but is regular, real-life song, the one associated with female sensibility, which is mentioned by Head and by Day-O'Connell. This makes perfect sense if the overall gender framework of early eighteenth-century Naples is considered. "Female" and "male" genders were starting to be differentiated, as argued in Chapter 4; it is consistent, then, that male intermezzo characters would be more frequently associated with a non-"sensible" musical style, linked to real-life speech; and their female counterparts, on the contrary, employed the "singing style", associated with sensibility and femininity. Arias showcasing these tokens abound in the repertory. "Bramo l'amante mio" from *La furba e lo sciocco* (see Appendix 8. 3 at pp. 538-545) is a good example. The melody displays a clear contour, not complicated by superfluous embellishments; the rhythmic setting is uniform, for it makes use of, mostly, the combination of a dotted semiquaver followed by a demisemiquaver; clarity permeates the harmony.

Another style that seems to fall under the broader category of the female style is the pastoral. Mm. 18-23 of Morante's aria showcase its tokens: slow or moderate triple metres; siciliano rhythmic patterns;⁵³ minor keys; elegant vocalises in the vocal line, far from being strictly syllabic; and chromaticism.⁵⁴ Rooted in the Middle Ages, these signifiers point to a lost Golden Age of simplicity and tenderness. The seventeenth- and eighteenth-century composers, most notably A. Scarlatti, used them to convey "emotional, lamenting or melancholic texts".⁵⁵ Yet Morante's aria is sung by a male character, not a female one. The situation could be explained by the fact that, during the course of that aria, Morante artfully imitates the pastoral style, but the comic situation behind it tropes the style's meaning. It is far more common to find the pastoral style associated with female characters. One of the most ridiculous situations in which

⁵³ Ratner, *Classic Music*, 15-16.

⁵⁴ Monelle, *The Musical Topic*, 216-220.

⁵⁵ Monelle, *The Musical Topic*, 219.

this style emerges is that pertaining to widows or women whose only desire is to remain forever young.

“Vedovella afflitta e sola”, the aria analyzed in Chapter 5 and reproduced in Appendix 5. 1 at pp. 512-517, represents a good example of the pastoral topic. Triple metres, andante-slow tempo, and chromaticism, including Neapolitan sixth chords, seem to represent the main tokens. Another related excerpt, from *Palandrana e Zamberluccho*, is reproduced in Ex. 8. 5.

Palandrana

Chi ha pie - tà, chi ha pie - tà d'u-na ve - do-vel - la, chi,

Bass

3

chi, chi ha pie - tà d'u-na ve - do-vel-la? Io son quel - la, quel - la

6

son io, son quel - la ve-do - vel - la, ve-do-vel - la, son quel-la, quel - la.

Ex. 8. 5 Passage from “Chi ha pietà d’una vedovella?” from *Palandrana e Zamberluccho*, by Alessandro Scarlatti (1716), Intermezzo 1, I-Bu, ns 646 V, f. 171v.⁵⁶

This aria displays the aforementioned pastoral tokens: triple metre, andante tempo, chromaticism, and falling melodic contours. Siciliano rhythms permeate the entire excerpt.

The foregoing discussion has brought to the foreground the existence of two gendered singing comic styles (male and female), which resonate with the broad dimorphic gender framework of early eighteenth-century Naples, discussed at length in Chapter 4. These two are the most

⁵⁶ Lyrics translation: “Who pities a little spinster? I am that little spinster”.

recurrent styles in this repertory, and often act as unmarked backgrounds. A further recurrent topic of this repertory is related to military themes. As the following paragraphs will show, it resonates with the historical framework of eighteenth-century Naples.

4. 3 Military Themes

Apart from the mentioned gendered styles, musical renditions of the military world represent, by far, the most recurrent topic of this repertory. This style has been thoroughly investigated by Monelle.⁵⁷ The first and most prominent token consists of triadic motives. Monelle devotes a chapter to triadic motives, linking them to trumpet calls and to the military world. At one point, he lists several military trumpet calls reproduced in various treatises from the seventeenth and eighteenth centuries, both Italian and non-Italian. All of them present similar features, namely triadic contours built on the tonic, dominant, and mediant. Ex. 8. 6 reproduces three of them.



Ex. 8. 6 Trumpet-like melodic contours from seventeenth-century trumpet treatises.⁵⁸

These can be seen in mm. 42-43 and 53-54 of Morante's aria (pp. 533-535). The grandeur of kings, partially linked also to military features, is described with descending B-minor arpeggios (mm. 42-43); whilst a D-major triadic contour conveys the bravery of a paladin (mm. 53-54).

What is the relation between this musical topic and Naples? In Chapter 2, while treating Sofia's disguise as an Austrian soldier, I mentioned the fact that comic scenes/intermezzi took the

⁵⁷ Monelle, *The Musical Topic*, 113-181. The latest re-elaboration of Monelle's theory is Haringer, "Hunt, Military and Pastoral Topics".

⁵⁸ Monelle, *The Musical Topic*, 136.

typical *commedia dell'arte* disguises and re-elaborated them according to the Neapolitan political and cultural context. In the following paragraphs, I argue that the same dynamic could be envisaged as regards topic theory. The collected evidence suggests that the traditional militaresque musical resources are used, in Neapolitan comic scenes/*intermezzi*, only when dealing with Austrian soldiers, or without nationality. When a Spanish soldier appears, instead, the traditional military topic does not emerge. This resounds, more broadly, with the fact that the (Spanish) Bourbons were rivals of the (Austrian) Hapsburgs during those years; consequently, the music avoids depicting in a proper militaresque way the Spanish soldiers, and reserves those features only for Austrian soldiers, or for those whose nationality is not specified.

In regards to the depiction of soldiers whose nationality is not specified, let us examine one aria in *Lesbina e Zelto* by Sarro. Zelto, pretending to be a great soldier, sings this aria, partially reproduced in Appendix 2. 4 at p. 508.⁵⁹ Triadic tokens are present, evidently, throughout the whole piece. The associations between anapaestic rhythms and onomatopoeic words, such as “taratà” and other, similar ones in mm. 29-32, represent basic sonic analogs. The anapaestic rhythms function as marked elements over an unmarked buffo background, and might constitute tokens of the march topic as described by Ratner, which “reminded the listener of the authority, of the cavalier and the manly virtues ascribed to him”.⁶⁰ Zelto does not have a nationality. This is not the case of Sofia in *La furba e lo sciocco* by Sarro, whose aria “Non fuggire mammalucca” is reproduced in Appendix 8. 4 at pp. 546-553: Sofia disguises herself as an *Austrian* soldier and terrifies Barlacco, her male counterpart, with a sword. Demisemiquavers in the orchestra (m. 12, but present also throughout the aria) render the words “tiffe” and “taffe”, onomatopoeias for the sword’s strikes. These rapid scales recall mm. 61-62 of Morante’s aria.

All of these features, instead, are absent from “Spanish bravado” arias. In the case of Hasse’s *La fantesca* [*The Maid*] (Naples, San Bartolomeo Theatre, 1729), for instance, Merlina disguises herself as a Spanish soldier and sings a “Spanish bravado” in broken Spanish. Yet, differently

⁵⁹ Lyrics translation: “Clear the way, and let me pass, for, like roaming Ruggero, fiercer than a knight, I will fly and play tarapatà taratà with my drum and my bass drum”.

⁶⁰ Ratner, *Classic Music*, 16.

from the highly militarized arias by Sarro, only a few elements could be linked to the military topic. Ex. 8. 7 reproduces the first half of the aria.

Merlina

Bass

5

9

14

Io soi i - co d'un gran ca - pi-tan, y me glia-man don Pa - ra - la-fran, y me
glia-man don Pa - ra - la-fran, don Pa - ra - la-fran, don Pa - ra - la-fran. Tu te ri-es? Tu me
bur-las? Che di - zes? Che di - zes? Las na - ri - ses cor - tar yo te chie-ro,
las na - ri - ses cor - tar yo te chie - ro, cor - tar yo te chie - ro...

Ex. 8. 7 Passage from “Io soi ico” from *La fantesca*, by Johann Adolph Hasse (1729) Intermezzo 2, I-MC, 3-A-6, f.

41r-42v.⁶¹

In the excerpt, only the presence of dotted rhythms seems to suggest the presence of the military style. The aria by Hasse includes a contrasting *affetto* as well: when Merlina, disguised, notices that Galoppo is making fun of her/him, (s)he menaces him to “cut [his] nostrils”. This corresponds to a change of style: from a mildly “heroic” one, to a lighter one, permeated by the male buffoon singing style (albeit sung by a female interpreter). It could be argued that Merlina’s disguise as a Spanish soldier is less “militairesque” than its Austrian or stateless

⁶¹ Lyrics translation: “I am son of a great captain, they call me Palafran. Are you laughing at me? Are you joking me? What do you say? I would like to cut your nostrils away”.

counterparts, and that this depends on the historical/political framework of Naples during the period at hand. This is further suggested by the fact that, according to the aria's lyrics, Merlina's disguise is not so effective, for Galoppo laughs at her. Sofia's disguise as an Austrian soldier, instead, corresponds to an aria highly saturated with militaresque elements, and enables her, through his/her intimidating features, to make Barlacco succumb.

4. 4. Merchants and Beggars

Another common situation in Neapolitan comic scenes/intermezzi, as mentioned in Chapter 4, involves one of the two characters disguising himself or herself as a merchant from the Middle East, or as a beggar searching for alms. The repertory allows for the implication of several tokens. In Ex. 8. 8, an excerpt from Sarro's *Lesbina e Zelto*, Zelto feigns to be an Armenian merchant and goes around selling amber and coral. He speaks the *lingua franca*.

The image shows a musical score for two voices: Zelto and Bass. The music is in 8/8 time, indicated by the '8' over the '8' in the time signature. The key signature has one flat (B-flat). The melody for Zelto is written on a single staff with a treble clef. The Bass part is written on a single staff with a bass clef. The lyrics are written below the Zelto staff: 'Chi vu-le-r am-bra e co-ral-la, chi, chi, chi, chi, chi vu-ler, chi vu - le-r am-bra e co-ral - la?'. The melody consists of a series of eighth and sixteenth notes, creating a rhythmic pattern that mimics speech.

Ex. 8. 8 Passage from “Chi vuler ambra e coralla” from *Lesbina e Zelto* by Domenico Sarro (1707), Act 1 Scene 15 of *Il Vespasiano*, I-Mc, Nosedà F. 80, f. 57r.⁶²

The melody displays triadic qualities and triple metre, with a repeated rhythmic pattern composed of a crotchet and a quaver (trochaic). Triadic melodic contours, in this context, might represent natural human speech, as the repeated C on the word “chi” might constitute the sonic analog of a market huckster's cry. Repeated notes seem to represent recurrent tokens of this style, as emerges from Ex. 8. 9.

⁶² Lyrics translation: “Who wants amber and coral? Who, who, who?”.



Ex. 8. 9 Passage from “Senza casa e senza vigna” from *Aurilla e Fileno* by Alessandro Scarlatti (1709), Act 3 Scene

4 of *L'amor volubile e tiranno*, D-DI, Mus.2122-f-2, 169.⁶³

Speculating over the origins of this topic might be a difficult task. Monelle had already found a subtopic, linked to the pastoral, which could be similar to the two examples above: the music of the *pifferari* (flute players) from Abruzzo, an Italian region at the periphery of the vice-kingdom of Naples during those years. *Pifferari*, as the historical evidence collected by Monelle suggests, travelled throughout the Peninsula, including Naples, with their *zampogne* (instruments similar to bagpipes) and other wind instruments, to play during Nativity services and during the *novena*, a period of prayer linked with the Feast of Immaculate Conception and/or with Christmas. The association amongst Christmas, Nativity Scenes, and pastoral, as argued by Monelle, sinks its roots into both popular culture and in literature. Foreign travellers, at the sight of Abruzzese *pifferari*, associated them with pastoral antiquity. This, of course, was linked to the myth of the happy, rural life of peasants, who were in reality experiencing numerous hardships during their lives.⁶⁴

According to Monelle, one passage from Arcangelo Corelli's (1653-1713) “Christmas Concerto” imitates the music of the *pifferari* and presents, in addition to other elements, one particular feature: reiterated trochaic rhythms, very similar to the ones in the examples presented above (Ex. 8. 10).

⁶³ Lyrics translation: “Without home and without my vineyard, what will I do?”. Fileno, the male comic characters, is here worried for his future, for he lost his home and his only source of income, his vineyard.

⁶⁴ Monelle, *The Musical Topic*, 198-202; 215-219; 230-241.



Ex. 8. 10 Passage from Arcangelo Corelli's *Concerto fatto per la notte di Natale*, op. 6 n. 8.⁶⁵

The trochaic rhythm is the principal feature of the other examples of *pifferari* music reproduced in Monelle's book: the madrigal by Luca Marenzio (1553-1599) "Strider faceva le zampogne" (end of sixteenth century, Ex. 8. 11a); a popular Southern Italian song, "Siam pastori e pastorelle" (Ex. 8. 11b); and the Neapolitan popular tune "Quando nascette Ninno a Bettelemme" (Ex. 8. 11c).

A

Stri - der fa - ce - va le zam - po - gne a l'au - - - ra

B

Siam pa - sto - rie pa - sto - rel - le, a - do - ria - mo il Re - den - tor

C

Quan - do na - scet - te Nin - - - no a Bet - te - lem - me

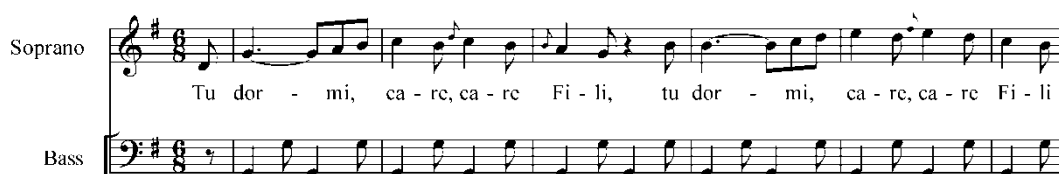
Ex. 8. 11 Examples of *pifferari*-style music, according to Monelle.⁶⁶

"Quando nascette Ninno", as demonstrated by Monelle, is a popular Neapolitan tune, the origins of which are unclear. However, the association between *pifferari* music and its features has without doubt a Neapolitan *tinta*, for similar features influenced the vast repertory of "nonne". "Nonne" were Neapolitan songs, in Latin, Italian, or Neapolitan dialect, which focused on two

⁶⁵ The passage has been reproduced from Monelle, *The Musical Topic*, 230.

⁶⁶ The passages have been reproduced from Monelle, *The Musical Topic*, 230. Lyrics translation: "Air was making the bagpipes resound"; "We are shepherds and shepherdesses and we worship the Redeemer"; "When Ninno [Jesus] was born in Bethlehem".

ideas: Nativity Scenes and sleep. They were composed for a vast array of uses; and they were in a middle ground between popular and professional music.⁶⁷ Here is one excerpt from a “nonna” by Cimarosa:



Ex. 8. 12 Passage from Domenico Cimarosa’s *Nonna* “Blandule somne veni”, I-CBp, 077-00, 7v-7r.⁶⁸

But why Armenian merchants and beggars should use this particular style? What is their relation to the *pifferari* music? To understand this issue, I shall refer to the discourses of exoticism and of the status of the poor in Naples during the eighteenth century outlined in Chapter 4.

Merchants and figures from the Middle East, at least until the advent of Charles of Bourbon, were not viewed in a positive light in Naples (see Chapter 4). As a consequence, as I have argued, Bloechl’s paradigm of “exclusion of radical difference” could be applied only partially: by making the foreigners do both “Western” (selling liquor) and “Eastern” activities (selling coffee), the difference with the Other is not completely cancelled; therefore, the Other does not appear as tamed as if the assimilation process were complete. Zelto, in Ex. 8. 8, is selling various items, amongst which are amber (“ambra”) and coral (“coralla”). Amber, as demonstrated by studies on trade networks, was not *imported to*, but rather *exported from* Europe, in exchange for other luxury goods:

Europe exported coral and amber to India in exchange for diamonds, garnets, rubies and Eastern pearls and coral was one of the principal exports by the British East India Company during the seventeenth and into the eighteenth century.⁶⁹

⁶⁷ The term “nonna” (pl. “nonne”), in this case, translates into “lullaby”.

⁶⁸ Lyrics translations: “Sleep, my dear son”.

⁶⁹ Pointon, *Brilliant Effects*, 367-368; see also Yogev, *Diamonds and Coral*, 103-109.

The same could be said for coral: Naples, in particular, was, together with Livorno (near Florence), Genoa, and Marseille in France, a coral fishing hub.⁷⁰ Therefore, similar to *rosoli* of Ex. 4. 7, Zelto, disguised as an Eastern merchant, is here selling both Western and Eastern goods. The mix between Eastern and Western qualities, resulting in a partial “exclusion of radical difference”, is mirrored by two elements: his disguise (from the East), and the style in which he sings (Western, as is similar to Neapolitan “nonne”).

In regards to the poor, instead, I have argued in Chapter 4 that Naples had a developed network of primordial welfare services, which allowed people in need to survive (or, at least, its elites liked to believe that their city was generous with them). Within this framework, it is easy to understand why, in music, the poor are associated with the *pifferari* music. They are likened, in other words, to alleged pastoral origins, which coincide with the aforementioned idealization of pastoral life. This is a possible explanation that, moreover, agrees with the thought of audiences of these comic scenes/intermezzi, the matter that inaugurates Chapter 4. Why should “real” social critique, aimed at foregrounding the real difficulties of the lower social strata, be introduced in shows offered to aristocrats?

With the discussion of the musical styles coinciding with merchant and poor disguises in Neapolitan comic scenes/intermezzi, Section 4 comes to an end. Section 5, devoted to types, will use a similar approach: starting from the individuation of types in Neapolitan comic scenes/intermezzi, it will attempt to link them to Neapolitan contextual elements.

5. Types: Dances

Dances, in Neapolitan comic scenes/intermezzi, coincide with Ratner’s types. Dances usually appear at the very end of comic scenes/intermezzi, to celebrate an agreement between two characters, but also in other situations.

⁷⁰ Yogevev, *Diamonds and Coral*, 103-109.

5. 1. Minuets

Minuets are the most recurrent types of dance found in Neapolitan comic scenes/intermezzi.

Ratner's definition of minuets is as follows:

The most popular dance in the classic era was the minuet. Originally it was associated with the elegant world of court and salon. It was described as noble, charming, lively, expressing moderate cheerfulness by virtue of its rather quick triple time.⁷¹

Let us acknowledge the main examples of minuets in the repertory at hand. Ex. 8. 13 shows an excerpt from Vinci's *Plautilla e Albino*. It displays the most typical features of such recurrent pieces.

Tempo giusto

The musical score is for two parts: Albino and Bass. The time signature is 3/4, and the tempo is marked 'Tempo giusto'. The key signature has one flat (B-flat). The Albino part is written in a soprano clef and the Bass part in a bass clef. The lyrics are written below the Albino part. The Bass part is marked 'staccato'.

Albino

Bal - la - ri - no sal - ta - ri - no io non so - no

Bass

staccato

Ex. 8. 13 Passage from “Ballarino saltarino,” from *Plautilla e Albino*, by Leonardo Vinci (1723), Act 3 Scene 10 of *Silla dittatore*, I-Nc, 32.4.13 (or Rari 7.3.20), f. 149r.⁷²

Ex. 8. 13, I believe, discloses some tokens of the minuets as described by Ratner. Albino tries to tell Plautilla that he cannot actually dance (“I am not a jumping ballerino!”). Vinci troped the minuet’s evocation of the “courtly world” and the lyrics’ hilariousness, creating a buffo minuet.

Ex. 8. 14 shows a “neutral” minuet from Sarro’s comic scenes *Merilla e Morante*.

⁷¹ Ratner, *Classic Music*, 9-10.

⁷² Lyrics translation: “I am not a jumping ballerino!”.



Ex. 8. 14 Passage from *Merilla e Morante*, by Domenico Sarro (1718), Act 3 Scene 6 of *Arsace*, I-Nc, 16.1.29, or Rari 1.6.24, f. 142r.

I believe that this piece does not showcase any particular element. The signified of this dance, the courtly world, makes perfect sense: Merilla and Morante hold the post of singers in the royal court of the opera seria's plot, and they dance this minuet to celebrate their wedding.

The minuet, as observed by Ratner, points to a courtly dimension indeed. Eric McKee, in his research on minuets, maintains that the most influential type of this dance was practised in the French court:

The most common form of the social minuet (as opposed to theatrical minuets) was the *menuet ordinaire*, which was in vogue from the court of Louis XIV through to the end of the eighteenth century.⁷³

By analyzing some examples of minuets from J. S. Bach's *French Suites*, McKee comes to the conclusion that they were composed with the minuets actually danced at the French court in

⁷³ McKee, *Decorum of the Minuet*, 16. Pp. 27-28 of the same book argues that J. S. Bach, while composing his *French Suites* (which contain minuets), was well aware of the dances performed at the French royal court, and that French ballet masters were widespread over all Germany. This is true also for Italy, where the dance companies of opera houses were mostly led by French. The dance company of the Royal Ducal Theatre of Milan, for instance, was led by a certain François Sauveterre, a Frenchman, as many documents in Milan's State Archive, Folders 28-34, indicate.

mind, and therefore, that they are “French”.⁷⁴ One of the principal features of French minuets is the presence of a two-bar hypermetre, that is, a combination of two measures in 3/4 metre, in which the first is the “strong” one, and the second the “weak” one:

in order to feel two bars of the minuet as one metrical unit, dancing masters often instructed their students to count in 6/4 rather than in 3/4, despite the moderate tempo. Reflecting this practice, many early minuets – especially those used in dance treatises – either were notated in 6/4 or used a dotted line to indicate metrically weak bars. In conducting their students, dancing masters and music teachers reinforced the hypermeter by beating down on the first bar (the *bonne mesure*) and up on the second bar (the *fausse mesure*).⁷⁵

What about Neapolitan minuets? The passage in Ex. 8. 13 is clearly organized in couples of measures, in which the first one comprises either a trochee or an iamb. Ex. 8. 14, instead, is notated in 6/8. This might reflect the 6/4 notation mentioned in the passage by McKee.

If these minuets are “French”, an interesting perspective emerges. As argued in Chapter 2, there was rivalry between the Bourbons and the Hapsburgs during the early eighteenth century. “Frenchness”, as a consequence, was linked, in Hapsburg-ruled territories, to mostly negative, effeminizing issues, which resonate with the gender framework of that time. In this regard, Ex. 8. 13 is more interesting than Ex. 8. 14. While Albino is forced by Plautilla to dance the minuet, he complains that he is not a ballerino, and almost refuses to dance. In keeping with the gender framework established in Chapter 4, this could be another allusion to the emerging gender dimorphism. In other words, by rejecting something as French as a minuet, Albino is here claiming not to be suitable to dance, and is therefore removed from femininity.

5. 2. Furlana

The ballet at the end of *La franchezza delle donne* (see p. 495), entitled “Furlana”, showcases different tokens, such as quick triple metre and repeated dotted rhythms. Ratner includes the furlana in the gigue category. He maintains that

the gigue was a quick dance, gay and lively, generally in 6/8 metre. The distinctions made in the early 18th century among the gigue, giga, canarie, forlane, loure – all related dances – disappeared in classic times.⁷⁶

⁷⁴ McKee, *Decorum of the Minuet*, 41.

⁷⁵ McKee, *Decorum of the Minuet*, 25.

⁷⁶ Ratner, *Classic Music*, 15.

The tokens of the furlana in *La franchezza delle donne* coincide with Ratner's description: it follows that gigue and furlanas point to gaiety and happiness. This would make perfect sense, for this furlana concludes the intermezzo with the two characters' marriage. In 1914, an Italian popular newspaper described the furlana as follows:

[The furlana] is an ancient country dance from Friuli, from which its name derives. It originated in Cividale, in Friuli's eastern part, according to some ancient documents recently discovered. The furlana, which we want to be revived, is an ancient dance. [...] From Cividale, the furlana spread to all Veneto, both in the countries and in the city. Venetian damsels, in the Republic of Venice, danced it. It was an innocent dance which is still used in some remote Veneto villages, where it is danced, usually, by peasants during wedding ceremonies.⁷⁷

The passage reveals that the furlana had a precise geographic origin (the eastern Italian region of Friuli, bordering with Slovenia and the Slavic world), possessed popular and country-like features, and was linked to popular nuptial ceremonies. This agrees with the dramatic situation, for Lesbina and Sempronio conclude the intermezzo by agreeing on their marriage.

Is this appearance of the furlana, a typically Venetian dance, a simple matter of *tinta*? While the fact that the whole intermezzo is set in Venice is relevant, I believe that one detail, which might pass unnoticed to us, might be crucial. What Sempronio and Lesbina are celebrating with their furlana is their wedding, that is, a union between a male and a female. If considered within the gender framework illustrated in Chapter 4, the episode, involving a style of dance explicitly linked to marriage, could be interpreted as a celebration of gender dimorphism, as opposed to old *seicento* gender models. In a way similar to that of the minuet, the gender framework of eighteenth-century Naples serves to illuminate the use of the furlana. The same framework plays a role for the dance type illustrated in the next paragraphs, the "ballo della torcia".

5. 3. *Ballo della Torcia*

One manuscript by G. Greco preserved in Naples contains several partimento exercises, as already mentioned in Chapter 2. Amongst these, a long series of keyboard dances with obscure names stands out. One of them bears the title "Ballo della torcia", which translates into "Dance of the Torch". Ex. 8. 15 displays G. Greco's setting:

⁷⁷ Cossu, "I balli nuovi", 130.



Ex. 8. 15 *Ballo della torcia*, according to Gaetano Greco's manuscript.⁷⁸

This dance constituted part of Neapolitan court ceremonies. In a 1690 book describing the Neapolitan court celebrations for Charles II Habsburg's marriage with Maria Anna of Neuburg, the author takes account of the *ballo della torcia*:

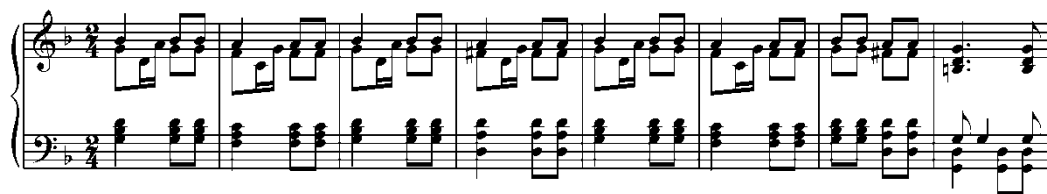
Then, the feast proceeded, and it was concluded by the *ballo della torcia*; the King called the Chiefs of Quadrilles [groups of knights] and other cavaliers to form it, while the most famous musicians, accompanied by instruments, sang beautiful songs and made that hall a harmonic earthly Heaven.⁷⁹

It follows that the *ballo della torcia* constituted one of the major expressions of royalty. According to Carmela Lombardi, the *ballo della torcia* had a great symbolic power in ancient régime aristocratic society.⁸⁰ Dancers, usually court members, held torches while dancing it. The symbolism of fire and light, given also the dance's nightly dimension, constituted a relevant element. Lombardi quotes some seventeenth-century Italian celebrations during which the King, to initiate the dance, took the first torch to light the other torches, as if he embodied a generating principle. What about the musical tokens of this highly aristocratic dance? Antonio Valente (c. 1520-1601), a sixteenth-century Neapolitan organist, wrote a *Ballo dell'intorcia* for keyboard, partially reproduced in Ex. 8. 16.

⁷⁸ Greco, *Partimenti di Greco Gaetano*, f. 15r.

⁷⁹ Di Benavides, *Ossequio tributario*, 31.

⁸⁰ Lombardi, *Danza e buone maniere*, 107-111.



Ex. 8. 16 Passage from *Ballo dell'intorcia*, by Antonio Valente (1576).⁸¹

The ostinato-like repetition of the crotchet-two quavers rhythm, evident in the left hand, might constitute the most easily understood feature of this piece. Are there similarities with G. Greco's version? I believe that the constant repetition of the two crotchets of Ex. 8. 15 showcases affinities with Ex. 8. 16. True, Valente's example displays more coherence. But the crotchets in G. Greco's examples, in my opinion, represent marked elements, which may reflect the tokens of the *ballo della torcia*. To sum up, the twofold repetition of identical rhythmic values, smaller than the preceding rhythmic combinations, might represent this dance style's principal token.⁸² As to the signified, the *ballo della torcia* points to sophisticated court and regal spheres, as the passage cited above suggests.

This dance topic might have migrated into comic scenes/intermezzi. Ex. 8. 17 reproduces an excerpt of a ballet from *La furba e lo sciocco* by Sarro.



Ex. 8. 17 Passage from *La furba e lo sciocco*, by Domenico Sarro (1731), Intermezzo 2, I-Nc, 31.3.10 (or Rari 7.2.3), f. 176r.

As is evident, staccato lines mark and highlight the two quavers in mm. 1 and 3, the tokens of the *ballo della torcia*. Considering the aforementioned description of this dance, it could be

⁸¹ Valente, *Intavolatura de cimbalo*, 97.

⁸² In G. Greco's example, the four-notes groups in m. 1 (and their equivalents in subsequent measures) united by beaming represent flourishings of single notes (minims). In the case of m. 1, they would be F and G.

argued that the signified of this style is the authority of the Hapsburg monarchy, or, at least, of the local Neapolitan elites. If this is true, the presence of this style in this precise episode would make sense: even though the two dancing figures are dressed in French fashion, Sofia, overlooking the proof of love, is dressed as an *Austrian* soldier. (S)he is the “institutional” element, in this situation: therefore, the emerging dance comes directly from the court. This resonates with the general political framework of those years, which saw a rivalry between Bourbons and Hapsburgs. In addition to this, the gender framework outlined in Chapter 4 seems to be relevant as well.

The two dancing figures are depicted as something negative, sultry, and effeminizing due to their “Frenchness” and their links with music and dancing; but, at the same time, their type of dance is not a French minuet, but one linked to the institutional apparatus, the *ballo della torcia*. Barlacco is here symbolizing, through his refusal of the two “French” dancing figures, the fundamental shifts in gender conceptions that were occurring during those times in Naples. Therefore, it could be argued that the fact that the dance at hand is a *ballo della torcia*, and not a minuet, played a role in Barlacco’s refusal of the two dancing figures. In other words, being presented with an “institutional” dance linked directly with the Hapsburg/Neapolitan court, even though mixed with French elements, his manliness was prompted to emerge as opposed to old *seicento* gender models. This perhaps would have been different if the dance were a French minuet. The “national” features of dances create, as is evident, a curious interplay between dramatic situations, disguises, and political/historical frameworks. To this point, this thesis has focused more on feuds between reigning families and large countries such as France, Spain and the Hapsburg Empire. In the following paragraphs, similar dynamics come into play, albeit with reference to smaller entities at the periphery of the Hapsburg empire.

5. 4. Bergamasca

Another dance in G. Greco’s manuscript bears the title “Bergamasca”, which means “from Bergamo”, a city in northern Italy. Ex. 8. 18 reproduces it.



Ex. 8. 18 *Bergamasca*, according to Gaetano Greco.⁸³

The Encyclopaedia Britannica describes the dance in this way:

Bergamasca, also spelled bergomask, lusty 16th-century dance depicting the reputedly awkward manners of the inhabitants of Bergamo, in northern Italy, where the dance supposedly originated. It was performed as a circle courtship dance for couples: men circled forward and women backward until the melody changed; partners then embraced, turned a few steps, and began again.⁸⁴

This quotation might suggest a signified for this peculiar “lusty” dance: the “reputedly awkward manners of the inhabitants of Bergamo”, i.e., a popular environment. The *bergamasca* also entered courts and composers started to use it in their compositions, but its roots remained the same. What about its musical tokens? In the intermezzo repertory, one piece from Hasse’s *La serva scaltra*, partially reproduced in Ex. 8. 19, represents the most similar dance I have found.

⁸³ Greco, *Partimenti di Greco Gaetano*. I-Nc, 45.1.65, or 33.2.9, f. 13r.

⁸⁴ N.A., “Bergamasca”.



Ex. 8. 19 Passage from *La serva scaltra*, by Johann Adolph Hasse (1729), Intermezzo 3, I-MC, 3-A-7, f. 79v.

The four-crotchet beginning suggests an analogy between the two examples. In Ex. 8. 19, moreover, staccato signs mark them, just as the tokens of the *ballo della torcia*. Therefore, I believe that four-crotchet beginnings, whether with upbeats or not, might constitute the main tokens of the *bergamasca* dance. As already suggested, a certain kind of rustic and popular setting constitutes the signified of this dance. This makes perfect sense as regards Hasse's example, which bears the title "Ballo di villano" ("dance of a peasant/villager"). In that point of the intermezzo, Dorilla has disguised herself as a villager speaking in a Milanese countryside dialect. Dorilla had previously ordered other villagers to immobilize Balanzone, her male counterpart, to force him to accept her marriage proposal. After accepting his fate, they dance the *ballo di villano* above, which includes tokens of the *bergamasca*.

In Chapter 4 I argued that Neapolitan comic scenes/intermezzi revisit traditional commedia dell'arte disguises according to the political framework of the time. In Ex. 4. 10, Zaffira, thanks to her Bergamasque disguise of Zaccagnina (in commedia dell'arte usually corresponding to the "stupid servant"), becomes a *serva astuta* ("intelligent servant"). This may be linked to the fact that the Hapsburgs wanted to maintain a good relationship with Venice, under the dominion of which was the city of Bergamo. In Ex. 8. 19, a similar dynamic emerges: thanks to her peasant disguise, Dorilla is able to persuade Balanzone to get married. In the surrounding scenes,

Dorilla does not speak in Bergamasque dialect, but rather in a Milanese countryside dialect. Since Milan was, together with Naples, part of the Hapsburg Italian provinces, it is easy to understand why the Milanese peasant disguise is, for Dorilla, the key to achieving her aims. In addition to this, as the reader might imagine, the whole situation resonates with the overall gender framework.

This discourse on *bergamasca* concludes the section dedicated to dances/types of the present chapter. To situate them in the Neapolitan context, I have used several elements illustrated in previous chapters, such as the gender and political frameworks of early eighteenth-century Naples. In this way, the topical significance of these dances/types becomes grounded in the Neapolitan framework.

6. Sonic Analogs

In the following paragraphs, I will give an account of what I believe are the most important sonic analogs of this repertory. Sonic analogs, according to Zbikowski's theory, depict dynamic processes through non-sonic analogies. In the Peircean sense, they are similar to icons. Sonic analogs, in the context of the semiotic theory outlined earlier, could be described fruitfully as manifesting a "natural" type of signification. In this sense, they resonate with Mirka's re-elaboration of topic theory and its association with Vico's philosophy, and they could be fruitfully used to investigate pictorialism in Neapolitan comic scenes/*intermezzi* (the "musical imitation of natural sounds" of Ex. 8. 2).

6. 1. A Menagerie of Beasts

The insertion of sonic analogs related to animals is one of the most recurrent features of Neapolitan comic scenes/*intermezzi*. At first glance, they seem mere parodies of the trite animal metaphors of opera seria; but, if the cultural context of those years is considered, a different perspective emerges. Vico's writings can illuminate and explain this feature.

According to Vico's philosophy, animals and humans share two important features: the environment where both live, and the fact that both were created by God. During the Age of

Gods, the differences between animals and humans were almost imperceptible. Humans of the Age of Gods, called human “beasts” (“bestioni”) have, yet, something that animals lack: the “animus” (“soul”), which allows them to establish civilization. The innate “animus” is given to humans directly by God, and makes humans the most perfect living beings in the world. Yet, along with the “animus”, freedom and will characterize the human being. These are positive qualities, which, at the same time, are at the base of human corruption.⁸⁵

The premise of Vico’s philosophy is that humans share many traits with animals. Most importantly, “human nature, so far as it is like that of animals, carries with it this property, that the senses are its sole way of knowing things”.⁸⁶ In this thesis, I postulated that the Neapolitan “obsession” over the union between music and words could be substantiated through Vico’s theory according to which the language spoken during the Ages of Gods and Heroes corresponded to music. As mentioned above, human beings from the Age of Gods were “human beasts”, different from those from the Age of Men. It could be thus argued that comic characters, who express themselves not through language but through “poetry”, are closer to “human beasts” from the Age of Gods than to individuals from the Age of Men. Therefore, it should not surprise that these characters “speak” by singing sonic analogs of animal sounds.

Opera seria characters, however, do the same. Countless are the Neapolitan arias that imitate, for instance, the singing of the nightingale, or of birds in general. What is the difference between the uses of the same technique in opera seria and comic scenes/intermezzi? In the following paragraphs I argue that, whereas in opera seria arias animals of different types are evoked through the category of “styles”, that is, through the fusion of different, single tokens of coherent “character”, in comic scenes/intermezzi they are present mostly in the form of sonic analogs. This resonates with the difference between humans from the Ages of Gods and Heroes and the Age of Men: the former speak only through “natural” signs (i.e., through sonic

⁸⁵ This issue is effectively resumed in Gualtieri, “... la naturale curiosità”, 2-3. Vico’s complex reasoning over the alleged presence of “animus” in humans but not in animals is to be found in Vico, *Della antichissima sapienza degli italiani*, 83-84; and in Vico, *The New Science*, 235.

⁸⁶ Vico, *The New Science*, 104.

analogues/pictorialism), the latter through “arbitrary” signification as well (i.e., including indexical passages). In this way, comic scenes/intermezzi appear to be more direct in conveying the relationships between signifier and signifieds than opera seria.

This element, moreover, resonates with the argument by Vico according to which human beings should use not only “intellect” (typical of the Age of Men), but also “wit”, which is linked to the *poetic*, pre-linguistic type of knowledge of the Ages of Gods and Heroes. In other words, it could be argued that using animal sonic analogues not organized in fully-fledged styles is closer to “wit”, and their organization in styles, typical of opera seria, is closer to “intellect”. Comic characters, as opposed to their opera seria counterparts, would, in this framework, embody this type of “poetic” knowledge, which was deemed by Vico, in Naples during this period, as the key to a new philosophy.

To exemplify how animal sonic analogues organize into styles in opera seria arias, I will take into consideration one aria included in Sellitti’s pasticcio *Siface*: “Quell’usignolo” by Giacomelli (Ex. 8. 20).



Ex. 8. 21 Passage from “Non serve la testa” from *Periccia e Varrone* by Alessandro Scarlatti (1714), Act 3 Scene 7 of *Scipione nelle Spagne*, GB-Lbl Add 14172/3, f. 21r.⁸⁸

The reiteration of the word “cucù” gives way to the repetition of a ridiculous descending half-tone, which recalls the cuckoo’s cry. As pointed out by Zbikowski, sonic analogs are not simple pictorial musical elements; rather, they convey dynamic processes through analogy. In this case, it is important to note that the call of real cuckoos is not a downward minor second, but a downward minor third. Instead of simply mimicking this kind of leap, the sonic analog conveys the dynamic process of “the call of the cuckoo” by resorting to other elements, which need to be considered together. The general idea of a falling two-note call is rendered with a semitone (apart from mm. 4-5); the reiteration of the cry is realized with a threefold repetition; the generic idea of bird calls being high-pitched sounds is rendered with the collocation of the descending semitone in a high register (in relation to Varrone’s bass voice). Repetition plays an important role also for the comicality of this excerpt. The sonic analog is so short (two notes), and is repeated so many times that, rather than being uniformly included in the piece, seems to emerge in contrast to the rest of the piece; in other words, it is a marked element. Therefore, Varrone’s imitation of the cuckoo can be related solely to that segment of the piece, not to the overall aria. This is very different from the case of Ex. 8. 20, in which the bird-like sonic analogs were integrated with virtuosic passages.

The fact that animal sonic analogs are not integrated into coherent styles in comic scenes/intermezzi opens the way to kaleidoscopic pieces, in which many different sonic analogs are juxtaposed. A relevant example appears in Sarro’s *Merilla e Morante*. Merilla, after she has discovered that her partner, Morante, loves another girl, Flagilla, gives vent to her anger. She

⁸⁸ Lyrics translation: “My brain is slow: Varrone is a cuckoo”.

compares herself, a swift swallow (Ex. 8. 22), to Flagilla, described as a hen (Ex. 8. 23). The two related sonic analogs coexist in the same piece.

Merilla

snel-la son qual ron-di-nel - - - - la che sen vie-ne vo-

Bass

-lan - - - - do, vo-lan - do dal mar, vo-lan - do dal mar.

The musical score for Ex. 8. 22 is a two-staff excerpt. The top staff is for Merilla, in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with several triplet markings (indicated by a '3' over the notes). The bottom staff is for Bass, in bass clef with the same key signature and time signature. The lyrics are in Italian and are written below the Merilla staff.

Ex. 8. 22 Passage from “Che bel cambio” from *Merilla e Morante* by Domenico Sarro (1718), Act 3 Scene 6 of

Arsace, I-Nc, 16.1.29, or Rari 1.6.24, f. 137r-137v.⁸⁹

The repeated triplets oscillating between D and E recall birdcalls, while the musical rendition of the hen coincides with three notes, F# – D – E, presenting dotted rhythms (see Ex. 8. 23).

Merilla

me? Fla-gil - la ca-mi - na co-m'u - na ga-vi - na, co-m'u - na ga-vi - na,

Bass

The musical score for Ex. 8. 23 is a two-staff excerpt. The top staff is for Merilla, in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with several dotted rhythms. The bottom staff is for Bass, in bass clef with the same key signature and time signature. The lyrics are in Italian and are written below the Merilla staff.

Ex. 8. 23 Passage from “Che bel cambio” from *Merilla e Morante* by Domenico Sarro (1718), Act 3 Scene 6 of

Arsace, I-Nc, 16.1.29, or Rari 1.6.24, f. 137r.⁹⁰

Another piece from Hasse’s *La serva scaltra* juxtaposes the sonic analogs of two animals: frogs and crickets. Each one has its proper sonic analog. Ex. 8. 24 reproduces the excerpt showcasing the frog sonic analog.

⁸⁹ Lyrics translation: “I am like a swallow who comes flying from the sea”.

⁹⁰ Lyrics translation: “Flagilla walks like a hen”.

The image shows a musical score for two voices: Dorilla (soprano) and Bass (bass). The key signature is two sharps (F# and C#), and the time signature is 3/4. The Dorilla part begins with a half note G4, followed by a quarter note A4, a quarter rest, a quarter note B4, a half note C#5, and then a triplet of eighth notes: D#5, E5, and F#5. The Bass part begins with a half note G2, followed by a quarter note A2, a quarter note B2, a half note C#3, and then a triplet of eighth notes: D#3, E3, and F#3. The lyrics are: 'gra - noc - chiel - la, che fa: cra, cra, cra'.

Ex. 8. 24 Passage from “Che bel diletto” from *La serva scaltra* by Johann Adolph Hasse (1729), Intermezzo 3, I-MC, 3-A-7, f. 60v.⁹¹

An unusual and reiterated rhythmic combination, a semiquaver followed by a dotted quaver, insisting on an interval of third, embodies frog sounds, rendered in the lyrics through the onomatopoeia “cra cra”. The sonic analog “frog sounds” is composed of many elements. First, the upward leap of a minor third could recall a frog’s call, usually made up of a single squeak, rising progressively in pitch. The rhythm of the frog sounds in Ex. 8. 24 could, moreover, analogize the act of jumping. If Hasse wanted to convey only the squeaking sound, why did he use that peculiar semiquaver-plus-dotted quaver rhythm? I believe that the “limping” rhythm, leading to a sudden appearance of the upper note (F#), might analogize the unpredictable and sudden frog leaps. The repetition of the ascending minor third analogizes the continued repetition, on the frogs’ part, of their calls and jumps. Crickets, instead, appear a few measures later, as reproduced in Ex. 8. 25.

⁹¹ Lyrics translation: “A frog, which cries: cra, cra, cra”.

Violin I/II

Dorilla

Bass

gril - lo sen - ti den - tro la sie - pe, che

5 [uniti] pizz.

fa: tri tri, tri tri, tri, tri, tri tri

Ex. 8. 25 Passage from “Che bel diletto” from *La serva scaltra* by Johann Adolph Hasse (1729), Intermezzo 3, I-MC, 3-A-7, f. 61v.⁹²

Repetition of single notes and *pizzicato* accompaniment constitute the “crickets’ cry” sonic analog. Cricket sounds consist mostly of a single type of cry, repeated many times in a row: the repetition of the single note in the vocal line conveys this aspect. Why did Hasse employ *pizzicato* technique in the strings? The concept that Hasse was probably trying to convey lies at the very core of stridulation production. Crickets produce their sounds by moving a structure with edges (*plectrum*) on another ridged surface (*pars stridens*), similarly to how a guitar is played: in this case, the *pars stridens* would be the strings. The dynamic process of “scraping” might have been analogized with the *pizzicato* technique. Therefore, the “cricket sound” sonic analog brings a dynamic process into music.

The examples offered in this section, in conclusion, suggest that, differently from opera seria, the depiction of animal sounds in Neapolitan comic scenes/intermezzi, rather than being organized in “styles”, coincides with sonic analogs. This element corresponds to Vico’s ideas in regards to the origins of men during the Ages of Gods and Heroes, and, together with the fact

⁹² Lyrics translation: “You can hear a cricket inside the hedge, which cries: tri, tri”.

that opera seria animal arias seem to be organized as “styles”, further reinforces the idea that comic characters had a different status, if compared to their opera seria counterparts.

6. 2. Sounds Produced by the Human Body

The imitation, in music, of the sounds produced by the human body agrees with Mirka’s reconfiguration of topic theory, which, as I have endeavoured to suggest, resonates with the status that Vico attributes to pre-linguistic vocal utterances of human beings from the Ages of Gods and Heroes. During those ages, human beings were “mute”, and expressed themselves mainly through non-linguistic communication, which comprised vocalises. These vocalises had a direct, natural relation to their signified. In the following, I argue that some of the sonic analogs emerging from the intermezzo repertory could represent musical counterparts of these pre-linguistic utterances.

Let us begin with the musical depiction of sleeping. Even though sleeping arias are not amongst the most common pieces of this repertory, they represent, especially in early comic scenes, a hilarious source of comedy. A first sonic analog related to sleep is made up of pauses interrupting melodic lines. Continuously interrupted melodies give the impression of someone trying to speak, but who keeps falling asleep. As a result, beats are constantly missing. This is what happens in one aria from Sarro’s *Lesbina e Zelto*, reproduced partially in Ex. 8. 26. Zelto is a soldier patrolling a certain area, but he feels sleepy. While trying to stay awake, he even splits words, as seen in mm. 3-4. The upward leap of octave on “no” might represent a sonic analog related to waking up.

Zelto
 Bass

Vie - ne il son - no, oh que - st'è bel - la,
 vuol ch'io dor - ma, e - d io non vo - glio, e-d io non vo - glio, no

Ex. 8. 26 Passage from “Viene il sonno” from *Lesbina e Zelto* by Domenico Sarro (1707), Act 1 Scene 8 of *Il*

Vespasiano, I-Mc, Nosedà F. 80 f. 32r.⁹³

As can be seen, pauses occupy the third beats of most 3/4 combinations. The analogy behind this passage might be referred to the continuous interruptions of a speech due to a person's drowsiness. The interrupted melodic lines would display continuity, if it were not for the pauses. In m. 1, a twofold repetition is interrupted, while in m. 3, a Fenaroli.⁹⁴ This might be analogous to a speech interruption: the drowsy person falls asleep and tries to restart his/her discourse from the beginning, repeating the incipit (m. 1), or proceeding with it, notwithstanding Morpheus' interferences (m. 3). This is how Sarro wisely realized the sonic analog of the “sleepy person”.

Another example of sleep sonic analogs is related to yawning. This can be found in one aria from the comic scenes for A. Scarlatti's *La caduta de' decemviri* [*The Fall of the Decemviri*] (Naples, San Bartolomeo Theatre, 1697), reproduced partially in Ex. 8. 27. Flacco, disguised as an old lady, laments that (s)he feels sleepy, and similar pauses appear.

⁹³ Lyrics translation: “Sleep is overcoming me, oh well! It would like to make me fall asleep, but I don't want, no”.

⁹⁴ Gjerdingen, *Music in the Galant Style*, 225-240.

The image shows a musical score for two parts: Flacco and Bass. The Flacco part is written on a single staff with a treble clef and a key signature of one flat (Bb). The Bass part is written on a single staff with a bass clef and the same key signature. The lyrics are written below the staves. The Flacco part has lyrics: "Mi sti - ro, sba-di - glio, mi sfre - go - lo il ci-glio, son mor -". The Bass part has lyrics: "to di son - no, son mor - to di son - no". The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The Flacco part features long notes (C and Bb minims) followed by a brief note and a pause. The Bass part features a series of eighth notes and rests.

Ex. 8. 27 Passage from “Mi stiro, sbadiglio” from *Rosina e Flacco* by Alessandro Scarlatti (1697), Act 3 Scene 14 of *La caduta de’ decemviri*, D-Dl, Mus.1-F-39/2, f. 95r.⁹⁵

The pauses in mm. 3 and 5-6 might be linked with the “sleepy person” sonic analog. What about the curious figure in mm. 1-3, coinciding with the words “Mi stiro, sbadiglio” (“I am stretching, I am yawning”)? The corresponding lyrics might help with interpretation. The act of stretching corresponds to two precise breathing phases, the first being apnoea, and the second a rapid emission of air. In the example, long notes (C and Bb minims) are followed by a brief note and a pause. This might reflect the stretching act: the long note might analogize the apnoea moment, whilst the following short note and rest the air emission. As regards yawning, similar conclusions could be drawn. Two breathing phases characterize the act: a protracted inspiration and a swifter expiration. The aforementioned long notes might analogize the protracted inspiration, and the shorter notes and rests the exhalation. Stretching and yawning are often simultaneous.

The analyzed sonic analogs related to sleep are not organized into “styles”. How does opera seria relate to the topic of sleeping? Ex. 8. 28 reproduces part of one of the most celebrated sleep arias of the Neapolitan repertory, “Mentre dormi amor fomenti,” in Pergolesi’s *Olimpiade* (Rome, Tordinona Theatre, 1735).

⁹⁵ Lyrics translation: “I am stretching, I am yawning, I am rubbing my eyes, I am dying of sleep”.

Licida

Men - tre dor-mi a - mor fo - men - ti il

Bass

8

pia - cer de' son - ni tuo - i col - l'i - de - a

15

del mio pia - cer, col - l'i - dea del mio pia -

20

-cer, del mio pia - cer, del mio pia - cer.

Ex. 8. 28 Passage from “Mentre dormi amor fomenti,” from *Olimpiade*, by Giovan Battista Pergolesi (1735), Act 1

Scene 14, D-Mbs, Mus.ms. 142, f. 79v-81r.⁹⁶

The passage uses an array of different musical resources, which, if considered together as a style, recreate the sleeping style. More precisely, their features resonate with the “celestial” topic as described by Clive McClelland:

Such references typically draw on the pastoral tradition of soothing, tranquil music, often in the galant style, and employ devices including a gentle tempo, smooth major keys like G and F, conjunct motion in thirds, lilting melodic lines, regular phrasing, and soft instrumentation including flutes and harps. These elements also appear in enchantment and sleep scenes [...].⁹⁷

⁹⁶ Lyrics translation: “While you are sleeping, shall Love increase the pleasure of your dreams through the thought of my happiness”.

⁹⁷ McClelland, *Ombra and Tempesta*, 287.

All the features described by McClelland could be applied fruitfully to Pergolesi's passage. Yet, as is evident, Pergolesi's piece evokes sleeping through a style, not through single and isolated sonic analogs. Again, comic characters seem to speak with the language of the Age of Gods, more direct than the one of the Age of Men.

To conclude this section, I would like highlight one of the rare occurrences of sleeping evoked through a style (not sonic analogs) in Neapolitan comic scenes/intermezzi. Ex. 8. 29, which reproduces an excerpt from Milo's sleeping aria in *Dorinda e Milo* by Vignola (Naples, San Bartolomeo Theatre, 1707), showcases interesting features:

Milo

Non v'è co - sa più gu - sto - sa del dor - mi - re in ve - ri - tà, in ve - ri -

Bass

6

tà, non v'è co - sa più gu - sto - sa del dor - mi - re in ve - ri - tà.

Ex. 8. 29 Passage from “Non v'è cosa più gustosa” from *Dorinda e Milo* by Giuseppe Vignola (1707), Act 1 Scene

19 of *Il Tullo Ostilio*, I-Mc, Nosedà F 81, f. 111r-111v.⁹⁸

This example might startle the reader. What, in this music excerpt, could recall sleep? Gregory R. Barnett described a musical topic that shares similar features but refers to church music.⁹⁹ The style, defined by the author as “a cappella”, includes

a fast tempo in binary metre (cut time); the avoidance of small note-values (i.e., less than a quarter note); stepwise motion in the individual parts; and the use of diatonic pitches.¹⁰⁰

In the example, the 4/2 alla breve cut tempo; the homorhythmic *punctum contra punctum* setting; the avoidance of small note-values; the predominance of stepwise motion; the diatonic

⁹⁸ Lyrics translation: “There’s nothing tastier than sleeping”.

⁹⁹ Barnett, *Bolognese instrumental music*, 224-230.

¹⁰⁰ Barnett, *Bolognese instrumental music*, 225.

context; all of these elements point to the “a cappella” style. Only irony could explain the choice of the “a cappella” style for a sleeping aria. For “stile antico” is, in Barnett’s words, “associated, not with any specific genre, but rather with Counter-Reformation polyphony in general”, its signified could be an abstract “religious seriousness”, mocked here as something dreary and, precisely, sleep-inducing.¹⁰¹ The suspension passages in mm. 7-8 point to the same signified. Barnett links “durezze e ligature” (“dissonances and suspensions”) to slow organ music played at the Elevation of the Host in the liturgy of the Roman Catholic Church. The implications of this music “lie in the sense of mystery and wonder they inspired in listeners”.¹⁰² The tritone in m. 9, instead, showcases markedness. It is as if Milo has made a mistake at a certain point while singing (the tritone, in traditional church music, was forbidden), and corrected himself straightaway with “right” notes (mm. 9-10, coinciding with the words “in verità”, a conventional **4 5 1** bass cadence).

All the elements above coincide with Ratner’s “strict style”. Here, however, there might be a trope. Vignola decontextualizes the church style, using it with a different background context. A new meaning arises: the “strict style” could be regarded as boring. This excerpt, as mentioned in Chapter 2, is one possible link between Neapolitan sacred music and comic scenes/intermezzi; yet, it should be noted that, rather than being the norm, it consists of a rare, if not unique, depiction of sleeping. As the last paragraphs have shown and the following ones will illustrate, musical depictions of sounds produced by the human body are realized mostly with sonic analogs, at least in this repertory.

Comic characters, especially when feigning love sorrow, resort to different resources. In some cases, their arias contain words such as “sospira”, “sospiro”, “sospirar”, etc. Ex. 8. 30 reproduces a passage from the early comic scenes for A. Scarlatti’s *Emireno* (Naples, San Bartolomeo Theatre, 1697), in which the Neapolitan maestro rendered the image of sighing in the following way:

¹⁰¹ The quotations are from Barnett, *Bolognese Instrumental Music*, 224.

¹⁰² The quotations are from Barnett, *Bolognese Instrumental Music*, 208.



Ex. 8. 30 Passage from “Ancor io” from *Niceta e Morasso* by Alessandro Scarlatti (1697), Act 3 Scene 5 of *Emireno*, I-Nc, Cornice 5.7, or Rari 7.1.5, or 49A.2.16, f. 118v.¹⁰³

The act of sighing, evidently, coincides with missing beats and vocalises interrupted by pauses (mm. 2-4). This might be analogous to the act of sighing itself. Sighing usually corresponds to a brief air emission from the nose and mouth, which produces a breathy sound. A. Scarlatti wrote this piece in 1697, ten years before the time span considered by this thesis. However, I would like to point out that this sonic analog survived the test of time, since a similar case, reproduced in Ex. 8. 31, can be found in *La furba e lo sciocco* by Sarro:

Ex. 8. 31 Passage from “Son per lei un zibaldone” from *La furba e lo sciocco* by Domenico Sarro (1731), Intermezzo 2, I-Nc, 31.3.10, or Rari 7.2.3, f. 187r.¹⁰⁴

M. 4, as the reader can easily deduce, presents a similar situation. The word “sospiri” coincides with a vocalise interrupted by a quaver rest, to depict Barlacco’s shortness of breath. In both examples, however, troping is what makes the figure comic. A comic, unmarked buffo style

¹⁰³ Lyrics translation: “I was crying and sighing”.

¹⁰⁴ Lyrics translation: “My heart is a volcano, which raises tempests with its sighing, I feel my head going round and round”.

functions as background, while these sigh sonic analogs possess markedness. These would not sound comic if they were not inserted on a comic background. Similar sonic analogs have emerged when referring to hiccupping and laughing.

The description of sounds produced by the human body concludes Section 6. Comic characters, as I have argued, are more closely associated with pictorial, “natural” musical communication, if compared with their opera seria counterparts, who often disclose tighter links with styles for musical signification of the same signifieds (i.e., to convey similar meanings such as sleeping, the comic repertory uses sonic analogs, while the serious one employs styles). This discourse resonates with Vico’s philosophy as well, becoming situated within the Neapolitan cultural framework of those years.

7. Conclusions

This chapter, having built its theoretical apparatus from a variety of semiotic approaches to musical meaning, has tried to highlight some of the main communicative devices in Neapolitan comic scenes/intermezzi. The research has presented these issues according to three main concepts: styles, dances, and sonic analogs. The first two come from Ratner’s theory as reconsidered by Mirka, and have also been situated in relation to Vico’s philosophy, specifically with his thoughts about the relationship between language and music. Sonic analogs, instead, come from Zbikowski’s theory. This chapter’s theory has been further developed by taking account of different Neapolitan elements, such as cultural/political frameworks and some elements of Vico’s philosophical thinking. In addition, Hatten’s concepts of markedness and troping have played a crucial role in this research. They have shown how comic scenes/intermezzi realize their comicality through a mix (troping) between marked and unmarked elements. Tab. 8. 1 summarizes the elements that have emerged.

Styles	Male Buffo Style Female Buffo Style Military Style Merchants and Beggars
Dances	Minuet Furlana <i>Ballo della Torcia</i> <i>Bergamasca</i>
Sonic Analogs	Animal Cries Sleeping, Sighing

Tab. 8. 1 Musical meaning in Neapolitan comic scenes/intermezzi: summary.

As I conclude this chapter, one question naturally arises: is a thorough semiotic understanding of eighteenth-century Italian music a prerequisite for understanding issues of musical meaning in comic scenes/intermezzi? Eighteenth-century audiences, as Vasili Byros maintains in regards to schemata, understood what they saw and heard in theatre.¹⁰⁵ The high degree of “naturalness” and pictorialism of the approach adopted in this chapter, informed both by Mirka and by Vico, suggests the same. Since the focus of the theory in this chapter is “natural” and not “arbitrary”, it follows that the signification process is more direct and less mediated. It should be therefore reasonable to argue that the “natural” focus of this theory would allow, even today, a public of non-musicians to understand most instances of musical meaning in Neapolitan comic scenes/intermezzi. This could be one antidote to the persistent aesthetic prejudice mentioned at the outset of the present thesis, and might represent an effective opportunity to revitalize this repertory.

¹⁰⁵ Byros, “Towards an ‘Archaeology’ of Hearing”.

Chapter Nine

Conclusions

In the Preface, I outlined the broad framework informing Part III, which aimed to offer analytical theories for arias, recitatives, librettos, and issues of musical meaning in Neapolitan comic scenes/*intermezzi* composed during the Hapsburg rule (1707-1734). I began from the claim, present both in Lazarevich's and Robinson's books, that Neapolitan composers had an "obsession" over the union between music and words. By embarking on such a task, I aimed also to situate the present thesis precisely in eighteenth-century Naples. The Preface addressed other framing issues relevant for the present thesis, such as the aesthetic prejudice affecting the repertory, and its relation to later Classical music.

A focus on Naples was behind the compilation of Chapter 2, with which Part I of this thesis concludes. Chapter 2 offers a summary description of the Neapolitan milieu, covering historical contexts, musical genres, musical venues, and musicians. While doing so, to develop this thesis' focus on locality further, Chapter 2 attempts to highlight how the aforementioned elements influenced the repertory, thus emphasizing its "Neapolitanness". In particular, Chapter 2 focuses on the particular types of actors/singers who played the role of comic characters in Neapolitan comic scenes/*intermezzi*.

Part II deals, instead, with the genre itself. Chapter 3 investigates the main features of Neapolitan comic scenes/*intermezzi* and compares them with their Venetian counterparts, to highlight how they are Neapolitan. Chapter 4 expands on some selected themes emerging from librettos of Neapolitan comic scenes/*intermezzi*. By covering issues such as gender, magic, exoticism, and others, and placing them in relation to the broader Neapolitan cultural context, Chapter 4 aims to reinforce further this thesis' emphasis on locality.

Part III is the analytical core of this thesis. In regards to arias, I proposed, in Chapter 5, a compositional theory grounded on rhetoric, as described in Vico's contemporary schoolbook. The choice of Vico was not arbitrary, for his philosophical/aesthetic thinking makes language

and music coincide. Chapter 5, by basing itself on such a pivotal thought, aims both to substantiate the Neapolitan “obsession” over the links between words and music, and to preserve the focus on locality. The elaboration of the theory required a transfer of meaning from rhetoric to music. I theorized different kinds of “musical orations”, which, divided into rhetorical/musical functional sections, were assumed to have guided the compositional act as general principles. These, far from being rigid and fixed patterns, gave rise to effective analytical tools, which admit deviations from the norm without losing their analytical cogency. Their application to case studies exemplified the creative process that I believe informed the composer’s mind.

Chapter 6 addresses recitatives by using Marpurg’s recitative instalments. These instalments further substantiate the Neapolitan “obsession”, because they make recitatives depend on the precise meaning and syntax of the words through a complex analytical system. In addition, since his instalments are grounded on operas by Hasse and Graun (two champions of Italian opera), the choice of Marpurg allows Chapter 6 to retain its focus on locality. In compiling this chapter, I followed Monelle’s advice: a primary source, in this case Marpurg’s writings, should inform an analytical theory of recitative. This corresponds in part to a well-argued article on the matter by Sherrill and Boyle. Their pioneering research introduced, for the first time, schematic thinking into the analysis of recitative; however, by closely following Gjerdingen’s methods, it set out a series of schemata with mostly fixed harmonic and melodic attributes which, in practical application, poses several problems. My theory, following Marpurg’s advice, proposes instead melodic archetypes, which can be supported by various harmonies, depending on the words’ meanings and functions. This element is not taken into account by Sherrill and Boyle; Marpurg’s instalments, on the contrary, place it at the centre of recitative analysis. After explaining Marpurg’s theory, I attempted to substantiate his theoretical apparatus with the results of a thorough examination of many intermezzo recitative sources. The emerging analytical theory closely links harmony, melodic contour, and melodic patterns to the actual meaning of the sung words. As in Chapter 5, case studies substantiate the claims of Chapter 6.

Perrucci's 1699 treatise on *commedia dell'arte* informs the theory for *intermezzo librettos* in Chapter 7. This treatise, written in Naples at the turn of the eighteenth century by an experienced Neapolitan man of the theatre, librettist, and actor, ensures that this thesis' focus on locality is preserved; moreover, similarly to Marpurg and Vico, Perrucci makes much of the comicality of *commedia dell'arte*-like improvisation depend on the generative power of words, therefore further substantiating the aforementioned Neapolitan "obsession". Two case studies serve to support the argument elucidated in Chapter 7.

Chapter 8 deals with issues of musical meaning. It begins with an illumination of Mirka's redressing of Ratner's topic theory through Vico's philosophy, and the description of other useful semiotic analytical tools. This allows Chapter 8 to be situated firmly within Naples, and to resonate with this thesis' broad framework dealing with the union between music and words. Chapter 8 shows that Neapolitan comic scenes/*intermezzi* were permeated with aspects of musical meaning hitherto unexplored.

Part IV contains two critical editions, representative of an early and a late stage of *intermezzi*/comic scenes. The first, Vignola's comic scenes *Lesbina e Milo*, provides a clear example of early comic scenes, whilst the second, Sellitti's *intermezzo La franchezza delle donne*, comes from a later period. The reader should approach these two critical editions after thoroughly reading this thesis, to find in them the features that I have attempted to point out in regards to arias, recitatives, librettos, and musical meaning. This is intended to encourage a consideration of this repertory from a different perspective.

This thesis was motivated in large part by a perceived gap in the scholarly literature, as Neapolitan music has until recently been marginalized by musicologists. Notwithstanding the increasing number of studies on *partimento*, *solfeggio*, musical apprenticeship, and primary sources, a fitting set of tools to explain Neapolitan operatic music is still lacking. This, along with related issues of canon, has sustained, over the course of many years, an aesthetic prejudice against Neapolitan music and comic scenes/*intermezzi* in particular, as shown in the Preface. This is especially surprising because Neapolitan music, besides being known in every corner of

Europe during the eighteenth century, is today acknowledged by the musicological community as a precursor to the Classical style. By engaging with Neapolitan comic scenes/intermezzi, this thesis constitutes one of the first attempts at providing a suitable theoretical framework with which to investigate this influential repertory.

The insights offered by the present thesis are also intended to enhance the fields of Neapolitan and eighteenth-century music studies. As already observed, recent studies of Naples focus on either didactic methods (*partimento*, *solfeggio*) or schematic thinking; others report, instead, on findings from archives. My thesis, while drawing upon these studies, adds analytical theories which music historians may exploit for future analyses. I believe this to be the most important outcome of the present thesis.

What my thesis does not explore is the potential to extend these analytical theories to other kinds of music, whether Neapolitan or non-Neapolitan. Notwithstanding their extensive popularity, comic scenes/intermezzi were indeed only one aspect of the multifaceted Neapolitan music industry. Moreover, my thesis covers the pre-San Carlo era; the question of whether the same theories are valid for later Neapolitan music remains to be explored. A further limitation of the present thesis is its geographical focus on Naples. Whereas (as discussed) Neapolitan musicians populated even the remotest corners of Europe, my thesis focuses on the intermezzi staged in Naples. Did émigré Neapolitan maestros adapt their compositional methods to local practices and tastes? This question is also a topic worthy of future consideration.

My hope is that this thesis might bolster interest in comic scenes/intermezzi among academics. Subsequent, future studies could also demonstrate to the general public the unique place of Neapolitan comic scenes/intermezzi in the cultural history of Europe. The recent critical editions published by ETS, along with the two represented in this thesis, make plain the adaptability and versatility of the genre. As short, simple, and accessible entertainments, comic scenes/intermezzi, I believe, might offer a gateway to opera and classical music in general, which is often regarded as a pursuit for elites. Comic scenes/intermezzi present issues and situations that, for different reasons, could remain topical today, and use undemanding, yet

refined, musical and theatrical languages. Comic scenes/intermezzi have therefore the potential to transform our modern conception of opera-going.

Part IV

Critical Editions

General Editorial Criteria

The critical editions attached to this thesis follow the editorial criteria of the series “Intermezzi napoletani del Settecento”.¹ These two critical editions will offer accurate versions of their primary sources, kept at the library of the Conservatory of Naples. The edition corrects errors and solves ambiguities either with the help of the relative librettos or by looking at the scores in their entirety. Two types of brackets indicate the editorial interventions. Round brackets, along with dashed lines or slurs, are used for vertical and horizontal extensions of indications originally present on only a few occasions, which the curator deems necessary to put in other similar or equivalent points. Square brackets indicate the additions that the curator deemed necessary.

Half-square brackets indicate instrumental derivations. There are many cases, for instance, in which the viola part coincides with the bass, played one octave higher, and the second violin plays in unison with the first.

The use of accidentals has been modernized. At the time, each accidental lost its effect if a different note was present between two notes of the same pitch, without regard to measure lines. Thus, in a modern rendition, some original accidentals need to be added and some need to be erased. Flat and sharp signs that indicate, in the original manuscripts, natural sounds, have been converted to natural signs.

The lyrics follow the version in the musical score. The Critical Commentary signals errors and differences between the lyrics in the musical score and in the libretto. Librettos represent the main source as regards punctuation signs, which are entirely absent from musical scores, and

¹ Sellitti, *La vedova ingegnosa*; Hasse, *La finta tedesca*; Vinci, *L'ammalato immaginario*; Feo, *Rosicca e Morano*; Sarro, *L'impresario delle Canarie*; Sarro, *La furba e lo sciocco*; Leo, *Drosilla e Nesso*; Scarlatti, *Pericca e Varrone*.

stage directions. Words in normal type come from the musical score, whereas words in italics come from the libretto.

As regards the verbal text, the edition includes librettos transcriptions, together with English translations. The edition considers librettos as autonomous literary works and their verbal transcriptions do not display the variants of the musical text (which appear in the score). The transcriptions correct the punctuation and capital letters according to standard modern Italian. Some orthographical changes have been tacitly adopted:

1. The edition maintains archaic words and locutions, as well as double letters (“doppie”) and single letters (“scempie”) if they differ from modern usage;
2. The edition corrects accents and apostrophes following modern usage in cases of apocopation, elision, and apheresis;
3. The edition changes the letter “j”, which functions as a double “i” for plural masculine words, into “ii”;
4. The edition adopts the modern usage of the letter “h” as regards the verb “avere” (“to have”); it eliminates it for other archaic usages (such as “huomo”, which becomes “uomo”);
5. The edition converts into “-zi-” Latin-like “-ti-” syllables, readable in Italian as “-zi-”;
6. The edition displays in italics the words that one character pronounces when s/he is quoting what the other character has previously said.

Critical Edition 1

Lesbina e Milo (Comic Scenes, San Bartolomeo Theatre, 1707)

The Author

Vignola composed the music of the comic scenes *Lesbina e Milo*. The libretto validates this information, for it names Vignola as the adaptor of the pre-existing drama, Gasparini's *La fede tradita e vendicata*, according to Neapolitan taste.¹ Vignola studied at the Conservatorio di Santa Maria della Pietà dei Turchini under Provenzale. After graduating, he established himself in the city as a composer of church music and semi-sacred works. Then, the San Bartolomeo impresario engaged him to arrange Giuseppe Aldrovandini's (1671-1708) *Mitridate* for Naples in 1706. As a collaborator of the San Bartolomeo until his death, harmonizing pre-existing operas to the operatic tastes of the Neapolitans constituted his principal duty. This included the ex novo composition of comic scenes. However, he proved to be a skilful opera seria composer too, contributing to the genre with three pieces, the first being from 1707. In the same year he earned the post of organist in the Royal Chapel, which he maintained until his death, and which Pietro F. Scarlatti (1679-1750), the eldest amongst A. Scarlatti's sons, inherited.²

The Interpreters

An aura of mystery surrounds the figure of Ludovica Petri, the comic singer who played Lesbina's part. Probably a *canterina*, a 1706 libretto for a Neapolitan staging of Albinoni's *Griselda* (San Bartolomeo Theatre, 1706) describes her as "virtuosa del Serenissimo di Mantova";³ another libretto from 1712, *Il principe selvaggio* [*The Savage Prince*], indicates Turin as her home town.⁴ As a soprano, she played many comic roles in operas staged in Naples at the end of the 1710s. For the San Bartolomeo Theatre, she was the female buffoon in:

¹ See pp. 6-7 of the relative libretto in I-Bu, A.V.Tab.I.E.III.16.5.

² Sources on Vignola: Dietz, "Giuseppe Vignola"; Strohm, *Italienische Opernarien*, 288-296; Scherillo, *L'opera buffa napoletana*, 60; Cafiero & Marino, "Materiali per una definizione di 'Oratorio' a Napoli".

³ I-Bu, A.V.Tab.I.E.III.03a.1.

⁴ I-Rn, 35. 6.B.8.4.

Griselda, *Mitridate* (1706); *Il Tullo Ostilio*, *Il Vespasiano* (1707); *Le regine di Macedonia* [*The Macedonian Queens*], *Maurizio*, *Artaserse*, *L'umanità nelle fere* [*Humanity in Beasts*] (1708).⁵

At the Fiorentini Theatre, she seems to have played also serious roles, such as in: *Circe delusa* (primadonna, 1713); *Sidonio*, *Caligula delirante* [*Delirious Caligula*] (1714).⁶ She also played serious roles in other Italian cities between 1710 and 1720: *Il principe selvaggio* (Bologna, 1712); *Il trionfo di Pallade in Arcadia* [*Pallade's Triumph in Arcadia*] (Bologna, 1716);⁷ *Sesostri re d'Egitto* [*Sesostri, King of Egypt*] (Turin, 1717).⁸

Her male counterpart, Vacca, constitutes an even more puzzling and cryptic case. A tenor, together with Petri he played the male comic part of, besides *La fede tradita e vendicata*, *Le regine di Macedonia* (Naples, San Bartolomeo Theatre, 1708). His tenor vocal register manifests the earliness of these comic scenes. In later works, indeed, basses, and not tenors, played the parts of Neapolitan male buffoons.

The Libretto Author

Stampiglia originally compiled the libretto of *La fede tradita e vendicata*.⁹ However, the 1707 Neapolitan version differs from the original libretto, mainly because of the addition of comic scenes. Another poet, Carlo De Petris, explicitly named at p. 6 of the libretto, added them. He worked mainly as an adaptor poet during those years for the San Bartolomeo, shortening pre-existing librettos and adding comic characters and comic scenes. He did this for the already mentioned *Griselda*, *Le regine di Macedonia*, *L'umanità nelle fiere* and *Il Vespasiano*. He also composed librettos ex novo. For example, he wrote the commedia per musica *Lo spellecchia*

⁵ Libretti in, respectively: I-Bu, A.V.Tab.I.E.III.09a.1; I-Bu, A.V.Tab.I.F.III.48.2; I-Bu, A.V.Tab.I.E.III.09a.4; I-Bu, A.V.Tab.I.E.III.15a.2; I-Bu, A.V.Tab.I.E.III.19a.5; I-Bu, A.V.Tab.I.E.III.19a.3; I-Bu, A.V.Tab.I.E.III.15a.3.

⁶ Libretti in, respectively: I-Bu, A.V.Tab.I.E.III.26a.5; I-Bu, A.V.Tab.I.E.III.26a.6; I-Bu, A.V.Tab.I.E.III.26a.7.

⁷ I-Bu, A.III.Caps.099.81.

⁸ I-Bc, Lo.01733.

⁹ Libretto of the Venetian premiere (1704): I-Bu, Lo.01969.

(Naples, Fiorentini Theatre, 1709), and the opera seria *L'Ergasto* (Naples, San Bartolomeo Theatre, 1706).¹⁰

An Early Example of Comic Scenes

These comic scenes manifest an early stage of this repertoire. Firstly, the comic characters interact with the serious ones. The first comic scene, indeed, presents Lesbina trying to console Edvige, her mistress, and to encourage her. Secondly, the plot is not self-contained within the comic scenes: the final tutti scene, not included in the critical edition because it involves many other serious characters, briefly introduces Lesbina and Milo's reconciliation. This is relevant, for these comic scenes, considered on their own, do not contain a complete plot. If one considered the comic scenes only, one would believe that, at the end of the plot, the two characters continue fighting, while in reality they are destined for a happy ending like the other *dramatis personae*.

As regards the comic couple, the two characters fit perfectly into the category of the young lovers. In this couple, the man, Milo, displays stupidity and dullness. Lesbina works as Edvige's maid, while Milo, officially, offers his military valour to the court. In reality, notwithstanding his profession, he spurns every single effort (recitative "Gl'onori di soldato" and the following aria, "È l'arte del guerriero"). Lesbina, on her part, does not relent in mocking him and in highlighting his defects (aria "Oh che figura"), even though Milo ensures her of his prowess. The first comic scene ends with Lesbina mocking Milo, pointing out his idleness. In the second comic scene, a fearful Lesbina dreads her ageing process ("Son tenera e vezzosa"). Milo overhears and gets revenge, mocking her for her worries, which he deems ludicrous. This gives way to a hilarious recitative/duet, in which Milo repeats exactly Lesbina's words and melodies. Along with Milo's sexual invitations ("Labro candito"), his mockery gets her enraged. The second comic scene ends, again, with a fighting duet ("Fermati, ascolta"). In the third comic

¹⁰ Information on De Petris has been derived from the cited librettos, easily accessible through the Corago database: <http://corago.unibo.it/>.

scene, composed of only a recitative and a duet, Lesbina's resentment increases even more. The concluding duet ("Son fredda e son gelata") manifests Lesbina's rejection of Milo.

Early comic scenes often display this kind of "standard" comic couple. *Lesbina e Milo*'s relative "lack" of characterization, in comparison to other, later intermezzi (such as *La franchezza delle donne*) might manifest its earliness, a period during which impresarios or other theatre directors delegated the composition of comic scenes to arrangers. The music that paints the personalities of these characters, indeed, is quite plain and does not contain many noteworthy elements. Only the use of the Neapolitan sixth chord in "Son tenera e vezzosa", a chromatic element that might underline Lesbina's ridiculous worries, might allude to a "widow-like" sorrow. Vignola does not resort, in the soldier aria "È l'arte del guerriero", to the usual militaresque musical resources (see Chapter 8), but opts for a simple and plain C-major melody. Possibly, this latter musical feature could reveal a concealed and ironic reading: Milo sings his military aria in a plain style to symbolize his incompetence. The orchestra, if not almost totally absent ("È l'arte del guerriero"), mostly follows the vocal line ("Oh che figura"). This might represent another feature typical of early comic scenes. The orchestral characterization of different situations constitutes, indeed, a crucial feature of later intermezzi (see the critical edition of *La franchezza delle donne*).

Sources

I-Nc: manuscript music score of Gasparini's and Vignola's *La fede tradita e vendicata*, Biblioteca del Conservatorio di Musica "San Pietro a Majella", Naples, 32.3.30, or Rari 6.7.13. It constitutes the only source for the comic scenes. The manuscript volume, bound with green cardboard plates and a spine with golden inscriptions, includes the whole opera by Gasparini, together with Vignola's additions and modifications. 94 folios, in oblong format, each one of c. 22 x 27 cm, make up the volume. Each page contains 12 staves. In a preliminary and later added page, a nineteenth-century hand wrote: "Poesia di Carlo De Petris | La musica di Gasparrini con | qualche pezzo del sig. Giuseppe Vignola | Teatro S. Bartolomeo | 1707". An eighteenth-century hand, instead, wrote on the first folio: "Opera | La fede tradita e vendicata | Musica | Del

Sig. Francesco Gasparini”. A later hand numbered in pencil, following the folio numbering, the pages, placing the indications in the upper right and left corners of, respectively, right and left pages. Some original fascicle numbers, in pen, are visible near the spine. Comic scenes are found in the following folios: 12v-13v; 20r-25v; 56r-61v; 85v-87v.

NA¹⁷⁰⁷: Naples, Salvatore Votto, 1707. Printed libretto of the first Neapolitan staging of *La fede tradita e vendicata* (Naples, San Bartolomeo Theatre, 1707), kept in Bologna, Biblioteca Universitaria, A.V.Tab.I.E.III.16.5. 72 pages make up the libretto, and the comic scenes, having Lesbina and Milo as protagonists, are to be found in these pages: 17-18; 21-23; 44-47; 64-65. Pages 6 and 7 contain the indications of the adaptor poet and composer (Carlo De Petris and Giuseppe Vignola), pages 10 and 11 the indications of interpreters.

Libretto

ATTO 1 SCENA 5

Padiglioni in veduta della città.

Edvige, e Lesbina.

LESBINA State allegra signora,
 che ci son buon nuove a quel ch'io sento.
 Dicono cento e cento
 che vi vedrem fra poco assisa in soglio.
 Se sarà la verità, la mangia io voglio.

EDVIGE Lesbina, la speranza
 dolce il cor mi lusinga.
 Voglia amor, voglia il ciel ch'ella non finga.

LESBINA La speranza, ch'è donzella,
 come voi, è cara e bella:
 ingannar non vi saprà.

 Date a lei dunque ricetto,
 che dormendo in quel bel petto
 mal nessun non vi farà.

ATTO 1 SCENA 8

Milo, e poi Lesbina

MILO Gli onori di soldato
 d'aver mi son pentito.
 Per portar meco l'armi
 del vincitor nemico
 nel fuggire ho sudato,
 ed or mi manca il fiato, e son spedito.
 Ma perché guerreggiar più non vogl'io,
 spada, scudo, scoppetta, addio, addio.

 È l'arte del guerriero
 un certo tal mestiero
 ch'a me non si confà.

 Si sa ciò che guadagna
 chi uscir vuole in campagna:
 o resta in terra ucciso,
 o un membro circonciso.
 Sempre piangendo sta.

LESBINA Cosa è? Coll'armi addosso
 più del bravo non fai?

MILO Cor mio, non posso
 lasciarti un sol momento.

LESBINA E non dir che fu amore,
 quando per verità fu lo spavento.

MILO Teneri di coscienza
 già tutti sono in terra,

e perché ne la guerra
v'è di morir periglio in trattar l'asta,
chi non ha cor che basta
dice che non vuol far questo peccato,
e vive da pacifico soldato.

LESBINA O che figura
di gran soldato,
che vuol parlare
di questo e quello,
né sa mostrare
forza e valor.

È innamorato
per sua sventura.
Vuol far del bello,
del galantino,
del Ganimede,
del palladino,
che solo chiede
tantin di fede,
tantin d'amor.

MILO È che ancor non vedesti
come trattar so l'armi in campo aperto.
LESBINA Crederti sol'io posso non molto esperto.

MILO Se vuoi parare un colpo,
vedrai con che bravura
m'accingo, incontro, avvento,
e combatto e trionfo in un momento.

LESBINA Sì sollecito sei?

MILO Veder te lo farei
se lo volessi tu.

LESBINA Rider mi fai,
non favellar di più.

MILO Perché, mercé, così
mi vuoi negar mio ben?
LESBINA Pietà non ha di te
quest'alma e questo cor.

MILO Non far penar mia fè,
tiranna del mio sen.

LESBINA Non so, né vuo' dir sì
a chi mi chiede amor.

ATTO 2 SCENA 11

Milo e Lesbina

LESBINA Che mala sorte è questa,
viver sempre penando e notte e giorno,
senza tener un cicisbeo d'intorno.

MILO Lesbina mia diletta,
e dove sei? Che miro?
Ella qui sta soletta,
uh! Ch'incontro, che caldo!
Per ascoltar che dice,
ah, meglio è ch'io m'asconda e che stia saldo.

LESBINA Son tenera e vezzosa,
son fresca come rosa,
né voglio sola sola
sempre languir così.

 Se misera m'invecchio,
non gioverà lo specchio,
ne 'l ben che ci consola
potrò sperare un dì.

MILO Allegrezza, allegrezza,
Lesbina si risente,
allegrezza, cor mio, se non si pente.

LESBINA Star così non è cosa,
anch'io vuo' far da sposa.

MILO *Son tenera e vezzosa...*

LESBINA Milo, per quel ch'io sento,
udisti ciò che chieggi?

MILO Se qualch'altro t'udiva era più peggio.

...son fresca come rosa...

 Che ti par, vado a tono?

LESBINA Non dir di più, che vergognosa io sono.

MILO Eh, di grazia, tornate
a dir quelle parole inzuccherate.

...né voglio sola sola...

LESBINA Eh taci, o, che rossore.

MILO E vuoi ch'io taccia allor che cerchi amore?

*...allor che sola sola
non vuoi languir così.*

LESBINA Or sei troppo importuno.

MILO Senti, non vuo' che resti
il desiderio tuo così digiuno.

 Labro candito,
che l'appetito
vai stuzzicando di questo cor,
son tutto piaghe,
son tutto ardor.

LESBINA Con che grazia favelli,
certo che m'innamori,
e mi desti nel sen fiamme voraci.

MILO Non mi rompere il filo, ascolta e taci.

 Mia tenerina,
cara Lesbina...

LESBINA Qualche cosa di più sentir vorrei.

MILO Per pietà non parlare,
che di più spiegheranno i detti miei.

Mia tenerina,
cara Lesbina,
che vai destando
fiamme d'amor,
ho per le membra
un pizzicor.

LESBINA Insolente, indiscreto,
col favellar così, che mai pretendi?
MILO Che m'ami, e t'accendi,
e che la fiamma mia
non lasci col malan, ch'amor ti dia.¹
LESBINA Datti pace arrogante,
poiché d'amore al laccio
non basta il tuo mostaccio²
a prender colombine
tenere a par di me, qual me belline.

MILO Fermati, ascolta.
LESBINA Che voglia stolta.
MILO Ama chi t'ama.
LESBINA Che pazza brama.
Partiti, va'.
MILO Pietà, pietà.

Pupille care.
LESBINA Non mi turbate.
MILO Moro per voi.
LESBINA Dimani poi
si parlerà.
MILO Fiera beltà.

ATTO 3 SCENA 8

Lesbina e poi Milo

LESBINA Che rumor, che fracasso
si sente in questa corte,
or che con varia sorte
chi vuole Ricimero,
chi Rodoaldo acclama,
ed è cagion d'imbroglio così fiero
amor d'impero e gelosia di dama.
MILO Dimmi, Lesbina mia,
quando ti passerà la flatolenza?
LESBINA O che noia mi dà la tua presenza.
MILO Va la città in rovina,
e tu con essa insieme
vuoi vedermi crudel già rovinato.
LESBINA Il mio core ostinato
ti disprezza, ti fugge, anzi t'abomina.

¹ Originally, "li dia". It does not make sense and is possibly an error. The edition corrects it following the suggestion in **I-Nc**.

² Originally, "mio mostaccio". It does not make sense and is possibly an error. The edition corrects it following the suggestion in **I-Nc**.

MILO Questo è un pessimo umor che ti predomina.
LESBINA Non mi creder sì pazza,
 che voglia far con te rustica razza.
MILO O poter del demonio,
 come, se donna sei,
 puoi sprezzar il piacer del matrimonio?

LESBINA Son fredda, son gelata.
MILO Da me sarai scaldata
 mattina, giorno e sera.
LESBINA È folle chi lo spera,
 che ciò mai non sarà.
MILO Volpetta maledetta,
 amor, per carità.

LESBINA Non voglio più marito.
MILO Ohimè son già spedito.
LESBINA Amor nel cor non sento.
MILO Oh Dio, che rio tormento.
LESBINA E godo in libertà.
MILO Avara, gioia cara,
 non esser di pietà.

Libretto (English Translation)

ACT 1 SCENE 5

*Pavilions in front of the city's vista.
Edvige and Lesbina.*

LESBINA Rejoice, my lady.
This is good news, I hear.
Everyone says
that soon you will be the queen.
If it's true, I want a tip.

EDVIGE Lesbina, a sweet hope
is comforting my heart.
Heaven and love forbid it deceive me.

LESBINA Hope, which is a damsel,
like you, is dear and beautiful:
it won't deceive you.

Welcome it,
resting in that beautiful breast
it won't hurt you.

ACT 1 SCENE 8

Milo, then Lesbina

MILO To have the honour of a soldier
is my regret.
Carrying with me the weapons
of a victorious enemy,
I sweated while fleeing,
and now I am out of breath and dispaired.
But, since I do not want to fight anymore,
sword, shield, gun – farewell, farewell.

The art of the soldier
is a kind of trade
that is not for me.

Everyone knows what he gains
who goes out in the field,
either he lies dead on the ground,
or has a member cut short,
in any case always crying.

LESBINA What's this? With your weapons
you'll swagger no longer?

MILO My dearest, I cannot
bear to leave you for a moment.

LESBINA Do not blame love,
when in reality you were frightened.

MILO Everyone, in this world,
is born with a tender conscience,

and since during wartime
there is a danger of death by using the rod,
he who lacks sufficient courage
says that he does not want to have to do this,
and lives as a pacifist soldier.

LESBINA Oh what a figure
 of a great soldier,
 who wants to talk
 of this and that,
 but cannot show
 strength and valour.

 He is in love,
 for his misfortune.
 He wants to be beautiful
 to be gallant,
 to be Ganymede,
 to be a paladin,
 who only asks for
 a little bit of faith,
 a little bit of love.

MILO You have not yet seen
 how I can handle my weapons in an open field.

LESBINA I don't believe you are quite so expert.

MILO If you want to parry a strike,
 you will see with what bravery
 I rush, encounter, hook,
 and fight and win in a single moment.

LESBINA Are you really so quick?

MILO I should show you,
 if you would like to see.

LESBINA You are making me laugh,
do stop going on.

MILO Why, for pity's sake, do you
 want to deny me happiness?

LESBINA Mercy for you is not to be found
 in this soul and this heart.

MILO Do not torment my faith,
 tyrant of my heart.

LESBINA I do not know, nor want to say yes
 to him who asks for love.

ACT 2 SCENE 11

Milo and Lesbina

LESBINA This is adverse fate,
 living day and night
 without a beau around.

MILO My dear Lesbina,
 where are you? What do I see?
 She is here all by herself,
 uh! What an encounter! I am glowing.
 To listen to what she is saying,
 ah, it would be better if I hid and stayed still.

LESBINA I am tender and charming,
 I am fresh as a rose,
 and I don't want all by myself
 to always grieve by myself like this.

 If, poor me, I grow old,
 the mirror won't be of help,
 and I won't be able to hope
 for the good which comforts us.

MILO Rejoice, rejoice,
 Lesbina is changing her idea,
 rejoice, my heart, if she doesn't change idea again.

LESBINA I can't bear it anymore,
 I want to be a bride too.

MILO *I am tender and charming...*

LESBINA Milo, for what I hear,
 did you hear what I was asking for?

MILO It would have been worse if someone else heard it.

...I am fresh as a rose...

 What do you think, am I singing in tune?

LESBINA Do stop going on, because I am ashamed.

MILO Eh, please, go back
 to saying those sugared words.

...and I don't want all by myself...

LESBINA Shut up, I am blushing.

MILO Do you want me to shut up, now that you ask for love?

*...now that all by yourself
 you don't want to grieve no more.*

LESBINA You're being blunt now.

MILO Hear me, I don't want
 your appetite to remain unsatisfied.

 Candy lip,
 that the appetite
 of my breast you are stimulating,
 I am all wounds,
 I am all flames.

LESBINA You speak so gracefully
 that you make me love you
 and you awaken in my breast fierce flames.

MILO Don't interrupt me, shut up and listen.

 My Tiberin,¹
 dear Lesbina...

LESBINA I would like to hear something more.

¹ Literally, "from the river Tiber", and thus, "fierce" (Tiber is Rome's river).

MILO Please, do stop talking,
 since my words would explain all.

 My Tiberin,¹
 dear Lesbina,
 that you awaken
 love's flames,
 through my body
 I feel tickling.

LESBINA You insolent, you indiscreet,
 what do you pretend to obtain by speaking in this way?
MILO That you love me, and that for me your heart starts burning,
 and that to my flame
 you won't bid farewell, the same flame that love gave you.
LESBINA Calm down, you arrogant,
 because to love's ties
 your moustache is not enough
 to bind doves
 tender and cute like me.

MILO Stop, listen.
LESBINA This is a stupid desire.
MILO Love who loves you.
LESBINA This a fool fancy.
 Come on, go away.
MILO Mercy, mercy.

 Dear eyes.
LESBINA Stop bothering me,
MILO I am dying for you.
LESBINA Tomorrow
 we will talk.
MILO Fierce beauty.

ACT 3 SCENE 8

Lesbina and then Milo

LESBINA What noise, what racket
 can be heard in this palace,
 now that alternatively
 someone wants Ricimero
 and some other acclaims Rodoaldo,
 and the reason behind this intricate situation
 is lust for power and a lady's jealousy.
MILO Tell me, Lesbina,
 when will your flatulence stop?
LESBINA Your presence irritates me.
MILO The city is falling into ruin,
 and you want to see me
 ruined together with it.
LESBINA My stubborn heart
 despises you, flees from you, abominates you.
MILO This is a very bad mood which you have.
LESBINA Don't believe me so fool
 to want to give birth to a rude progenies with you.

MILO O, for Satan's sake,
how come that, if you are a woman,
you despise the pleasures of a wedlock?

LESBINA I am cold, I am icy.
MILO By me you will be heated
in the morning, the afternoon and the night.

LESBINA Crazy is the one who hopes it,
that will never happen.

MILO You cursed little fox,
give me love, have mercy.

LESBINA I don't want a husband anymore.
MILO Helas, I am in despair.
LESBINA I don't feel love in my breast.
MILO Oh God, what a cruel suffering.
LESBINA And I rejoice freely.
MILO Don't be stingy, my joy,
with your mercy.

Act 1 Scene 5

*Padiglioni in veduta della città.
Edvige, e Lesbina.*

LESBINA

Sta-te al-le - gra si-gno - ra, che ciò son buo-ne nuo - ve a quel ch'io

The musical score for Lesbina's first line consists of two measures. The melody is written on a treble clef staff in common time (C), featuring eighth and sixteenth notes. The bass line is on a bass clef staff, primarily using whole notes. The lyrics are written below the treble staff.

3

sen - to. Di - co-no cen - to e cen - to che vi ve-drem fra po - co as-si - sa in so - glio.

The musical score for Lesbina's second line consists of two measures. The melody continues on the treble clef staff. The bass line features a whole note followed by a half note. The lyrics are written below the treble staff.

EDVIGE

6

Se sa-rà ve-ri-tà, la man-gia io vo - glio. Le - sbi-na, la spe-ran - za

The musical score for Edvige's first line consists of two measures. The melody is on the treble clef staff, using eighth and sixteenth notes. The bass line is on the bass clef staff, using whole and half notes. The lyrics are written below the treble staff.

9

dol - ce il cor mi lu-sin - ga. Vo-glia a-mor, vo-glia il ciel ch'el - la non fin-ga.

The musical score for Edvige's second line consists of two measures. The melody is on the treble clef staff, ending with a double bar line. The bass line is on the bass clef staff, using whole and half notes. The lyrics are written below the treble staff.

Aria Lesbina

“La speranza, ch'è donzella”

Violin I-II

Viola

Lesbina

Bass

5

5

9

La spe - ran - - za, ch'è don - zel - la

13

co - me voi ca - ra e bel - la, in - gan - nar non

17

vi sa - prà.

21

La spe - ran - za, ch'è don - zel - - - la,

25

co - me voi, è ca - ra e bel - - - la:

29

in - gan - nar,

33

3

36 [Fine]

in - gan - nar non vi sa - - - prà.

3

40

Da - te a lei dun - que ri - cet - - - to,

3

44

che dor - men - do in quel bel pet - to mal nes - sun non vi fa -

48

-rà, no, no, non vi fa - - -

52

-rà, no, no, non vi fa - - - rà.

Da Capo [al Fine]

Act 1 Scene 8

Milo da soldato, e poi Lesbina

MILO

8

Gl'o - no - ri di sol - da - to d'a - ver mi son pen -

Musical notation for Milo's first line of song, measures 1-2. Treble clef, common time. Bass line is a whole note G2.

3

8

- ti - to. Per por-tar me-co l'ar-mi del vin-ci-tor ne - mi - co nel fug-gi-r ho su-

Musical notation for Milo's second line of song, measures 3-5. Treble clef, common time. Bass line consists of whole notes G2, F#2, and E2.

6

8

- da - to e - d or mi man-ca il fia-to, e son spe-di - to. Ma per-ché guer-reg-giar

Musical notation for Milo's third line of song, measures 6-8. Treble clef, common time. Bass line consists of whole notes G2, F#2, and E2.

9

8

più non vo-glio, spa-da, scu-do, scop-pet - ta e mic-cio ad-di - o.

Musical notation for Milo's fourth line of song, measures 9-11. Treble clef, common time. Bass line consists of whole notes G2, F#2, and E2.

Aria Milo

“È l'arte del guerriero”

Violin I

Violin II

Viola

Milo

Bass

È

4

l'ar - te del guer - rie - ro un cer - to tal me - stie - ro che a me non si con-fà, no,

7

no, non si con - fà, non si con - fà. È l'ar - te del guer - rie - ro un

10

cer - to tal me - stie - ro che a me non si con - fà, non si con - fà, non si con -

13 [Fine]

-fà, che a me non si con - fà.

17

8

Si sa ciò che gua - da - gna chi u - scir vuo - le in cam - pa - gna: o re - sta in ter - ra uc -

20

8

- ci - so, o un mem - bro cir - con - ci - so. Sem - pre pian - gen - do sta. Si

23

8

sa ciò che gua - da - gna chi u - scir vuo - le in cam - pa - gna: o re - sta in ter - ra uc - ci - so, o un

26

8 mem-bro cir - con - ci - so. Sem - pre pian-gen-do sta, sem - pre pian-gen-do sta.

Da Capo [al Fine]
[poi dal Segno ✱]

29 [✱]

8 - fà.

32

8

LESBINA

Co - s'è? Col - l'ar - mi ad - dos - so più del bra - vo non

MILO

LESBINA

3

fa - i? Cor mio, non pos - so la - sciar - ti un sol mo - men - to. E non dir che fu a -

MILO

6

- mo - re, quan - do per ve - ri - tà fu lo spa - ven - to. Te - ne - ri di co - scien - za già

9

tut - ti so - no in ter - ra, e per - ché ne la guer - ra v'è di mo - rir pe - ri - glio in trat - tar

12

l'a - sta, chi non ha cor che ba - sta di - ce che non vuol

14

far que - sto pec - ca - to, e vi - ve da pa - ci - fi - co sol - da - to.

Aria Lesbina

“O che figura”

Violin I

Violin II

Viola

Lesbina

Bass

7

12

che vuol par - la - re di que-sto e quel - lo, né sa_ mo - stra - re for - za e va - lor.

16

O che fi - gu - ra di gran sol - da - to, che vuol par - la - re di que-sto e

20

quel-lo, né sa mo - stra - re for - za e va - lor, né sa mo - stra - re for - za e va - lor.

26

[Musical notation for measures 26-30]

[Fine]

31

È in-na-mo-ra - to per sua sven-tu - ra.

36

Vuol far del bel - lo, del ga-lan-ti - no, del ga-ni - me - de, del pal-la - di - no,

40

che so - lo chie - de tan - tin di fe - de, tan - tin d'a-mor,

43

tan-tin d'a-mor. Vuol far del bel - lo, del ga-lan - ti - no, del ga-ni - me - de, del pal-la -

48

- di - no, che so - lo chie - de tan-tin di fe - de, tan-tin d'a - mor, tan-tin d'a-mor.

Da Capo [al Fine]

MILO

È che an-cor non ve-de - sti co - me trat-tar so l'ar - mi in cam - po a -

LESBINA

MILO

-per-to. Cre-der-ti sol pos - s'io non mol-to e-sper - to. Se vuoi pa-ra-re un col-po, ve-

-drai con che bra-vu-ra m'ac-cin-go, in-con-tro e av-ven-to, e av-ven-to e tri-

LESBINA

MILO

-on-fo in un mo-men-to. Sì sol-le-ci-to se-i? Ve-der-te lo fa-re-i

LESBINA

se lo vo-les-si tu. Ri-der-mi fa-i, non fa-vel-lar di più.

Duet Lesbina Milo

“Perché, mercé, così”

Violin I-II

Viola

Lesbina

Milo

Bass

5

Per-ché, mer-cé, co-sì mi vuoi ne-gar mio ben?

9

Pie-

8 Per-ché, mer-cé, co-sì mi vuoi ne-gar mio ben?

13

-tà non ha di te que - st'al - ma e que - sto cor.

8

16

Pie - tà non ha di te que-

8 Per-ché, mer-cé, co - sì mi

20

-st'al-ma e que-sto cor. Pie - tà non ha di te que - st'al-ma e que - sto cor, que-st'al-ma e

8
vuoi ne - gar mio ben? Per - ché, mer-cé, co - sì mi vuoi ne - gar mio ben, mi vuoi ne -

23

que - sto cor. Pie - tà non ha di te que - st'al-ma e que - sto cor, que - st'al - ma e

8
-gar mio ben? Per - ché, mer-cé, co - sì mi vuoi ne - gar mio ben, mi vuoi ne -

26

que - sto cor.

8
-gar mio ben?

[Fine]

30

Non far pe-nar mia fé, ti - ran-na del mio sen, Non

34

so, né vo' dir sì a chi mi chie-de a-mor, a chi mi chie-de a-mor. Non ti-ran-na del mio sen. Non far pe-nar mia fé,

38

so, né vo' dir sì a chi mi chie-de a-mor, a chi mi chie-de a-mor. ti - ran-na del mio sen, ti - ran-na del mio sen.

Act 2 Scene 11

Milo e Lesbina

LESBINA



Che ma - la sor - te è que - sta, vi - ver sem - pre pe -

The musical score for Lesbina is written in common time (C) on a grand staff. The melody is in the treble clef, starting with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line is in the bass clef, starting with a whole note and a half note, followed by a whole note with a sharp sign.

MILO



-nan-do e not-te e gior-no sen - za te - ne - re un ci-ci-sbeod'in-tor-no. Le-sbi-na mia di -

The musical score for Milo is written in common time (C) on a grand staff. The melody is in the treble clef, starting with a quarter note, followed by a series of eighth and sixteenth notes. The bass line is in the bass clef, starting with a whole note and a half note, followed by a whole note with a sharp sign.



-let-ta, e do-ve se-i? Che mi-ro? El - la qui sta so - let - ta, oh! Che in-con - tro,

The musical score for Milo is written in common time (C) on a grand staff. The melody is in the treble clef, starting with a quarter note, followed by a series of eighth and sixteenth notes. The bass line is in the bass clef, starting with a whole note and a half note, followed by a whole note with a sharp sign.



uh! Che cal-do! Pe-r a-scol-tar che di-ce, ah, me-glio è ch'io m'a-scon-da e che stia sal-do.

The musical score for Milo is written in common time (C) on a grand staff. The melody is in the treble clef, starting with a quarter note, followed by a series of eighth and sixteenth notes. The bass line is in the bass clef, starting with a whole note and a half note, followed by a whole note with a sharp sign.

Aria Lesbina

“Son tenera e vezzosa”

A tempo giusto

Violin I

Violin II

Lesbina

Bass

4

7

te - ne-ra e vez - zo - sa, son fre - sca co-me ro - sa, né vo-glio so - la so - la sem -

10

- pre lan-guir co-sì, sem - pre lan-guir co-sì, sem - pre lan-guir co-sì, né

13

vo-glio so - la so - la, sem - pre lan-guir co - sì, né vo-glio so - la so - la, sem -

16

- pre lan-guir co - sì.

19

[Fine]

22 *

Se mi-se-ra m'in-vec-chio, non gio-ve-rà lo spec-chio, né il ben che ci con -

* See Critical Commentary, p. 394

25

- so - la po - trò spe - ra - re un dì, po - trò spe - ra - re un dì, non gio - ve - rà lo

28

spec - chio, né il ben che ci con - so - la po - trò spe - ra - re un dì.

Da Capo [al Fine]

MILO

Al-le-grez-za, al-le-grez-za, Le - sbi-na si ri-sen-te, al-le-grez-za, cor mi-o, se non si

4 LESBINA

pen - te. Star co - sì no - n è co - sa, an - ch'io vo' far da spo-sa.

Siegue a 2

Duet Lesbina Milo

“Son tenera e vezzosa”

[A tempo giusto]

Violin I

Violin II

Lesbina

Milo

Bass

4

7

Mi - lo, per quel ch'io sen-to, u-di-sti ciò che chieg-gio?

8

te - ne - ra e vez - zo - sa... Se qual-ch'al-tro t'u-

10

-di - va e - ra più peg - gio. ...son fre - sca co - me ro - sa... Che ti par, va-do a

8

13

Non dir di più, che ver - go - gno - sa io so - no.

8

to - no? E, di gra - zia, tor - na - te a

16

Eh, ta-ci, oh, che ros-so-re.

8 dir quel-le pa-ro-le in-zuc-che - ra-te. ...né vo-glio so-la so-la... E

20

8 vuoi ch'io tac-cia al-lor che cer-chi a - mo-re? ...al-lor che so-la so-la non vuoi lan - guir co-

23

Or sei trop-po im-por-tu-no.

8 -sì. Sen-ti, non vo' che re-sti il de-si-de-rio tu-o co-sì a di-giu-no.

18
8
che l'ap - pe - ti - to vai stuz - zi - can - do di que - sto cor, son tut - to

22
8
pia - ghe, pia - ghe, son tut - to ar - dor, son tut - to pia - ghe,

25
8
son tut - to ar-dor. LESBINA Con che gra - zia fa-vel - li,

28
8
cer-to che m'in-na-mo - ri, e mi de-sti nel sen fiam-me vo - ra - ci. MILO Non mi rom-pe-re il

31
8
fi - lo, a-scol-ta e ta - ci. Mia te - ne - ri - na, ca - ra Le - sbi - na...

36
8
Qual-che co-sa di più sen-tir vor-re-i. LESBINA MILO Per pie-tà non par-la-re, che di più spie-ghe-

39

8 -ran-no i det - ti mie - i. Mia te - ne - ri - na, ca - ra Le - sbi - na,

42

8 che vai de - stan - do fiam - me d'a - mor, ho per le mem - bra

45

8 un piz - zi-cor. Ca - ra Le - sbi - na, mia te - ne - ri - na,

48

8 che vai de - stan - do fiam - me d'a-mor, ho per le

51

8 mem - bra un piz - zi - cor, un piz - zi - cor, un piz - zi -

54

8 -cor, ho per le mem - bra un piz - zi - cor.

LESBINA

In-so-len-te, in-di-scre-to, col fa-vel-lar co-sì, che mai pre-

3

MILO

-ten-di? Che m'a-mi, e che t'ac-cen-di, e che la fiam-ma mi-a non la-sci col ma-

6

LESBINA

-lan, ch'a-mor ti di-a. Dat-ti pa-ce ar-ro-gan-te, per-

8

-ché d'a-mo-r al lac-cio non ba-sta il tuo mo-stac-cio a pren-de-re co-lom-

11

-bi-ne, te-ne-re al par di me, qual me bel-li-ne.

Siegue a 2

Duet Lesbina Milo

“Fermati, ascolta”

Violin I-II

Viola

Lesbina

Milo

Bass

4

7

Che vo-glia stol -

8

Fer - ma-ti, a - scol - ta.

10

-ta. Che paz-za bra - ma. Par - ti - ti, va'. Che paz-za bra - ma.

8

A - ma chi t'a-ma. Pie-tà, pie - tà, pie-tà, pie - tà. A - ma chi t'a - ma. Pie-

14

Par - ti - ti, va'.

8

- tà, pie - tà.

17

Che vo - glia stol - ta. Che paz - za bra - ma.

Fer - ma-ti, a - scol - ta. A - ma chi t'a - ma. Pie - tà, pie -

20

Par - ti-ti, va'. Che paz - za bra - ma. Par - ti-ti, va'. Par - ti-ti,

-tà. A - ma chi t'a - ma. Pie - tà, pie - tà, pie - tà, pie -

23

va'. Che paz - za bra - ma. Par - ti-ti, va'.

-tà. A - ma chi t'a - ma. Pie - tà, pie - tà.

26

29

32 [Fine]

Non mi tur - ba - re.

Pu - pil - le ca - re. Mo -

35

Di - ma - ni po - i si par - le - rà.
- - ro per vo - i, per voi. Fie - ra bel - tà.

38

Non mi tur - ba - re. Di - ma - ni
Pu - pil - le ca - re. Mo - ro per voi,

42

po - i, po - i si par - le - rà, si par - le - rà.
mo - ro per vo - i. Fie - ra bel - tà, fie - ra bel - tà.

Act 3 Scene 8

Milo, e Lesbina

LESBINA

Che ru-mor, che fra-cas - so si sen - te in que - sta cor - te,

3

or che con va - ria sor - te chi vuo-le Ri - ci - me - ro, chi Ro - do - al - do ac - cla - ma, e -

6

-d è ca - gion d'im - bro - glio co - sì fie - ro a - mor d'im - pe - ro e ge - lo -

8

MILO

-sia di da - ma. Dim - mi, Le - sbi - na mi - a,

10

LESBINA

quan - do ti pas - se - rà la fla - tu - len - za? O che no - ia mi

12 MILO

dà la tua pre-sen - za. Va la cit-tà in ro - vi - na, e tu co - n es - sa in - sie - me

15 LESBINA

vuoi ve - der - mi cru - del già ro - vi - na - to? Il mio co - re o - sti -

17

- na - to ti di-sprez - za, ti fug - ge, an - zi t'ab - bo - mi - na.

19 MILO

Que - sto è un pes - si - mo u - mor che ti pre - do - mi - na. O po - ter del de -

21

- mo - ni - o, co - me, se don - na se - i, puoi sprezz - za - r il pia - cer del ma - tri - mo - ni - o?

Duet Lesbina Milo

“Son fredda e son gelata”

Violin I-II

Lesbina

Milo

Bass

Son

4

fred - da e son ge - la - ta.

Da me sa-rai scal-da - ta mat - ti - na e gior - no e se-ra, mat-ti - na e

7

È fol - le chi lo

gior-no e se - ra.

10

spe-ra, che ciò ____ mai non sa - rà.

Vol-pet - ta ma-le-det - ta, vol-pet - ta ma-le-

13

È fol-le chi lo spe-ra, che ciò mai non sa-rà,

-det-ta, a-mor, per ca-ri - tà. Vol-pet-ta ma-le-det-ta, a-mor, per ca-ri-

16

che ciò mai non sa - rà. È

-tà, a - mor, per ca - ri - tà.

8

19

fol - le chi lo spe - ra, che ciò mai non sa - rà.

Vol - pet - ta ma - le - det - ta, a -

8

22

È fol - le chi lo spe - ra, È fol - le chi lo spe - ra,

-mor per ca - ri - tà, per ca - ri - tà. Vol - pet - ta ma - le - det - ta, vol - pet - ta ma - le -

8

25

che ciò mai non sa-rà, non sa-rà, non sa-rà, che ciò mai non sa-

-det-ta, a-mor, per ca-ri-tà, per ca-ri-tà, per ca-ri-tà, a-mor, per ca-ri-

28

-rà, che ciò mai non sa-rà.

-tà, a-mor, per ca-ri-tà.

[Fine]

31

Non vo-glio più ma-ri-to. A-

Ohi-mé già son spe-di-to.

34

-mor nel cor non sen - to. E go - do in li - ber-tà.

Oh Dio, che rio tor-men - to. A-

37

A-mor nel cor non sen-to. E

-va-ra, gio-ia ca - ra, non es - ser di pie-tà. A - va-ra, gio-ia ca - ra,

41

go - do in li - ber-tà.

a - va - ra, gio - ia ca - ra, no - n es-ser di pie-tà, di pie-tà.

Da Capo [al Fine]

Critical Commentary

Sources

I-Nc: Naples, Biblioteca del Conservatorio di Musica “San Pietro a Majella”, 32.3.20 or Rari 6.7.13, manuscript score of *La fede tradita e vendicata*.

NA¹⁷⁰⁷: Naples, Salvatore Votto, 1707. Printed libretto of the first Naples staging of *La fede tradita e vendicata* (Naples, San Bartolomeo Theatre, 1707), kept in Bologna, Biblioteca Universitaria, A.V.Tab.I.E.III.16.5.

Abbreviations

Vln I First violin

Vln II Second violin

Vla Vla

BC Bass

Les Lesbina

Mil Milo

Act 1 Scene 5

Recitative “State allegra signora”

2 Les: in **NA¹⁷⁰⁷** “che ci son buone nuove”.

Aria Lesbina “La speranza, ch’è donzella”

11 Les: in **I-Nc** the beaming between A and F is broken.

14 Les: in **I-Nc** “come voi cara e bella” only in this case. The edition opts not to match this line with its other appearances (“come voi è cara e bella”) because the resulting syllable distribution would not fit.

37 Les: in **I-Nc** the beaming between D# and E is broken.

54 Vln I-II: the rhythm in **I-Nc** is crotchet, quaver rest, quaver. The edition matches this version to the rhythm in the other voices.

Act 1 Scene 8

Recitative “Gl’ onori di soldato”

1 Mil: in **NA**¹⁷⁰⁷ “Gli onori”.

5 Mil: in **NA**¹⁷⁰⁷ “fuggire”.

9 Mil: in **NA**¹⁷⁰⁷ “vogl’io”. The rhythm in **I-Nc** is quaver rest, four quavers, crotchet rest. This would not fit the stress scheme and would not complete the measure rhythmically. The edition corrects the first quaver rest with a crotchet rest.

10-11 Mil: in **NA**¹⁷⁰⁷ “spada, scudo, scoppetta, addio, addio”. The new word introduced (“miccio”) can be translated as “gun”.

Aria Milo “È l’arte del guerriero”

5-6, 10-11 Mil: in **NA**¹⁷⁰⁷ “ch’a me”. The edition opts to make uniform all the occurrences of the same words following the most frequent in the score.

Recitative “Cos’è? Coll’armi addosso”

1 Les: in **NA**¹⁷⁰⁷ “Cosa è?”.

Aria Lesbina “O che figura”

There is only one accidental in **I-Nc**, but the piece is clearly in *Bb* major. The edition adds the *Eb* in the key signature.

The time signature is 3/8 in **I-Nc**, but the piece is clearly in 6/8. The edition opts for 6/8. Some single measures in 3/8 and 9/8 have been kept.

21 Vla: in **I-Nc** the first note is a E. The edition matches this measure to m. 23, harmonically more correct.

25-27 Vla: in **I-Nc**, probably because of a copyist's error, these measures correspond to mm. 26-28 (m. 25 is missing). The edition opts for copying the Vla part from the beginning ritornello (mm. 1-9), whose Vln I, Vln II and BC parts coincide.

29-33 Vla: in **I-Nc**, probably because of a copyist's error, these measures are empty. The edition opts for copying the Vla part from the beginning ritornello (mm. 1-9), whose Vln I, Vln II and BC parts coincide.

39 Vln II: in **I-Nc** the first note is E natural, crotchet. The edition corrects it with a F#, because the E natural would not fit the harmonic context.

44 Vln II: in **I-Nc** the first note is Bb, crotchet. The edition corrects it with an A, because the Bb would not fit the harmonic context.

Recitative "È che ancor non vedesti"

6-9 Mil: in **NA**¹⁷⁰⁷ "m'accingo, incontro, avvento, e combatto e trionfo".

Duet Lesbina Milo "Perché, mercé, così"

6, 11 Mil: in **I-Nc** the beaming between D and C is broken, which would result in an incorrect syllabic underlay. The edition corrects it.

19 Vln I-II: in **I-Nc** there is an extra quaver rest before the first F. The edition corrects it according to the preceding measure.

32 Mil: in **I-Nc** the beaming between F quaver/E semiquaver and F/D (third and fourth beats) is broken, giving way to an incorrect syllabic underlay. The edition corrects it.

34 Les: in **I-Nc** the beaming between F/D (third and fourth beats) is broken, giving way to an incorrect syllabic underlay. The edition corrects it. In **NA**¹⁷⁰⁷ "vuo".

38 Les: in **NA**¹⁷⁰⁷ "vuo".

39 Mil: in **I-Nc** the last rest is missing.

Act 2 Scene 11

Recitative “Che mala sorte è questa”

3-4 Les: in **NA**¹⁷⁰⁷ “tener”.

5 Mil: in **I-Nc** the second note is D, which does not fit with the harmonic context. The edition corrects it with a C.

8-9 Mil: in **NA**¹⁷⁰⁷ “uh! Che incontro, che caldo!”.

Aria Lesbina “Son tenera e vezzosa”

There is only one accidental in **I-Nc**, but the piece is clearly in G minor. The edition adds an *E_b* in the key signature.

10 Les: in **I-Nc** the C# is not readable because of a stain. The edition matches the passage to Vln I, m. 20.

22 BC: at the end of the Da Capo, the entire measure needs to be substituted by one crotchet, G (first line of the BC staff), not present in **I-Nc**.

24-25 Les: in **NA**¹⁷⁰⁷ “né ‘l ben che ci consola”. In **I-Nc**, only in this occurrence, “né il ben che mi consola”. The edition makes uniform the sentence using the “né il” in **I-Nc** and “che ci consola”, present in **NA**¹⁷⁰⁷ and in **I-Nc** in mm. 28-29.

25 BC: in **I-Nc** the third note is B_b, which does not fit with the harmonic context. The edition opts for a B natural.

Recitative “Allegrezza, allegrezza”

1 Mil: in **I-Nc** the first two notes are As. The edition corrects it with two B_bs.

5 Les: in **NA**¹⁷⁰⁷ “vuò”.

Duet Lesbina Milo “Son tenera e vezzosa”

There is only one accidental in **I-Nc**, but the piece is clearly in G minor. The edition adds an *E \flat* in the key signature.

4 BC: in **I-Nc** the first note is G. The edition corrects it with an A, following the same passage in Lesbina’s aria “Son tenera e vezzosa”.

13 Les: in **I-Nc** the last note is a C. The edition corrects it with a D, more coherent harmonically.

15-17 Mil: in **NA**¹⁷⁰⁷ “Eh, di grazia, tornate a dir quelle parole inzuccherate”.

19 Les: in **NA**¹⁷⁰⁷ “o, che rossore”.

24 Mil: in **NA**¹⁷⁰⁷ “vuò”.

Aria Milo “Labro candito”

In **I-Nc** the tempo indication is 3/4, but the measures alternate between an actual 3/4 and 6/4. Since it is not possible to re-write the piece in one metre, the original rhythmic divisions are kept.

6-7; 16-17 Mil: in **I-Nc** “candido”. The edition opts for the version of **NA**¹⁷⁰⁷ because the **I-Nc** version would be wrong in regard to syllable positioning, even though the meaning (“white” instead of “candy”) makes sense.

16-17 Mil: in **I-Nc** there is no syllable slur between F, E and D. The edition matches the passage with mm. 6-7.

32-33; 40; 47 Mil: in **NA**¹⁷⁰⁷ “teverina”. This term would be translatable with “from the Tiber” (the river of Rome), and thus would mean “fierce”. “Tenerina”, present in **I-Nc**, is translatable with “my dear”.

42: in **I-Nc** the measure is divided into two 3/4 halves. There is no reason against the union, in this case.

Recitative “Insolente, indiscreto”

7-8 Les: in **NA**¹⁷⁰⁷ “poiché d’amore al laccio”.

10 Les: in **NA**¹⁷⁰⁷ and **I-Nc** “prender”. The edition adopts the non-truncated version, “prendere”, which fits better the stress scheme.

Duet Lesbina Milo “Fermati, ascolta”

There is only one accidental in **I-Nc**, but the piece is clearly in Bb major. The edition adds Eb in the key signature.

3 Vln I-II: in **I-Nc** the third note is C. The edition corrects this passage following the model at m. 27.

8 Vln I-II: in **I-Nc** the second note is G. The edition corrects this passage following the model at m. 32.

22 Les: in **I-Nc** the rhythm of the last three notes is dotted semiquaver, semiquaver, quaver, clearly a copyist’s mistake. The edition corrects the first note in a dotted quaver.

25 BC: in **I-Nc** the rhythm on the last beat is quaver, quaver. The edition matches this passage with m. 1.

26 BC: in **I-Nc** the rhythm on the first beat is quaver, quaver. The edition matches this passage with m. 2.

27 Vln I-II: in **I-Nc** the second to last note is A. The edition corrects this passage following the model at m. 3.

Act 3 Scene 8

Recitative “Che rumor, che fracasso”

10-11 Mil: in **NA**¹⁷⁰⁷ “flatolenza”.

12 Mil: in **I-Nc** “la tua speranza” (“your hope”). Since it is clearly a copyist’s mistake and it does not make sense, the edition opts for the version in **NA**¹⁷⁰⁷.

18 Les: in **NA**¹⁷⁰⁷ “abomina”.

19 Mil: in **I-Nc**, “pessimo uom” (“a terrible man”). Since it is clearly a copyist’s mistake and it does not make sense, the edition opts for the version in **NA**¹⁷⁰⁷.

Duet Lesbina Milo “Son fredda e son gelata”

In **I-Nc** there are only two accidentals in Vln I-II, Mil and BC, and only one in Les, but the piece is clearly in A major. The edition adds the relative missing A major accidentals in the key signatures.

3-4 Les: in **NA**¹⁷⁰⁷ “Son fredda, son gelata”.

5-7 Mil: in **I-Nc** “scladata”, clearly a copying error. The edition corrects it with the version in **NA**¹⁷⁰⁷. In **NA**¹⁷⁰⁷ “mattina, giorno e sera”.

13 Mil: the last three notes in **I-Nc** are D, C# and B. The edition matches this passage with m. 38.

23 BC: in **I-Nc** the first note is A (first space of the staff). This is probably an error, if the similar passage at mm. 13-14 is taken into consideration. Thus, the edition corrects this note with the E.

27 BC: in **I-Nc** the rhythm of the first beat is dotted quaver, semiquaver, quaver. The edition matches this passage with mm. 28.

32 Mil: in **I-Nc** the first note is A, which does not fit with the harmonic context. The edition opts for a B.

32-33 Mil: in **NA**¹⁷⁰⁷ “son già”.

Critical Edition 2

***La Franchezza delle Donne* (Intermezzi, San Bartolomeo Theatre, 1734)**

The Author

Sellitti, whose surname appears also as “Sellitto” and “Selitti”, represents, like Giuseppe Vignola, another Neapolitan composer surrounded by an aura of mystery. When he began working on *Siface*, which could be regarded as a pasticcio (see below), and its intermezzo *La franchezza delle donne* in 1734, he had already enriched his curriculum with several relevant musical experiences. He debuted as a commedia per musica composer in 1725; a 1733 staging of his opera seria *Nitocri* for the prestigious San Giovanni Grisostomo Theatre in Venice, might represent, instead, his first attempt at opera seria. In two 1771 petitions to the King of Naples he claimed to have composed, in total, 46 operas, 32 of which were for Naples, along with oratorios and other secular and sacred music. Of these works, only a few have survived and much, probably, awaits a correct attribution. 11 commedie per musica, 6 opere serie, 2 cantatas, 2 sacred pieces and one instrumental concerto constitute his provisional and necessarily incomplete catalogue. He visited Venice in 1733, where he composed another opera besides *Nitocri*, and Rome, for other operas, in 1742 and 1746. He might have visited Florence in 1765 and Bologna during the 1730s.

At the end of his career, he earned the post of organist in the San Giacomo degli Spagnoli Church in Naples, which he maintained until his death. This last period was not a happy time for him. In another petition to the managers of the San Giacomo degli Spagnoli Church, he complained about some wrongs suffered, pointing out that an old *maestro di cappella*, who maintains himself with his organist post and singing lessons, should not have to undergo these vexations. Other archival documents manifest his difficulties, both economical (he enjoyed

playing the lottery) and general (malicious rumours and insolvent impresarios).¹ As regards the interpreters of *La franchezza delle donne*, please refer to the discussion of the life stories of Gioacchino Corrado and Laura Monti, who played, respectively, the female (Lesbina) and male (Sempronio) characters in this intermezzo.

The Libretto Author

The 1734 libretto of *Siface* constitutes a revision of its 1723 original version, written by Metastasio and set to music by Feo.² The 1734 libretto indicates Tomaso Mariani “romano” as the author of the intermezzi *La franchezza delle donne*. Originally from Rome, where he worked as a Vatican secretary before his poetic debut, Mariani was active in Naples from 1727 to 1739. There, he also became one of the Nuovo Theatre’s impresarios. Intermezzi for opere serie (such as Pergolesi’s *Livietta e Tracollo*) and commedie per musica for the Nuovo and Fiorentini Theatres constitute Osmato Amarini’s (his pseudonym) principal output.³

A Late Example of Intermezzo

Many elements of this intermezzo manifest the distance between this work and the comic scenes *Lesbina e Milo*. The setting, a generic eighteenth-century Venetian bourgeois framework, totally unrelated to the setting of *Siface*, manifests a crucial change of taste. The comic scenes, referred to as “intermezzi”, constitute a separate dramatic unity, without any link to the opera seria. In the comic scenes *Lesbina e Milo*, indeed, the two comic characters played an active role also in the serious plot, whilst, in *La franchezza delle donne*, the unrelated settings prevent the described phenomenon.

Compared to the comic scenes *Lesbina e Milo*, *La franchezza delle donne* displays more detailed and nuanced dramaturgical roles and plot. A couple made up of a middle-aged man and a juvenile girl takes the place of the young lovers couple, a cliché of early comic scenes. Instead of working at the service of the court of the serious plot, the two characters, whose occupation is

¹ Sellitti, *La vedova ingegnosa*, vii-viii; Robinson & Molina, “Giuseppe Sellitti”.

² See I-Nc, Rari 10.08.07/12 for the 1723 libretto.

³ Scherillo, *L’opera buffa napoletana*, 150 and 194; Sellitti, *La vedova ingegnosa*, viii.

unclear, have a middle-class background. The plot, no longer made up of relative mockeries only, displays instead a clear dramaturgical structure. Sempronio fears that Lesbina has cheated on him: to catch her out, he dresses up as a gondolier and asks her where she wants to go (recitative “Non comparisce ancor. Bella invenzione”). After she has answered that she wants to see another man, Sempronio tells her that he saw the same man flirting with another girl. Lesbina faints, and Sempronio removes his disguise; when she wakes up, Sempronio accuses her of lying, but she reproaches him (aria “La troppa confidenza”). Sempronio does not fall into her trap: he gives vent to his anger in the duet that concludes the first intermezzo (“Deh placati, o caro”). Sempronio disguises himself as a judge in the second intermezzo, for he knew that Lesbina wanted to denounce him for having attempted to kidnap her while disguised as a gondolier. Lesbina notices that the judge she goes to is, in reality, Sempronio disguised (recitative “In grazia, signor giudice”). When Sempronio, in his pidgin juridical Latin, points out that the prosecuted should also be heard, she makes him realize that he is, in reality, the prosecuted. He gets angry (aria “Questo a me? Poter di Bacco!”) and Lesbina forces him, with his back against the wall, to agree to get married (recitative “Minacci ancora? Or senti: o in questo punto” and duet “Dolce sposo”). The two rejoice by dancing a furlana.

Different musical solutions characterize these nuanced situations and characters. A pizzicato accompaniment depicts the gondolier’s chant (aria “Burlame, sì, burlame”), whilst sudden changes of tempo and texture convey Sempronio’s rage during the process (aria “Questo a me? Poter di Bacco!”). In the same piece, repetitions of musical and rhythmic patterns (mm. 29-30, for example) depict musically the blows that Sempronio would like to give Lesbina. Lesbina’s aria “Per questa bianca mano”, instead, showcases a high degree of chromaticism from the very beginning (mm. 1-5). This musical feature might embody Lesbina’s feigned grief, by means of which she would like to stir Sempronio out of pity. A section in slow tempo with appoggiaturas in “Brusar per ti mi sento” (mm. 17-19) renders musically the grieving love song that Lesbina’s lover Zannetto, according to Sempronio disguised, sang to another girl. The orchestral accompaniment, far from depending on the vocal line, does not constitute a mere doubling of the voices.

Sources

I-Nc: manuscript music score of *Siface*, Biblioteca del Conservatorio di Musica “San Pietro a Majella”, Naples, 32.4.12, or Rari 7.3.19. It constitutes the only source for the intermezzo. The manuscript volume, bound with green cardboard plates and a spine with golden inscriptions, includes the whole opera, together with the intermezzi. 241 folios, in oblong format, each one of c. 22 x 27 cm, make up the volume. Each page contains 10 staves. A eighteenth-century hand indicates on the first folio: “Siface | Drama per musica | Rappresentata nel Teatro di S. | Bartolomeo nel dì 4 Xbre | 1734”. In that same page, a later hand indicates “Vinci (?)” with the question mark slashed, but this, as written in the libretto (see below), is wrong. At f. 197r, the same eighteenth-century hand of f. 1r indicates “La franchezza | delle donne | Intermmezzi [*sic*] | fra Sempronio da barcarolo veneziano | e Lesbina in zendado | Musica | Del Sig. Gius. Sellitti”. Thanks to this information, we can state that, even though *Siface* was influenced by pasticcio practice, the intermezzo author is, without doubt, Sellitti. A later hand numbered in pencil, following the folio numbering, the pages, placing the indications in the upper right and left corners of, respectively, right and left pages. The two intermezzi occupy the last section of the volume, which corresponds to the following folios: 197r-241r.

NA¹⁷³⁴: Naples, 1734. Printed libretto of the 1734 Naples staging of *Siface* (Naples, San Bartolomeo Theatre, 1734), kept in Rome, Biblioteca musicale governativa del Conservatorio di musica S. Cecilia, Carv. 14240. 72 pages make up the libretto, and the intermezzi, having Lesbina and Sempronio as protagonists, occupy the last pages: 58-72. Page 8 contains the indications on the composers: “La musica tanto del drama quanto degl’intermezzi è del signor Giuseppe Sellitti, maestro di cappella Napolitano, a riserva di alcune arie di diverse autori, quali sono segnate coll’asterisco *”. This confirms the pasticcio nature of *Siface*. The interpreters, indicated on page 8, are: “Laura Monti” and “Gioacchino Corrado, virtuoso della Real Cappella”. Page 58 includes indications on the poetic authorship of the libretto: “La franchezza | delle donne | Intermmezzi per musica | di Tomaso Mariani romano”.

Libretto

LA FRANCHEZZA DELLE DONNE
Intermezzi per musica di Tomaso Mariani romano

INTERMEZZO PRIMO

Sempronio in gondola, da barcarolo veneziano, poi Lesbina in zendado.

SEMPRONIO	Burlème, sì, burlème, pute, che avè rason, n'abbie compassion, diseme roba. Lo so, ch'm'ò chiappà. Ma a mi la m'à toccà doverme maridar int'una goba.	(cantando) (scende a terra)
	Non comparisce ancor. Bella invenzione, fortunato Sempronio, Amor ti suggerì, per farti cogliere Lesbina in fallo e a tuo piacer poterla sgridar, rimproverare, senza che più ti possa infinocchiare. Or or su quella gondola, se pure il ver mi confidò la serva, trovarsi si dee l'infida, ond'io col gondoliero m'accordai, e seco aspetto, ed abito cambiai. Vuol essere bella. All'erta: se non erro, ecco sen ven. Sempronio statti a segno, sappi finger.	
LESBINA	Compare?	
SEMPRONIO	Vegno, vegno. (Cangia favella ancor.) Sono a servirla.	
LESBINA	Semo lesti?	
SEMPRONIO	Lestissimi. La diga: dove la vol andar?	
LESBINA	Nol sàs tu?	
SEMPRONIO	No.	
LESBINA	A trovar Zanèto Rovagnin.	
SEMPRONIO	Burleu.	
LESBINA	Parlo da seno.	
SEMPRONIO	Compatime, vu sbaliarè. Perché sto sior apunto in arivar mi l'ò veduo fermà in sto canal, che qua soto un balcon a parlar a una puta de primo pel, zovine, ardita e bela, e ancor starà struzzendose per ela. (Che ascolto! Ah traditore.) (Se l'inghiottì.)	
LESBINA	Ti burli.	
SEMPRONIO	Digo de bon.	
LESBINA	(Voglio cacciarli il core.)	
SEMPRONIO	E che dolci parole, che sospiri infocai, se se sentiva uscìr de boca a quel gramazo inamorao.	

LESBINA	E lia?	
SEMPRONIO	Ghe rispondeu, freddamente però: lu lu era quello che sempre feva carte, e ghe diseva: Brusar pe me ti sento, musin inzuccherao, pasta de buzolao, ti, ti me fa morir. Ti solo se el coreto del to f[edel] Zaneto, e 'l sangue nelle vene ti ti me fa boir. Vu se restà de saso! Questa sarà stocada de gola, l'è così? Za v'o poscada. Se mi sapeva tanta, non ve diseva niente. Povere done in mano de costioro, tradie, vituperae.	
LESBINA	Infelice Lesbina, io manco, io moro.	(sviene)
SEMPRONIO	Vile, e tra le più perfide, perfidissima donna, i torti miei or non potrai negare. Mi vien quasi un impulso d'alzarla a viva forza, e lanciarla così dentro quel mare. Ah, si soccorra, e poi si rinfaccino all'empia i falli suoi. Acqua vita, ma prima porteme la bareta, e la vesta de camera, fè presto. Ah falsa, oh me deluso, ora non vi vorria un bel pugno in muso? De qua, spruzzela in volto a questa dona, che xe svenia; ora sen viene il meglio.	(la sostenta)
LESBINA	Ah.	(l'assetta sopra d'un sasso)
SEMPRONIO	Lesbinuccia mia, come qui che t'accadde! Io venni a volo in udir l'accidente, tal quale mi trovai a soccorrerti.	
LESBINA	Oh caro!	
SEMPRONIO	(Com'è fina!)	
LESBINA	(Ah ripiego). Idol mio, l'immenso [a]more che porta a te, condusse quasi presto a morir la tua Lesbina.	
SEMPRONIO	(Che volpe!) E come?	
LESBINA	A me t'assidi accanto, ch'ancor tremo di perderti.	
SEMPRONIO	Favella.	
LESBINA	(Oh, la vol esser pur graziosa, e bella). Mi fue ditto, che tu... ah, in rammentarlo, mi scoppia il cor, con altra donna in gondola givi a diporto.	(siede)
SEMPRONIO	Oh veda!	
LESBINA	Io, trasportata	

¹ Originally, “smette”, which means “he takes off”. Since in this case he is wearing his house cloche, it is probable that the printer forgot to put a “i”, which would transform “smette” in “si mette”, meaning “he wears”.

da geloso timor, mesta, e tremante,
rapida scendo.

SEMPRONIO Ah.

LESBINA E mentre
son presso al legno, sento
indebolir le piante.

SEMPRONIO Ah.

LESBINA Di freddo sudore
sento spargersi il volto.

SEMPRONIO Ah.

LESBINA Denso velo
le luci ingombra.

SEMPRONIO Ah! Povera ragazza.

LESBINA Indi mi copre il seno
gelido orror, e dall'uffizio usato,
priva del suo vigor, l'anima vien meno.

SEMPRONIO Che male lingue! E a me
aveva riferito
tutto in contrario.

LESBINA E che?

SEMPRONIO M'avevan detto,
che era in appuntamento,
d'andar a ritrovar un tal Zannetto.

LESBINA Che bugia!

SEMPRONIO Già, lo so. Che qui venuta
dal gondolier sapesti, ch'ei sen stava
amoreggiando un'altra,
e che vinta dal duolo eri svenuta.

LESBINA Che impostura!

SEMPRONIO Lo so.

LESBINA Giuro...

SEMPRONIO Ah, ti credo.

Lascia, che parli pur chi vuol parlare:
per questa bagattella
vuoi starti ad inquietarti.
Si sa ben, che tu sei
un'animella pura, ed innocente.

LESBINA E chi dice il contrario
è un indegno falsario,
un empio, un traditor, s'inganna, e mente.

SEMPRONIO Ah, femina del diavolo, *(s'alza)*
spergiura, ingannatrice!
Vedi qua, vedi qua: come potrai *(spiega la veste)*
negarmi quel ch'io stesso vidi e udii?

LESBINA Che vedesti, che udisti? *(alzandosi)*
*(Tutto negar io vuo',
varrà tanto il suo sì, quanto il mio no).*

SEMPRONIO Oh, faccia da negar un pasto all'oste?
Dunque non mi dicesti
voler andare a ritrovare Zannetto?

LESBINA Io? Va, va, che sei pazzo, poveretto.

La troppa confidenza,
così ti fa parlare.
Oh povera innocenza,
in bocca a chi dei stare!
Oh mondo scelerato,
non si può viver più.

Merito questo, e peggio,
per troppo averti amato:
sei stufo, il so, il veggio,
ti leggo in volto il core,

tu sei l'ingannatore,
e l'infedel sei tu.

SEMPRONIO Io perdo il senno: essa di più ha ragione.
LESBINA Faccia, sì vile a me! Meritaresti
che ti facessi dir la verità.
Ma t'amo troppo, né capace io sono
di tradir l'onor mio per vendicarmi.
Via, accompagnami a casa, e ti perdono.
SEMPRONIO Che perdono, che perdono! A casa tua,
io! Io teco! Sempronio!
più presto vado a casa del demonio.
LESBINA Eh, sbrigati mattaccio,
basta sin qui.
SEMPRONIO Va' al diavolo, ti dico.
LESBINA Oh, questo è troppo.
SEMPRONIO Sgombra,
sgombra dal mio cospetto.
LESBINA Scherzi, lo so, ben mio.
SEMPRONIO Non son Zannetto.
LESBINA Che Zannetto! Tu sogni.
SEMPRONIO E niega ancora?
LESBINA E persisti ostinato
nel tuo sospetto? Oh misera Lesbina.
Fatti capace alfin.
SEMPRONIO M'hai squinternato.
LESBINA Deh placati, o caro,
amor t'ingannò.
SEMPRONIO Non v'è più riparo,
placarmi non vuo'.
LESBINA Deh mira...
SEMPRONIO Son cieco.
LESBINA M'ascolta...
SEMPRONIO Son sordo.
LESBINA Io vado a morire.
SEMPRONIO Salute a chi resta.
LESBINA Che fiero martire.
SEMPRONIO Che donna molesta!
LESBINA Ma voglio la morte,
mio bene, da te.
SEMPRONIO È festa di corte,
udienza non c'è.

INTERMEZZO SECONDO

Sempronio da giudice, e Lesbina

SEMPRONIO Oh, vardè che tentazion!
Vu sarè poco de bon,
fora, fora,
no xè ora.
Intendeu, sì o no?
ch'a me non si confà.
LESBINA In grazia, signor giudice,
non s'alteri così.
SEMPRONIO Ma, caro ben,
questa xè impertinenza.
LESBINA Scusi, la troppa urgenza
dell'affare che debbo trattar seco

mi fece così ardita.

SEMPRONIO Ma perché tanta fret[t]a,
cara vu benedet[t]a?
Aspettè, sin che venga
i subalterni.

LESBINA Bene, aspetterò.

SEMPRONIO Qua drento?

LESBINA Signorsì.

SEMPRONIO Sior, no, sior, no.

Aspetè fora, digo.
Cospetazò de mi, no vog[l]io intrigo.
Come comanda.

LESBINA

SEMPRONIO Tanta confidenza
col zudize è sospe[t]ta.

LESBINA (Egl'è Sempronio,
ma il prevenne Lesbina). All'ubbidienza. *(entra)*

SEMPRONIO Canchero! S'io non stava
sull'avviso, costei me la ficcava.
Seppi dalla fantesca,
ch'ella ave destinato
di querelarmi, ond'io,
col signor Panstufato,
ch'è giudice e mio amico, concertai
di farle un'altra burla: e qui, in sua vece,
in forma giudiziaria mi trovai.
Mano a ferri, el nodar *(siede, e suona il campanello)*
no l'è ancora vegnùo? Sì, felo entrar. *(viene il fante)*
Bonzorno, oh oh non più, m'avi stroppiado *(viene il notaro, e fa riverenze sconce)*
con tante zirimonie.
Senteve, e at[t]ento. Dal sior Panstufado *(al fante che viene al suono del campanello)*
vu savè tutto? A[l]legri. *(suona di nuovo il campanello)*
Chi gh'è fora? Ah, come? Una donze[l]la?
Zerto, vogliam scortarla, a vù ciamela.

LESBINA Al suo merto m'inchino
di nuovo, signor giudice, e col core,
più che col labro, imploro
la sua retta giustizia a mio favore.

SEMPRONIO Nu ve consolaremo:
parlè, parlè, ma prima,
su sta carta che qua,
ziurè de non mentir.

LESBINA Sì, mio signore.
giuro (di non dir mai la verità).

SEMPRONIO Diseme ade[s]so el vostro nom.

LESBINA Lesbina.

SEMPRONIO El cognom?

LESBINA Volpi.

SEMPRONIO Patria?

LESBINA Son romana.

SEMPRONIO Romana? (malum signum).
A vù, come se' lesto *(al notaro che guarda Lesbina con gli occhiali)*
a meterve l'ochiali!
Ve par un bocconzin da tribunal?
Scrivè. In nostri praesentiam constitutus *(dettando al notaro che replica sempre l'ultima parola)*
Lesbina Volpi, ut aserit, romana,
anorum... j ani, j ani? *(a Lesbina)*
Quindecì. *(a Lesbina)*
SEMPRONIO Zircum zirziter *(al notaro come sopra)*
anorum
Quindose, sine noctibus,
et sestibus di cortibus.
Tasi babbion. De' qua. *(al notaro che ride)*
(prende gl'occhiali, e guarda Lesbina)

justa statura,
 nigra capillatura,
 gravis corporatura,
 e nihil nihil brutta creatura.
 Fè istanza, fè querela? Che so mi.
 La diga pur.

LESBINA Faccio querela in forma
 contro d'un tal Sempronio Tordiglioni,
 mio patriotto.

SEMPRONIO (Oh pugni, oh mostaccioni!)
 LESBINA Che brontola, signor?
 SEMPRONIO Niente, querela
 faciunt, contra Sempronius Tordiglionum,
 suum patriotus. Bonus, bona, bonum.

LESBINA Che v'ha fa[t]to sto sior?
 Da gondoliere
 travestito, tentò rapirmi.

SEMPRONIO El rato
 però non xè seguìo.

LESBINA Non seguì, perché io,
 sorpresa dall'ardire, in quell'istante
 perdei l'uso de' sensi,
 e svenni in braccio al temerario amante.

SEMPRONIO Gh'è altro?
 LESBINA Non signore.

SEMPRONIO E ben, che pretendèu?
 LESBINA Mi risarcisca l'oltraggiato onore.
 SEMPRONIO Ah, ah, ah, ah.

Che onor! Al parer mio
 questo xè falo de pensier.

LESBINA Ma intanto
 Resto pregiudicata
 per tutta la città,
 per cui la mia sventura,
 la sua temerità s'è propalata.

SEMPRONIO Mi no so che ve far.
 LESBINA A compassione
 deh, si mova di me, che già ridotta
 sull'orlo son della disperazione.

Per questa bianca mano,
 che con pudico affetto
 io bacio e stringo al seno,
 signor v'accenda il petto
 una scintilla almeno
 di tenera pietà.

SEMPRONIO (Ah, che costei pian piano
 ficcando me la va).

LESBINA Il tolerar ch'io resti
 così vituperata
 sarebbe crudeltà.

SEMPRONIO (Vedo precipitata
 la mia severità).

Ve compatisso, cara
 la me fia da ben, ma vuol la lezze...

LESBINA So ancor io, signor giudice,
 ciò ch'ordina la legge in casi simili.

SEMPRONIO Diselo, cara vù.

LESBINA Autte dota, autte nubba.

SEMPRONIO Autte dota, autte nubba?

Tanto bene,

(al detto di sopra)

(al notaro che ride)

(ride)

(contrafacendola)

SEMPRONIO	o in un carcere al reo morir conviene. (Vuoi star fresca). Bisogna prima però scoltar il querelao, che, senza le difese, nessun da nu pol esser condannao.	
LESBINA	L'ascolti pure, ma di sua persona, se non altro, per ora si assicuri.	
SEMPRONIO	Ben, ben, ducatum cora.	<i>(s'alza)</i>
LESBINA	(Qui ti voleva). Or tocca a me.	<i>(siede in luogo di Sempronio)</i>
SEMPRONIO	Che ardire xè questo! Parlo a vù.	
LESBINA	Signor notaro?	
SEMPRONIO	Lei legga, taccia, e attenda ad eseguire.	<i>(gli dà un foglio)</i>
LESBINA	(Che sarà mai! Mi batte il cor). Leggeste?	<i>(al notaro che fa segno di sì)</i>
SEMPRONIO	Oh bene. Signor giudice a posticcio, una volta per un. Rendimi conto della giurisdizion da te usurpata.	
LESBINA	Come? Di questa taccia la tua bestialità vien caricata. Discolpati, se puoi.	
SEMPRONIO	Mi fu concesso dal signor Panstufato poter, in vece sua...	
LESBINA	Folio? Il permesso io sì ne ottenni, in questa carta, da lui vergata, in virtù della quale essa da me dev'esser giudicata.	
SEMPRONIO	Oh amico traditor.	<i>(vuol partire)</i>
LESBINA	Olà! S'arresti.	<i>(il notaro lo prende per il petto)</i>
SEMPRONIO	(Oimè!) Signor notaro, che baronata è questa! Un par suo far da sbirro! Ch'io stia zitto? Lascia, dico, o ti straccio anche il collaro.	
LESBINA	Dov'è il fante, ove son gl'esecutori?	<i>(suona il campanello e vengono i sbirri)</i>
SEMPRONIO	Ah, caga in acqua, canaja, feve in drio, voi por le mani addosso ad un par mio! Ma che far posso mai in solo in mezzo a tanti farisei? Tu me la pagherai, cagnaccia rinegata, tu tradirmi così!	
LESBINA	Son vendicata.	<i>(il notaro torna a sedere)</i>
SEMPRONIO	Questo a me? Poter di Bacco! Questo smacco a un uom d'onore? Vuo' sbranarti, lacerarti, vuo' cacciarti... Non, signore, quest'è un modo di parlar. (Vè che bestia di notaro!) Solo seco esser vorrei, tuffe tuf... Non dico a lei. Oh! Si lasci maneggiar.	<i>(al notaro che s'alza minacciandolo)</i> <i>(accenna pugno)</i> <i>(al notaro che gli s'è posto vicino crollando il capo)</i>
LESBINA	Minacci ancora? Or senti: o in questo punto dammi la man di sposo, o ch'io, tal qual vestito,	

ti mando in tribunal. Così sarai
 da tutta la città mostrato a dito,
 e sposarmi per forza poi dovrai.
 Che dici?
 SEMPRONIO Tu mi vuoi?
 LESBINA S'io non ne fossi
 più che contenta, fatti non avrei
 tanti raggiri, a fine
 di provarti, e far paghi i desir miei.
 SEMPRONIO M'ami dunque?
 LESBINA Ne dubiti?
 S'io non ti amassi, a che
 prendermi un tal fastidio?
 SEMPRONIO Ma Zannetto?
 LESBINA È l'odio mio.
 (È lui che non mi vuol, non son più io).
 SEMPRONIO Ecco la man, son pronti i testimoni,
 il notaro è presente,
 sei mia.
 LESBINA Son tua, mio bene.
 SEMPRONIO Oh cari lacci!
 LESBINA Oh amabili catene!
 Dolce sposo.
 SEMPRONIO Moglie cara.
 LESBINA Mio piacere.
 SEMPRONIO Mio diletto.
 LESBINA Tutta fede.
 SEMPRONIO Tutto affetto.
 LESBINA Io sarò sempre per te.
 SEMPRONIO Or per segno d'allegria,
 LESBINA Di che vuoi, bell'alma mia.
 SEMPRONIO Un balletto abbiam da far.
 LESBINA Volentieri, ma qual ballo?
 A DUE La forlana.
 Su, a ballar.

(ballano, e dan fine al secondo intermezzo)

Libretto (English Translation)

WOMEN'S FRANKNESS

Intermezzi for music written by Tomaso Mariani from Rome

FIRST INTERMEZZO

Sempronio in a gondola, disguised as a Venetian gondolier, then Lesbina dressed as a Venetian lady.

SEMPRONIO Mock me, yes, mock me, (*singing*)
 girls, you are right,
 do not have mercy,
 tell me everything.

I know whom I caught.
I had to
get married with
a hunchback.

(gets off the gondola)

She is still not here. It was a good thing,
lucky Sempronio,
that love suggested, that you catch
Lesbina in the act, and as you want
scold her and reproach her,
so that she won't deceive you anymore.
Now, on that gondola,
if the servant was right,
the infidel should be,
so that I planned with the gondola man
to disguise as himself.
It should be fun! Be ready: if I am right,
here she is. Sempronio, be careful,
deceive her.

LESBINA Companion?

SEMPRONIO I'm coming.

(She's changing dialect again). Here is your servant.

LESBINA Are we departing?

SEMPRONIO Yes! Tell me:

where do you want to go?

LESBINA Don't you know?

SEMPRONIO No.

LESBINA To go and find

Zaneto Rovagnin.

SEMPRONIO You are joking.

LESBINA No, I'm serious.

SEMPRONIO Forgive me, you are wrong. I saw that man
while I was arriving here,
he was here,
in this canal, under a balcony
speaking to a girl,
young and beautiful,
and he should be still in sorrow for her.

LESBINA (What do I hear! Traitor.)

SEMPRONIO (Swallow it!)

LESBINA You are joking.

SEMPRONIO I'm serious.

LESBINA (I want to destroy his heart.)

SEMPRONIO What sweet words,
 what enflamed sighs,

you could hear
from the mouth of that man in love.
And her?
She answered him,
coldly though: it was always him
that always carried on, and he was telling her:
I feel like burning for you,
candy face,
dough of cookie,
you, you make me die.
You only are the heart
of your faithful Zaneto,
and blood in my veins,
you, you make boil.
You are astonished!
This would be like
a sword on your throat, right? I caught you.
If I had known this would have been the effecy,
I wouldn't have told you a single anything.
Poor ladies, in this men's hands,
betrayed, insulted.
Oh sad Lesbina, I am fainting, I am dying. *(faints)*
Vile, and amongst the evil ones, *(he keeps her up)*
you are the most evil one,
you won't be able to deny what you did to me.
I feel like I want
to lift her with my strength,
and to throw her into the sea.
Ah, let me rescue her, and then
let me rub her in face in her misdeeds. *(he positions her over a rock)*
Give me some water, but before
take my beret here,
and my house clothes, hurry up.
Oh fake one, oh sad me,
Don't you want now
a good punch in your face?
Give it to me, let's spray the water on her face, *(he points her to the gondola man)*
for she fainted; now the best is coming. *(he wears the clothes and the beret)*
Ah. *(she wakes up)*
My little Lesbina,
what happened to you! I arrived in a hurry
when I heard about this,
and I now I am here
rescuing you.
My dear!
(She is so cute!)
(I should come back to my strategy). My love,
my love for you made your Lesbina
almost die.
(She is cunning!) And how?
Sit near me,
I am afraid of losing you.
Speak to me.
(Oh, she would like to be gracious and beautiful). *(sits)*
They told me... ah, if I remember it,
my heart explodes, that with another woman
you were in a gondola.
Oh God!
While I am
taken by jealousy, sad, and shaking,

swiftly I get off.
 SEMPRONIO Ah.
 LESBINA And while I am
 near the gondola, I feel
 my feet weakening.
 SEMPRONIO Ah.
 LESBINA Of cold sweat
 I feel my face covered.
 SEMPRONIO Ah.
 LESBINA A veil of tears
 darkens my eyes.
 SEMPRONIO Ah! Poor girl.
 LESBINA Then my breast
 is covered by icy horror, and from its energies,
 without its vigour, my soul flees away.
 SEMPRONIO They are malicious tongues! They
 told me
 the opposite.
 LESBINA What?
 SEMPRONIO They told me
 that you were about to see
 a certain Zannetto.
 LESBINA This is a lie!
 SEMPRONIO Yes, I know. For here you came
 and knew from the gondola man, that he was
 flirting with another woman,
 and, won by sorrow, you fainted.
 LESBINA This is so unfair!
 SEMPRONIO I know.
 LESBINA I swear...
 SEMPRONIO Ah, I trust you.
 let everyone say what he want:
 for this silliness
 are you getting worried?
 Everyone knows that you are
 a little and innocent soul.
 LESBINA And who says the opposite
 is an unworthy forger,
 an impious, a traitor, he deceives himself, and lies.
 SEMPRONIO Ah, Devil's female,
 perjury, deceiver! *(he stands up)*
 Look here, look here: how could you deny *(leaves the clothes)*
 everything that I saw and heard?
 LESBINA What did you hear or see? *(she stands up)*
 (I want to deny everything,
 his yes would have the same value of my no).
 SEMPRONIO How do you dare to deny something I have seen?
 So you didn't tell me
 that you wanted to see Zannetto?
 LESBINA Me? Come on, you are crazy, poor you.
 LESBINA Too much confidence,
 make you speak like this.
 Oh poor innocence,
 in whose mouth you are!
 Oh fool world,
 living is no more possible.
 This I deserve, and worse,
 for having loved you too much:
 you are fed up, I know, I see it,
 I can read your heart in your face,

you are the deceiver,
 you the infidel.

SEMPRONIO I am losing reason: she is right.
 LESBINA Shut up, you're so rude to me! You would deserve
 that I should force you to tell the truth.
 But I love you too much, and I am not capable of
 betray my honour, to avenge myself.
 Come on, take me home, I will forgive you.

SEMPRONIO Forgive me! At your home,
 I, with you! Sempronio!
 I would rather go to Devil's house.

LESBINA Hurry up, you fool,
 you can stop here.

SEMPRONIO Go to hell.

LESBINA This is too much.

SEMPRONIO Go away,
 from my eyes, go away.

LESBINA You are joking, I know, my love.

SEMPRONIO I am not Zannetto.

LESBINA Zannetto? You are daydreaming.

SEMPRONIO And still you deny?

LESBINA Are you still
 suspicious of me? Poor Lesbina.
 Make yourself able.

SEMPRONIO You destroyed me.

LESBINA Calm yourself, my dear,
 love deceived you.

SEMPRONIO This cannot be remedied,
 I don't want to calm down.

LESBINA Look at me...

SEMPRONIO I am blind.

LESBINA Listen to me....

SEMPRONIO I am deaf.

LESBINA I am going to die.

SEMPRONIO Welcomed shall be who remains.

LESBINA This pain is atrocious.

SEMPRONIO What a fastidious woman!

LESBINA I want death
 from you.

SEMPRONIO Today is holiday,
 there are no processes.

SECOND INTERMEZZO

Sempronio disguised as a judge, then Lesbina

SEMPRONIO Look, what a temptation!
 You won't be good at it.
 Go out, go out,
 it is not the time right now.
 Did you understand?

LESBINA Come on, my judge,
 don't be so upset.

SEMPRONIO But, my dear,
 this can be considered impertinence.

LESBINA Pardon, since I am so anxious
 about what I have to say,
 I have been so unpolite.

SEMPRONIO Why this hurry,
 my dear?
 Wait for the secretaries
 to come.

LESBINA Ok, I will wait.

SEMPRONIO Inside here?

LESBINA Yes.

SEMPRONIO No, no, no.
 Wait outside.
 have respect of me, I don't want trouble.

LESBINA As you wish.

SEMPRONIO This much confidence
 with the judge rise suspects.

LESBINA (He is Sempronio,
 but Lesbina recognised him). At your orders. *(enters)*

SEMPRONIO Damn! If I had not been careful,
 she would have done it to me!
 I knew from the servant
 that she wanted
 to denounce me, so I,
 together with Panstufato¹
 who is judge and my friend,
 I wanted to make her a joke, and this is why
 I am here disguised as judge.
 Take the necessary, and the notary? *(sits down, and rings the bell)*
 Is he still not here? Yes, let him enter. *(the servant arrives)*
 Good morning, oh stop, you've tried too hard *(the notary arrives, and does strange curtseys)*
 with these ceremonies.
 Listen. Did you know everything from Panstufado? *(to the servant, who arrives at the rings of the bell)*
 Do you know everything? Rejoice! *(rings the bell again)*
 Who's there? A damsel?
 Yes, let's go, call her here.

LESBINA I am kneeling to your merit,
 my judge, and with my heart
 rather than with my lips, I beg
 that you use your justice for me.

SEMPRONIO We will console you:
 speak, but before
 on this piece paper,
 swear not to lie.

LESBINA Yes, my lord.

SEMPRONIO I swear (not to say the truth).

SEMPRONIO Now, tell me your name.

LESBINA Lesbina.

SEMPRONIO The surname?

LESBINA Volpi.

SEMPRONIO Your nation?

LESBINA From Rome.

SEMPRONIO Roman? (bad sign).
 Take this, how are you swift *(to the notary who is looking Lesbina through the*
 in putting your glasses on! *glasses)*
 Do you think she is suitable for a tribunal?
 Write. In our presence we have *(dictating to the notary who always repeats the last*
 Lesbina Volpi, how she declares, from Rome, *word)*
 of years... how old are you? *(to Lesbina)*

LESBINA Fifteen,

SEMPRONIO circa, *(to Lesbina)*
 years old. *(to the notary, like above)*
 Fifteen, without nights,

and [Latin nonsense].
 Shut up, you stupid. Give me here.
 Average height,
 black hair,
 heavy physique,
 and not ugly.
 Do you make an application, or file? I don't know.
 Tell me.

LESBINA I want to denounce
 a certain Sempronio Tordiglioni,
 my fellow citizen..

SEMPRONIO (Oh fists, oh moustaches!)

LESBINA What are you saying, mister?

SEMPRONIO Nothing, she denounces
 Sempronio Tordiglioni
 her fellow citizen. Good, good, good.
 What did he do?

LESBINA Disguised as a gondola man
 he tried to kidnap me.

SEMPRONIO But the kidnapping
 didn't happen in the end.

LESBINA It didn't follow because I,
 terrified, in that moment
 I fainted
 in the arms of the lover.

SEMPRONIO Do you have something else to say?

LESBINA No.

SEMPRONIO So, what do you want from him?

LESBINA That he pays for my damaged honour.

SEMPRONIO Ah, ah, ah, ah.
 Honour?

LESBINA This is an error.
 But in the meantime
 all the city
 considers me as prejudiced,
 because my misadventures
 and his rashness have propagated.

SEMPRONIO I don't know what to do.

LESBINA To compassion,
 please, move yourself, because I am already
 nearly desperate.

SEMPRONIO For this white hand,
 that with pure affect
 I kiss and put on my breast,
 my lord, may your breast
 be enlightened by a spark
 of pity.
 (Ah, she is trying, slowly,
 to joke me).

LESBINA If you tolerate
 that I remain insulted,
 that would be cruel.

SEMPRONIO (My severity
 is surrendering).

LESBINA I understand you, my dear,
 my beautiful, but the law...
 I know, my judge,
 what the law says in these cases.

SEMPRONIO Tell it, my dear.

LESBINA Autte dota, autte nubba. [nonsense]

(to the notary, who laughs)
(takes the glasses, and looks at Lesbina)
(to the notary, like above)

(to the notary, who laughs)

(laughs)

SEMPRONIO	Autte dota, autte nubba? [nonsense]	<i>(counterfeiting her voice)</i>
LESBINA	Yes, or in jail the guilty shall die.	
SEMPRONIO	(Yes, for sure). You need to listen to the accused, who, without trial, cannot be sentenced.	
LESBINA	Listen to him, but in person, now, be sure to listen to him.	
SEMPRONIO	Ok, take him to me.	<i>(he stands up)</i>
LESBINA	(I want to see what you do now!). It's my turn.	<i>(she sits at Sempronio's place)</i>
SEMPRONIO	What a courage	
	Is this? I am speaking to you.	
LESBINA	Notary?	
	You read, shut up, and do what I say.	<i>(she gives him a sheet of paper)</i>
SEMPRONIO	(What's happening? My heart is pounding).	
	Did you read?	<i>(to the nodding notary)</i>
LESBINA	Well, well. My dear fake judge, each one has his or her time. Tell me all of your crimes.	
SEMPRONIO	What?	
LESBINA	Of this guilt your bestiality is accused. Defend yourself, if you can.	
SEMPRONIO	It was granted to me by Panstufato, to, for him...	
LESBINA	Do you have paperwork confirming it? The permit, yes, I have, in this paper signed by him, according to which you should be judged by me.	
SEMPRONIO	Oh friend traitor.	<i>(he wants to leave)</i>
LESBINA	Hey, stop him.	<i>(the notary picks him by the collar)</i>
SEMPRONIO	(Poor me!) Notary, what is this? A colleague of yours acting as a policeman! Should I be quiet? Let me go, or I will rip of your necklace.	
LESBINA	Where is the servant, where the policemen?	<i>(she rings the bell and polireme arrive)</i>
SEMPRONIO	Ah, go and shit in the sea, scoundrel, let me go, you, assalting someone like me! What should I do, alone, in the middle of traitors? I will make you pay, you ugly traitor bitch, you, betraying me like this!	
LESBINA	This is my revenge.	<i>(the notary goes back and sits)</i>
SEMPRONIO	This to me? For Bacchus' power! This outrage to a man of honour? I want to devour you, to rip you, to hunt you... No, mister, this is just a figure of speech.	<i>(to the notary who lifts up)</i>
	(This is an ignorant notary!) I would like to be alone with her, to punch her...	<i>(he fakes punches)</i>
	I am not talking to you. Oh! Let me help you.	<i>(to the notary near him whose head has crumbled)</i>

LESBINA
Are you still menacing me? Hear me: or now
you give me your hand as my husband,
or I, dressed as such,
will send you in tribunal. In this way
all the city will point at you,
and you'll have to marry me.
What do you say?

SEMPRONIO
Do you want me?

LESBINA
If I weren't
happy for this, I wouldn't have done
so many things to
make you confess and to satisfy my desires.

SEMPRONIO
Do you love me?

LESBINA
Are you doubting me?
If I didn't love you,
why should I be bothered?

SEMPRONIO
And Zannetto?

LESBINA
I hate him.
(It's him who doesn't want me, not me).

SEMPRONIO
Here is the hand, here are the witnesses,
the notary is present,
you're mine.

LESBINA
I am yours, my beloved.

SEMPRONIO
Oh sweet ties!

LESBINA
Oh lovely chains!

Sweet husband.

SEMPRONIO
Dear wife.

LESBINA
My pleasure.

SEMPRONIO
My delight.

LESBINA
I am all faith.

SEMPRONIO
I am all love.

LESBINA
I will all always be for you.

SEMPRONIO
Now, to celebrate our happiness,

LESBINA
Tell me, my beautiful soul.

SEMPRONIO
we should dance.

LESBINA
Of course, what dance?

THE TWO
The forlana.
Come on, let's dance.

(they dance and the second intermezzo ends)

Intermezzo 1

Sempronio da barcarolo veneziano e Lesbina in zendado

Aria Sempronio

“Burlame, sì, burlame”

Allegro

Violin I

Violin II

Viola

Sempronio

Bass

6

11

pizz.

pizz.

pizz.

(cantando)

Bur - la - me, sì, bur - la - me, put - te, che a - vè ras -

pizz.

16

-son, n'ab - bie com - pas - si - on, di - se - me rob - ba, di -

21

- se - me rob - ba. Lo so che m'ho chiap - pà,

26

ma a mì la m'ha toc - cà d'a - ver - me ma - ri - da - r in - t'u - na

31

(scende a terra)

gob - ba, in - t'u - na gob - ba.

[arco]

[arco]

[arco]

[arco]

35

40

Musical score for measures 40-44. The system includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#). The grand staff features a melody in the right hand and a bass line in the left hand. The separate bass line is a single staff. The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment. The separate bass line is mostly rests.

45

Musical score for measures 45-49. The system includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#). The grand staff features a melody in the right hand and a bass line in the left hand. The separate bass line is a single staff. The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment. The separate bass line is mostly rests.

50

Musical score for measures 50-54. The system includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#). The grand staff features a melody in the right hand and a bass line in the left hand. The separate bass line is a single staff. The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment. The separate bass line is mostly rests.

SEMPRONIO

Non com-pa-ri - sce an-cor. Bel - la in-ven-zio - ne, for - tu - na - to Sem-

3

-pro - nio, A-mor ti sug-ge - rì, per far-ti co - glie-re Le-sbi-na in fal - lo e a tuo pia -

6

- cer po - ter - la sgri-dar, rim-pro-ve - ra - re, sen - za che più ti pos - sa in -

a Tempo

9

-fi - noc - chia - re. O - r or su quel - la gon - do - la, se pu-re il

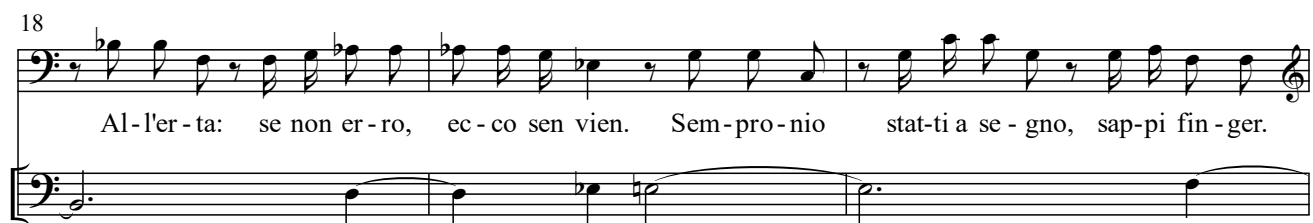
12

ver mi con-fi - dò la ser - va, tro-var si dee l'in - fi - da, on - d'io col gon - do -

15

-lie - re m'ac-cor - da - i, e se-co a-spet-to, e - d a - bi-to cam-bia - i. Vuo-l es-ser bel - la.

18



Al-l'er-ta: se non er-ro, ec-co sen vien. Sem-pro-nio stat-ti a se - gno, sap-pi fin - ger.

21 LESBINA SEMPRONIO LESBINA SEMPRONIO




Com-pa-re? Ve-gno, ve-gno. (Can-gia fa-vel-la an-cor.) So-no a ser - vir - la. Se-mo le-sti? Le-

24 LESBINA SEMPRONIO LESBINA



-stis-simi. La di - ga: do - ve la vo - l an - dar? Nol sa - s tu? No. A tro-var Za -

27 SEMPRONIO LESBINA SEMPRONIO LESBINA



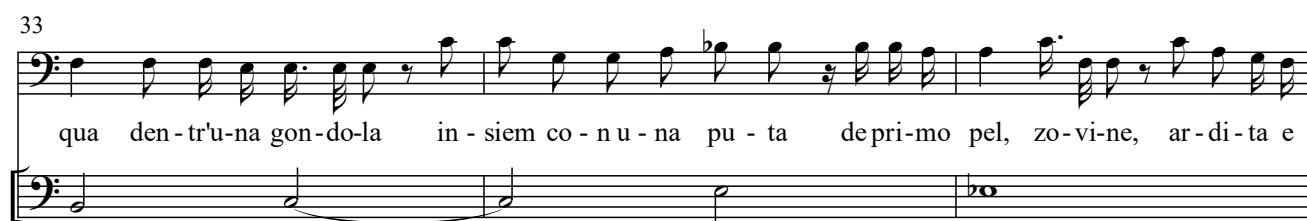
-net-to Ro-va - gnin. Bur - le - u. Par - lo da se - no. Com-pa - ti-me, vu sba-glia-rè. Per -

30 SEMPRONIO



-ché? Per-ché sto sior, non son do o-re an-cor, che mi l'ho vi-sto an-dar per sto ca-nal, che

33



qua den-tr'u-na gon-do-la in - siem co - n u - na pu - ta de-pri-mo pel, zo-vi-ne, ar-di-ta e

36 LESBINA

be - la, e an-cor sta - rà spas - san-do - se co - n e - la. (Che a - scol - to!

38 SEMPRONIO LESBINA SEMPRONIO

Ah tra - di - to - re.) (Se l'in-ghiot-ti.) Ti bur - li. Di - go da ben.

40 LESBINA SEMPRONIO

(Vog - lio cac-ciar - li il co - re.) E che dol - zi pa-ro - le, che so-spi - ri in-fo -

42 LESBINA

-ca - i, che se sen-ti - va u - scir da bo - ca a quel gra - ma-zo i - na - mo - ra - o. E

45 SEMPRONIO

li - a? Ghe ri-spon-de - va, fre - da - men - te pe-rò: lu,

47

lu e - ra que - lo che sem-pre fe - va car - te, e ghe di-se - va:

Siege aria

Aria Sempronio

“Brusar per ti mi sento”

Allegro

Violin I *(p)*

Violin II *(p)*

Viola *(p)*

Sempronio *(p)*

Bass *(p)*

Bru - sar per ti mi sen - to, mu - si - n in - zuc - che ra - o, pa -

3

f

f

-sta de buz - zo - la - o, ti, ti me fa mo - rir, ti, ti me fa mo - rir. Mu -

6

p *poco f* *p* *(p)* *poco f* *(p)*

- si - n in-zuc-che - ra - o, mu - sin de buz-zo - la - o, ti, ti, me

(poco f) *(p)*

9

fa mo - rir, ti, ti, ti, ti, ti, ti me fa mo - rir, ti, ti,

12

ti, ti, ti, ti me fa mo - rir.

f *(tr)* *f* *(f)* *(tr)* *(f)* *(f)*

Largo

15

Mu-sin, per ti mo-rir mi

Primo Tempo

18

sen-to, mu-sin, ti, ti me fa mo-rir, mu-si-n in-zuc-che-

21

-ra-o, mu-sin de buz-zo-la-o, buz-zo-la-o in-zuc-che-

24

poco f *f* *(p)* *(f)* *(p)* *(f)*

poco f *f* *(p)* *(f)* *(p)* *(f)*

f *f* *(p)* *(f)* *(p)* *(f)*

-ra - o, bru - sar me sen - to, per

f *f* *(p)* *(f)* *(p)* *(f)*

27

(p) *(p)* *(p)* *(f)* *(p)* *(f)*

(p) *(p)* *(p)* *(f)* *(p)* *(f)*

(p) *(p)* *(p)* *(f)* *(p)* *(f)*

ti, mu - sin, ti, ti, ti, ti me fa mo - rir, mo -

(p) *(p)* *(p)* *(f)* *(p)* *(f)*

30

(p) *(f)* *(p)* *(f)* *(p)* *(f)*

(p) *(f)* *(p)* *(f)* *(p)* *(f)*

(p) *(f)* *(p)* *(f)* *(p)* *(f)*

- rir me fa, me fa mo - rir.

(p) *(f)* *(p)* *(f)* *(p)* *(f)*

33 *(tr)* [Fine]

(p)

Ti so - lo se'l co - re - to del

(p)

36

to fe - del Za - ne - to, del to fe - del Za - ne - to, e'l san - gue nel - le ve - ne, e'l

(p)

39

san - gue nel - le ve - ne ti, ti me fa bo - glir, ti,

(p)

42

Solo

Tutti

(Solo)

Tutti

ti bo, bo, bo, bo, bo - glir, bo -

(Solo)

Tutti

44

f

f

f

f

-glir me fa, me fa bo - glir.

f

47

(tr)

(tr)

Da Capo al [Fine]

SEMPRONIO

Vu se re-stà de sa - so! Que - sta sa - rà sto - ca - da de

3

go - la, l'è co-sì? Zià, v'ho-pe-sca - da. Se mi sa - pe - va tan - to,

6

non ve di-se - va nien - te. Po - ve-re pu - te in ma - no de co - stio - ro, tra -

9

LESBINA

(sviene)

Presto

SEMPRONIO

- di - e, vi-tu-pe-ra - e. In-fe - li - ce Le-sbi - na, io man-co, io mo-ro. Vi - le,

12 *(la sostiene)*

e tra le più per - fì-de per-fì-dis - si-ma don - na, i tor-ti mie - i or non po-trai ne -

15

[Tempo Primo]

- ga - re. Mi vien qua - si u-n im - pul - so d'al - zar - la a vi - va for - za, e lan-

17

-ciar - la co - sì den - tro quel ma - re. Eh, si soc - cor - ra, e po - i si rin - fac - ci - no al - l'em - pia

20 *(l'assetta sopra d'un sasso)*

i fal - li suo - i. Ac - qua vi - ta, ma pri - ma por - te - me la be - ret - ta e il zam - ber - luc - co,

23

fé pre - sto. Oh me de - lu - so, o - ra non vi vor - ri - a un bel pu - gno sul mu - so?

26 *(l'accenna al barcarolo)* *(si mette la veste di camera, e la beretta)*

De qua, spru - ze - la in vol - to a que - sta pu - ta, chexesve - ni - a; o - ra sen vie - ne il

29 **LESBINA** *(rinviene)* **SEMPRONIO**

me - glio. Ah. Le - sbi - nuc - cia mia, - - - co - me qui! Che t'ac -

31 **LESBINA**

-cad - de! Io ven - ni a vo - lo i - n u - dir l'ac - ci - den - te tal qua - le mi tro - va - i a soc - cor - rer - ti. Oh

34 SEMPRONIO LESBINA **Largo**

ca - ro! (Co-m'è fì - na!) (A ri - pie-go). I-dol mi-o, l'im-men-so a-mo - re che por - ta a

37 **[Tempo Primo]** SEMPRONIO

te, con-dus-se qua-si pres-so amo-rir la tua Le-sbi - na. (Che vol-pe!) E

40 LESBINA SEMPRONIO (*siede*)

co-me? A me t'as-si-di ac-can-to, ch'an-cor tre-mo di per-der-ti. Fa-vel-la. (Oh, la vuol es-ser

43 LESBINA

pur gra-zio-sa e bel-la). Mi fu det-to che tu... ah, in ram-men - tar-lo, mi scop-pia il cor, co-

46 SEMPRONIO LESBINA

-n al-tra don-na in gon-do-la gi-vi a di - por-to. Oh ve-da! Io, tra-spor - ta-ta da ge-lo-so ti-mor,

49 SEMPRONIO LESBINA

me - sta e tre-man-te, ra - pi-da scen - do. Ah. E men - tre son pres-so al le-gno, sen-to in-

52 SEMPRONIO LESBINA

- de - bo - lir le pian - te Ah. Di fred - do su - do - re

54 SEMPRONIO LESBINA SEMPRONIO

sen-to spar - ger-si il vol - to. Ah. Den - so ve - lo le lu-ci in-gom-bra. Ah!

57 LESBINA

Po-ve-ra ra-gaz-za. In-di mi co-pre il se - no ge - li-do or-ror, e dal-l'uf-fi - cio u -

60 SEMPRONIO

- sa - to, pri - va del suo ri - gor, l'al - ma vien me - no. Che ma-le lin-gue! E a

63 LESBINA SEMPRONIO

me a-ve-van ri-fe - ri-to tut-to il con-tra-rio. E che? M'a-ve-van det-to,

66

ch'e-ri in ap-pun - ta - men - to d'an - - - da - r a ri - tro - var un tal Zan -

68

LESBINA

SEMPRONIO

-net-to. Che bu-gi-a! Già lo so, già lo so, che qua ve - nu-ta dal gon-do-lier sa -

71

LESBINA

- pe-sti, ch'ei sen gi-va a sol-laz-zo co - n al-tra, e che vin-ta dal duo-lo e-ri sve-nu-ta. Che im-po -

74

SEMPRONIO

LESBINA SEMPRONIO

- stu-ra! Lo so, lo so. Giu-ro... Ah, ti cre-do, ti cre-do.

77

La-scia che par-li pur chi vuol par - la-re: per quet-sta bag-gat - tel-la vuoi star-ti ad in-queie -

Largo

80

-ta-re? Si sa ben, che tu se-i u-n'a-ni - mel-la pu-ra e-d in-no -

[Tempo Primo]

83

LESBINA

-cen-te, in-no-cen-te. E chi di-ce il con-tra-rio è un in-de-gno fal-sa-rio, u-n em-pio, u-n im-po-stor, s'in-

86 SEMPRONIO *(s'alza)*

-gan-na, e men - te. Ah, fe - mi-na del di - a - vo-lo, sper -

88 *(spiega la veste)*

-giu-ra, in-gan-na-tri-ce! Ve-di qua, ve-di qua: co-me po-trai ne-gar-mi quel ch'io

91 LESBINA *(alzandosi)*

stes-so e vi-di e u - di-i? Che ve-de-sti, che u - di-sti? (Tut-to ne-ga-re io

94 SEMPRONIO

vo', var-rà tan - to il suo sì, quan-to il mio no.) Oh, fac - cia

96

da ne - ga-r un pa-sto al-l'o - ste! Dun-que non mi di-ce - sti vo-le-r an -

98 LESBINA

-da-re a ri-tro-var Zan-net-to? I-o? Va, va, che sei paz-zo, po - ve-ret-to.

Aria Lesbina
“La troppa confidenza”

Brillante e staccato

Violin I

Violin II

Viola

Lesbina

Bass

3

Violin I

Violin II

Viola

Lesbina

Bass

6

f

f

f

9

p

p

p

f

f

f

p

f

12

p

p

p

p

p

p

p

La trop-pa con-fi -

p

15

-den-za co - sì ti fa par - la - re, co - sì ti fa par - la - re. Oh po - ve-ra in-no -

18

-cen-za in boc-ca a chi dei sta-re, in boc-ca a chi dei sta-re! Oh mon - do sce - le -

21

-ra-to, sce - le - ra - to, sce - le - ra - to, non si può vi - ver più, non si può vi - ver

24

(l) (tr) (l)

più, non si può vi - ver più, non si può vi - ver più, non si può vi - ver

27

(f assai) (tr) (f assai) (f assai) (f assai)

più, non si può vi - ver più, non si può vi - ver più.

(f assai)

30

(l) (p) (l) (l) (l) (l) (p) (l) (l)

La trop-pa con - fi - den - za co - sì ti fa par - la - re, co -

(p)

33

f p (f) p

(f) (p) (f) (p)

poco f

(f) (p) (poco f)

- sì, co - sì, co - sì ti fa par-la - re. Oh, po - ve-ra in-no - cen - za, in

(f) (p) (poco f)

36

p

p

(p)

boc - ca a chi dei sta - re, in boc - ca a chi dei sta - re! Non si può vi - ver

(p)

39

(1)

(1)

(1)

più, non si può vi - ver più, non si può vi - ver più, non si può vi - ver

(1)

42 (1) *f* (tr)

(1) *f* (tr)

(1) *f* (tr)

(1) *f* (tr)

più, no, no, no, no, non si può vi - ver più.

(f)

44 [Fine] (tr)

(tr)

(f)

47 *p* *f*

(p) *f*

(p) *f*

(p) *f*

Me - ri - to que - sto, e peg - gio, per trop-po a-ver - ti a - ma - to, per

(p) *f*

50

p

p

(p)

(p)

trop - po a - ve - rti a - ma - to: sei stu - fo, il so, lo

52

veg - gio, lo so, lo veg - gio, ti leg - go in vol - to in

54

co - re, tu sei l'in - gan - na to - re, e l'in - fe - del sei

56

tu, in - gan - na - to - re, in - fe - del, in - fe-del,

58

e l'in - fe-del sei tu, e l'in - fe-del sei tu.

f

61

(tr)

Dal Segno * al [Fine]

SEMPRONIO

Io per-do il sen-no: es-sa ha più ra-gio-ne, man-ca sol che mi pren-da col ba-

3

LESBINA

-sto - ne. Fac - cia sì vi - le a me! Me - ri - ta - re - sti

5

che ti fa-ces - si dir la ve - ri - tà. Ma t'a-mo trop - po,

7

né ca-pa - ce io so - no di tra - dir l'o-nor mi - o per ven-di-car - mi.

9

SEMPRONIO

Vi - a, ac-com-pa - gna-mi a ca - sa, e ti per-do - no. Che per -

11

- don, che per-do - no! A ca - sa tu - a, io! Io te - co!

LESBINA

13

Sem - pro - nio! Più pre-sto va-do a ca - sa del de - mo - nio. Eh,

SEMPRONIO

15

sbri - ga - ti mat - tac - cio, ba - sta sin qui. Va' al dia-vo-lo, ti di - co.

LESBINA

SEMPRONIO

LESBINA

17

Oh, que-sto è trop - po. Sgom - bra, sgom - bra dal mio co - spet - to. Scher - zi,

SEMPRONIO

LESBINA

19

lo so, ben mi - o. Non son Zan - net - to. Che Zan-net - to! Tu ti

SEMPRONIO

LESBINA

21

so - gni. E nie-ghi an-co - ra? E per - si - sti o-sti - na - to nel tuo so -

SEMPRONIO

23

-spet-to? Oh mi - se - ra Le - sbi - na. Fat - ti ca-pa-ce al - fin. Ah, m'hai sec - ca - to.

Siegue Duetto

Duet Lesbina Sempronio

“Deh, placati, o caro”

Allegro

Violin I *f*

Violin II *f*

Lesbina

Sempronio

Bass *f*

3

6

p

(p)

Deh, pla - ca-ti, o

(p)

9

ca - ro, a - mor t'in-gan - nò, a-mor t'in-gan - nò.

Non v'è più ri -

12

f *p* *f* *p*

f *p* *f* *p*

- pa - ro, pla-car - mi non vo', no, no, no, no, non vo', pla-car - mi non

f

15

f *p* *f* *p* *f* *p*

f (*p*) (*f*) (*p*) (*f*) (*p*)

Deh mi - ra... A - scol - ta... A-scol - ta...

vo'. Son cie - co. Son sor - do, son

(*p*) (*f*) (*p*) (*f*) (*p*)

18

f *f*

Io va - do a mo-ri-re, a mo - ri-re, a mo-ri - re.

sor - - - do. Sa -

(*f*)

21

Che fie - ro mar-ti - re, che

- lu - te a chi re - sta, a chi re - sta, a chi re - sta.

24

fie - ro mar-ti - re. Ma vo-glio la

Che don - na mo - le - sta!

(p)

27

mor-te, mio be - ne, da te,___ mio be - ne da te.

È fe - sta di

(f)

30

cor - te, è fe - sta di cor - te, u - dien - za non c'è, u - dien - za

33

Deh, pla-ca-ti, o ca-ro, a-

c'è, u-dien-za non c'è.

(p)

(p)

37

-mor c'in-gan-nò.

È fe-sta di cor - - - te, pla-car-mi non vo', no, no, no, no, non

(f)

(f)

(f)

41

Deh, mi - ra... A-scol - ta...

vo'. È fe - sta di cor - - - - te, è

(p)

(p)

44

Io va - do a mo - ri - re, io va-do a mo -
fe - sta di cor - - - - te.

47

- ri - re. Mio be - ne, che
Sa - lu - te a chi re - sta, sa - lu - te a chi re - sta. Che

50

fie - ro mar - ti - re, che fie - ro mar - ti - re, che fie - ro mar - ti - re, a -
don - na mo - le - sta, che don - na mo - le - sta, che don - na mo - le - sta!

Largo

Presto

53 *(tr)*

-scol - ta, deh, mi-ra,

Son sor - do, son cie-co, son sor-do, son cie-co, son sor-do, son sor-do, che

Largo

A tempo di prima

57

ma vo - glio la mor - te, mio be - ne, da te, — mio

don - na mo - le - sta!

60

be - ne, da te.

È fe - sta di cor - te, u - dien - za non c'è, — u -

63

f

f

da te, da te, da te, da te, da te, da te, mio be-ne, da

-dien - za non c'è, no, no, no, no, no, no, no, non c'è, u-dien-za non

f

66

te, mio be - ne da te.

c'è, u - dien - za non c'è.

68

Intermezzo 2

Sempronio da giudice, e Lesbina

Aria Sempronio

“Oh, vardè che tentazion”

Allegro

Violin I

Violin II

Sempronio

Bass



5



Oh, var - dè che ten - ta - zion! Vu sa - rè po - co de bon. Fo -

8

p *f* *f* *f*

- ra, fo - ra, no xè o - ra, no xè o - ra. In-ten - de-u, sì o no? Oh, ___ var-dè che ten - ta -

(p) *(f)*

12

(p) *(p)*

- zion! No xè o - ra. In-ten - de-u? No xè o - ra. In-ten-de-u, sì o

p

16

f *f* *f* *f*

no? Oh, var-dè che ten - ta - zion, che ten-ta - zion!

f

LESBINA

SEMPRONIO

In gra-zia, si-gnor giu - di-ce, non s'al - te-ri co - sì. Ma,

3

LESBINA

ca - ro ben, que - sta xè im-per - ti - nen - za. Scu - si, la trop-pa ur - gen-za del ne-go - zio che

6

SEMPRONIO

deb-bo trat-tar se-co mi fe - ce co-sì ar - di - ta. Ma per - ché tan-ta fret - ta, ca-ra vu be-ne-

9

LESBINA

SEMPRONIO

LESBINA

-det-ta? A-spet-té, sin che ven-ga i su-bal-ter-ni. Be-ne, a-spet-te - rò. Qua den-tro? Signor-

12

SEMPRONIO

- sì. Sior, no, sior, no, sior no. A-spet-tè fo-ra, di-go. Co-spet - ta-zò de mi, no vo-glio in-tri-go.

15

LESBINA

SEMPRONIO

LESBINA

Co-me co-man-da. Tan-ta con-fi - den-za col zu-di-ze è so - spet-ta. (E-gl'è Sem-pro-nio, ma il pre-

18 *(entra)* SEMPRONIO

-ven-ne Le-sbi-na). Al-l'ub-bi-dien-za. Can-che-ro! S'io non sta-va sul-l'av - vi-so, co-stei me la fic-

21

- ca - va. Sep - pi dal - la fan - te - sca, ch'el-la a-vea de-sti-na - to di que-re-lar - mi, on - d'i - o,

24

col si-gnor Pan-stu-fa-to, ch'è giu-di-ce e mio a-mi-co, con-cer - ta - i di far-le u-n'al-tra bur-la: e qui in sua

Largo

[Tempo Primo]

27 *(siede, e suona il campanello)*

ve-ce in for-ma giu-di - zia-ria mi tro-va - i. Ma-no a' fer - ri, el no-tar no l'è an-co-ra ve-

30 *(viene il fante)* *(viene il notaro, e fa riverenze sconce)*

-gnù-o? Sì, fe-lo en - trar. Bon - zor - no, bon-zor - no, oh, oh, non più, m'a-vi strop-

33 *(al fante che viene al suono del campanello)* *(suona di nuovo il campanello)*

-pia-do con tan-te zi-ri-mo-nie. Sen - te-ve, e at-ten-to. Dal si-or Pan-stu-fa-do vu sa-vé tut-to?

36

Al - le - gri. Chi gh'è fo-ra? Ah, co - me? U-na pu-te - la?

39

LESBINA

Zer-to, vo-gliam scor-tar-la, a vù cia - me-la. Al suo mer-to m'in - chi-no di nuo-vo, si-gnor

42

giu-di-ce, e col co-re, più che col la-bro, im-plo-ro la sua ret-ta giu-sti-zia a mio fa-vo-re.

45

SEMPRONIO

Nu, nu ve con-so - la - re - mo: par-lé, par-lè, ma pri - ma, su sta car - ta che qua,

48

LESBINA

ziu-rè de non men-tir. Sì, mio si-gno-re. Giu - ro (di non dir mai la ve-ri-tà).

51

SEMPRONIO

LESBINA SEMPRONIO

LESBINA SEMPRONIO

LESBINA SEMPRONIO

Di-se-me a-des-so el vo-stro nom. Le - sbi-na. El co-gnom? Vol-pi. Pa-tria? Son ro-ma-na. Ro-

54 *(al notaro che guarda Lesbina con gli occhiali)*

-ma-na? (Ma-lum si - gnum). A vù, co-me se' le - sto a me-ter-ve l'oc-chial! Ve pa-r un boc-con -

57 *(dettando al notaro che replica sempre l'ultima parola)*

-zin da tri - bu - nal? Scri - vè. In nos - tri prae-sen - tiam cons-ti - tu - tus, Le - sbi - na

60 *(a Lesbina)* **LESBINA SEM. (a Lesbina)**

Vol - pi, u - t as - se-rit, ro - ma - na, an - no-rum... I a - ni, i a - ni? Quin-de-ci. Zir-cum

63 *(al notaro come sopra)* *(al notaro che ride)*

zir - zi-ter an - no-rum quin-de-se, si-ne noc - ti-bus at-que fe - riis de cor - ti-bus.

66 *(prende l'occhiali, e guarda Lesbina)* *(al detto di sopra)*

Ta-si bab-bion. De' qua. Ju - sta sta-tu - ra, gras - sa cor-po - ra - tu - ra, et ni-chil,

69

ni - chil brut-ta cre - a - tu - ra. Fè i - stan-za, fè que-re - la? Che so mi. La di-ga pur.

72 LESBINA SEMPRONIO

Fac-cio que-re-le in for-ma con-tro d'un tal Sem-pro-nio Tor-di-glio-ni, mio pa-tri-ot-to. (Oh

75 LESBINA SEMPRONIO

pu-gni, oh mo-stac-cio-ni!) Che bron-to-la, si-gnor? Nien-te, nien-te, que-re-la fa-ciunt

78 *(al notaro che ride)*

con-tra Sem-pro-nius Tor-di-glio-num, suum pa-tri-o-tus. Bo-nus, bo-na-bo-num. Che v'ha fat-to sto sior?

81 LESBINA SEMPRONIO LESBINA

Da gon-do-lie-re tra-ve-stit-to, ten-tò ra-pir-mi. El ra-to pe-rò non ne se-guì-o. Non se-guì, per-ché

84

i-o, sor-pre-sa dal-l'ar-di-re, in quel-l'i-stan-te per-dei l'u-so de'sen-si, e sven-ni in

87 SEMPRONIO LESBINA SEMPRONIO

brac-cio al te-me-ra-rio a-man-te. Gh'è al-tro? Non, si-gno-re. E ben, che pre-ten-

90 **LESBINA** **SEMPRONIO** (*ride*)

-dè - u? Mi ri-sar-ci - sca l'ol-trag - gia - to o - no - re. Ah, ah, ah, che o -

92 **LESBINA**

-nor? Al pa-rer mi - o que - sto xè fa - lo de pen - sier. Ma in -

94

-tan - to io re - sto sver - go - gna - ta per tut - ta la cit -

96

-tà, per cui la mia sven - tu - ra, la sua te - me - ri - tà

98 **SEMPRONIO** **LESBINA**

s'è pro-pa - la - ta. Mi no so che ve far. A com-pas-sio - ne deh, si

100

mo - va di me, che già rid-ot - ta su l'or-lo son del - la di-spe-ra-zi - o - ne.

Siege Aria

Aria Lesbina

“Per questa bianca mano”

Un poco Andante

Violin I

Violin II

Viola

Lesbina
(then Sempronio)

Bass

f

f

f

f

3

f

f

f

f

6

9

p *f* *p*

p *f* *(p)*

p *(f)* *(p)*

Per que - sta bian - ca

12

ma - no, bian - ca ma - no, che con pu - di - co af - fet - to io ba - cio e strin - go al se - no, strin - go al

15

se - no, si - gnor t'ac-cen - da il pet - to u - na scin-til-la al - me - no di te - ne - ra pie -

18

-tà, pie - tà, si - gnor, pie - tà, si - gnor, di te - ne - ra pie -

21

-tà, di te - ne - ra pie - tà, di te - ne - ra pie - tà, di te - ne - ra pie -

24

f

f

f

-tà.

27

dolce

(dolce)

(dolce)

(dolce)

Per que-sta bian-ca ma - no, bian-ca, bian-ca, bian-ca ma - no, si-ignor, ch'io strin-go al

30

se-no, ba - cio e strin - go al se - no, si-ignor, t'ac-cen-da il pet - to, si-ignor, t'ac-cen-da il

33

pet - to u - na scin - til - la al - me - no di te - ne - ra pie - tà, si - gnor, pie -

36

- tà, pie - tà, di te - ne - ra pie - tà, di te - ne - ra pie - tà, di

(tr) poco *f*
(poco *f*)
(poco *f*)
(tr) (poco *f*)

39

te - ne - ra pie - tà, di te - ne - ra pie - tà. Ah, che co - stei pian pia - no,

f (tr) *p* *f* (*p*) *f* (*p*) SEMPRONIO *f* (*p*) *f*

[illegible]

45

(tr) [Fine]

(p)

(tr)

LESBINA

II

48

(p)

to - le - rar ch'io re - sti co - sì vi - tu - pe - ra - ta sa - reb - be cru - del - tà, sa -

(p)

51

- reb - be cru - del - tà, si - gnor, pie - tà, sa - reb - be cru - del - tà, sa - reb - be

54

(tr)

SEMPRONIO

(tr)

cru - del - tà. (Giù suo - na ri - ti - ra - - - - -

56

(tr)

(tr)

(tr)

- - - - ta la mia se - ve - ri - tà, la mia se - ve - ri - tà.

Da Capo al [Fine]

SEMPRONIO

LESBINA

Ve com-pa-ti - sco, ca-ra la me pu - ta da ben, ma vuol la lez - ze... So an-cor

3

SEMPRONIO

io, si-gnor giu - di-ce, ciò che or - di - na la leg-ge in ca-si si - mi-li. Di - se - lo, di -

6

LESBINA

SEMPRONIO (*contrafacendola*)

LESBINA

-se - lo, ca - ra vù. Aut-te do - ta, aut-te nu - ba. Aut-te do - ta, aut-te nu - ba? Tan-to

9

SEMPRONIO

be - ne, o i-n un car-ce-re al re-o mo-rir con-vie-ne. (Vuoi star fre-sca). Bi-so-gna pri-ma pe -

12

- rò scol-ta - r il que-re - la - o, che, sen-za le di - fe - se, nes-sun de nù puo -

15

LESBINA

SEMPRONIO

-l es-ser con-dan-na-o. L'a-scol-ti pu-re, ma di sua per-so-na, se no-n al-tro, pe-r o-ra si as-si-cu-ri. Ben,

18 *(s'alza)* **LESBINA** *(siede in luogo di Sempronio)*

ben, du - ca - tur co - ram. (Qui ti vo - le - va). Or toc-ca a me.

20 **SEMPRONIO** **LESBINA** *(gli dà un foglio)*

Che ar-dir xè que-sto! Par-lo a vù. Si-gnor no-ta-ro? Lei leg-ga, tac-cia, e at-ten-da e-se-

23 **SEMPRONIO** **LESBINA**

-gui - re. (Che sa - rà ma - i! Mi bat-te il cor). Leg - ge - ste? Or

25 *(al notaro che fa segno di sì)*

be - ne, si-gnor giu - di-ce a po - stic - cio, u - na vol - ta per un.

27

Ren - di - mi con - to del - la giu - ri - sdi - zi - on da te u-sur -

29 **SEMPRONIO** **LESBINA**

-pa - ta. Co - me? Di que - sta tac - cia la tua be - stia - li -

31 SEMPRONIO

-tà vien ca-ri-ca - ta. Di - scol - pa - ti, se puo - i. Mi fu con -

33 LESBINA

- ces - so dal si-gnor Pan-stu-fa - to po - ter, in ve-ce su - a... Fo - lio,,

35

fo - lio? Il per-mes - so io sì ne ot - ten - ni, in que-sta car - ta, da lui ver -

37 SEM. (vuol partire) LES.

-ga-ta, in vir-tù del-la qua-le el - la da me de - v'es-ser giu-di-ca - ta. (Oh a-mi-co tra-di-tor). O -

40 (il notaro lo prende per il petto) SEMPRONIO

- là! S'ar - re - sti. (Oi - mè!) Si-gnor no - ta - ro,

42

che ba - ro - na - ta è que - sta! Un par suo far da sbir - ro! Ch'io stia

44

LESBINA

zit - to? La-scia, di - co, o ti strac - cio an - che il col - la - ro. Do-v'è il

46 *(suona il campanello e vengono i sbirri)*

fan - te, o - ve son gl'e - se - cu - to - ri? Ar - re - sta - te co - stu - i.

48 SEMPRONIO

Ah, ca-ga in ac - qua, ca - na - ja, fe-ve in dri - o, voi por le ma-ni ad -

50

- dos - so a-d un par mi - o! Ma che far pos-so ma - i io so-lo in

52

mez - zo a tan - ti fa - ri - se - i? Tu me la pa - ghe -

54

LES. *(il notaro torna a sedere)*

- ra - i, ca-gnac-cia ri - ne - ga - ta, tu tra-dir - mi co-sì? Son ven-di-ca - ta.

Siegue Aria

Aria Sempronio

“Questo a me? Poder di Bacco!”

Largo

Violin I

Violin II

Viola

Sempronio

Bass

dolce *f* *dolce* *f* *(dolce)* *(f)* *(dolce)* *(f)*

Que - sto a me? Po - ter di Bac - co! Que - sto

Presto

2

(dolce) *f* *(dolce)* *f* *(dolce)* *(f)* *(f)* *(dolce)* *(f)*

smac - co a u - n uom d'o - no - re? Vo' sbra - nar - ti, vo' sbra - nar - ti, la - ce - rar - ti, la - ce -

Largo

4

(al notaro che s'alza minacciandolo)
 -rar - ti, vo' cac - ciar - ti, vo'... Non, si - gno - re,

Andante

5

(dolce) *f*
 (dolce) *f*
 (dolce) *f*
 Que - st'è un mo - do di par - lar, non si-gno - re, non si-
 (dolce) *f*

7

dolce *f*
 dolce *f*
 (dolce) *f*
 -gno - re, que-st'è un mo - do - di par - lar, di par - lar, que-st'è un
 (dolce) *f*

9

mo - do di par - lar.

11

Largo **Presto**

p

p

(p)

Que-sto a me? Po-ter di Bac - co! A u-n uom d'o - no - re, a u-n uom d'o -

(p)

13

f

f

f

- no - re, a u-n uom d'o - no - re, que-sto smac-co, smac-co, smac - co? Po-ter di Bac - co!

f

15 **Largo** **Presto**

Vo' sbra-nar-ti, la-ce-rar - ti... Non, si-gno - re... Vo' sbra-nar-ti, la-ce-

17 **Largo** **Andante**

-rar-ti, vo' cac-ciar-ti, vo'... Non, si-gno - re, que - sto è un mo - do di par -

dolce
(*dolce*)
(*dolce*)
(*dolce*)

19

-lar, non si-gno - re, non si-gno - re, non si-gno - re, que-st'è un

f (*dolce*) *f* (*dolce*) *f* (*dolce*) *f* (*dolce*)
f (*dolce*) *f* (*dolce*) *f* (*dolce*) *f* (*dolce*)
f (*dolce*) *f* (*dolce*) *f* (*dolce*) *f* (*dolce*)

21

mo - do di par - lar, di par - lar, di par - lar, è un

23

[Fine]

mo - do - di par - lar.

Allegro

26

(Vè che be - stia di no - ta - ro!) So - lo se - co es - ser vor -

28

(accenna pugni)

- re - i, so - lo se - co es - ser vor - re - i, tuf - fe tuf - fe, tuf - fe

30

Largo

dolce

dolce

(dolce)

tuf - fe, tuf - fe, tuf - fe, tuf - fe tu... Non di - co a le - i.

(dolce)

32

Andante **Presto**

(al notaro che gli s'è posto vicino crollando il capo)

Oh! Si la - sci ma - neg - giar, tuf - fe, tuf - fe, tuf - fe,

Andante

34

tu... Non di - co a le - i, oh, oh, si

36

la - sci ma - neg - giar, ma - neg - giar.

38

Da Capo al [Fine]

LESBINA

Mi - nac-ci an - co - ra? Or sen - ti: o in que-sto pun - to

3

dam - mi la man di spo - so, o ch'io, tal qual ve - sti - to, ti

5

man - do in tri - bu - nal, co - sì sa - ra - i da tu - ta la cit -

7

- tà mo-strà-to a di - to, e spo - sar - mi per for - za poi do - vra - i.

9

SEMPRONIO LESBINA

Che di - ci? Tu mi vuo - i? S'io non ne fos - si più che con -

11

- ten - ta, fat - ti non a - vre - i tan - ti rag - gi - ri, a

13 SEMPRONIO

fi - ne di pro - var - ti, e far pa - ghi i de - sir mie - i. M'a-mi

15 LESBINA

dun - que? Ne du - bi - ti? S'io non ti a - mas - si, a che

17 SEMPRONIO LESBINA

pren - der-mi un tal fa - sti - dio? Ma Zan - net - to? È l'o-dio mi - o. (È

19 SEMPRONIO

lui che non mi vuol, non son già i - o). Ec - co la man, son

21

pron - ti i te - sti - mo - ni, il no - ta - ro è pre-sen - te, sei mi - a.

23 LESBINA SEMPRONIO LESBINA

Son tua, mio be - ne. Oh ca - ri lac - ci! Oh a - ma - bi-li ca - te - ne!

Duet Lesbina Sempronio

“Dolce sposo”

Allegro

Violin I *f*

Violin II *f*

Viola *f*

Lesbina

Sempronio

Bass *f*

6

12

Musical score for measures 12-16. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a treble and bass staff. The treble staff has a continuous eighth-note melody. The bass staff has a simple harmonic line. There are two empty staves in the middle of the system.

17

Musical score for measures 17-21. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a treble and bass staff. The treble staff has a continuous eighth-note melody. The bass staff has a simple harmonic line. There are two empty staves in the middle of the system. Dynamics include *dolce* and *f*.

22

p *p* *f* *f*

(p) *(f)*

Dol - ce spo - so.

Mo - glie ca - ra.

(p) *(f)*

27

p *f* *p* *f* *p*

(p) *(f)* *(p)*

Mio pia - ce - re. Tut - ta

Mi - o di - let - to.

(p) *(f)* *(p)*

32

f *(p)* *f* *(p)* *(f)* *(p)*

fe - de io sa - rò sem - pre per
Tut - to af - fet - to io sa - rò sem - pre per

38

f *(f)* *(f)* *(f)* *(f)*

te, sem - - - pre per te, sem - pre, sem -
te, sem - - - pre per te, sem - pre, sem - - - - -

43

- - - - pre io sa - - - rò, sem - - - pre per

- - - - pre io sa - - - rò, sem - - - pre per

48

p

p

(*p*)

te, sem - pre per te, io sa - - - rò sem - - -

te, sem - pre per te, io sa - - - rò sem - - -

(*p*)

53

f

f

f

- pre per te, sem - pre per te.

- pre per te, sem - pre per te.

f

58

p

p

p

p

Dol - ce spo - so.

Mo - glie

p

63

Mio pia - ce - re, tut - ta fe - de
ca - ra. Mio di - let - to, tut - to af -

68

f *p*
f *p*
f *p*
io sa - rò sem - pre per te.
-fet - - - to io sa - rò sem - pre per te.
f *p*

73

Ca - ro, ca - ro, ca - ro spo - so, Ca - ra,

78

ca - ra, ca - ra mo - glie, io sa - - - rò sem - - -

f

f

f

83

(dolce)

p

-pre per te, sem - pre per te, io sa - - rò sem -

-pre per te, sem - pre per te, io sa - - rò sem -

p

89

f

f

f

-pre per te, sem - pre per te, sem - pre per te.

-pre per te, sem - pre per te, sem - pre per te.

f

96

Measures 96-100: Piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The vocal line is silent.

101

Measures 101-105: The vocal line enters with the lyrics "Or per se - gno d'al - - - le - gri - a,". The piano accompaniment continues with dynamic markings *(p)* in measures 101, 102, 103, 104, and 105.

Or per se - gno d'al - - - le - gri - a,

Dì che

106

un bal - let - to ab -

vuoi, bel - l'al - ma mi - a.

Largo

111

- biam da far. La fur - la - na,

Vo - len - tie - ri, ma qual bal - lo? Sì,

Allegro

118

la fur - la - na, su a bal - lar, la fur - la, la fur - la - na
la fur - la - na su a bal - lar, la fur - la, la fur - la - na

124

(ballano, e dan fine al secondo intermezzo)
su a bal - lar, la fur - la, la fur - la - na, su a bal - lar.
su a bal - ar, la fur - la, la fur - la - na, su a bal - lar.

Siege il ballo

[Furlana]

[Violin I-II] *f* *dolce*

[Bass] *f* *(dolce)*

6

12 1. 2.

18 *f* *f*

23

28

Critical Commentary

Sources

I-Nc: Naples, Biblioteca del Conservatorio di Musica “San Pietro a Majella”, 32.4.12, or Rari 7.3.19, manuscript score of *Siface*.

NA¹⁷³⁴: Naples, 1734. Printed libretto of the first Naples staging of *Siface* (Naples, San Bartolomeo Theatre, 1734), kept in Rome, Biblioteca musicale governativa del Conservatorio di musica S. Cecilia, Carv. 14240.

Abbreviations

Vln I First violin

Vln II Second violin

Vla Vla

BC Bass

Les Lesbina

Sem Sempronio

Intermezzo 1

Aria Sempronio “Burlame, sì, burlame”

I-Nc displays “Sempronio” in the heading.

NA¹⁷³⁴ displays the same text but with some small orthographic differences. See the edition of the libretto attached to the critical edition.

Recitative “Non comparisce ancor”

13 Sem: in **NA¹⁷³⁴** “trovarsi si dee”.

14-15 Sem: in **NA¹⁷³⁴** “gondoliero”.

19 Sem: in **NA**¹⁷³⁴ “ven”.

25 Sem: in **I-Nc** G is, wrongly, a quaver. The edition opts for a crotchet.

29-30 Les: in **NA**¹⁷³⁴ “perché” across the two measures is absent.

30-37 Sem: in **NA**¹⁷³⁴ the text is different: see the libretto for the difference. English translation of the new text: “Because two hours ago I saw this man in this canal, here in a gondola together with a girl, young, beautiful and daring, and he would be still with her having fun”.

39 Sem: in **NA**¹⁷³⁴ “Digo de bon”.

43 Sem: in **NA**¹⁷³⁴ “de boca”.

45-46 Sem: in **NA**¹⁷³⁴ “rispondeu, freddamente”.

Aria Sempronio “Brusar per ti mi sento”

1-3 Sem: in **NA**¹⁷³⁴ “Brusar pe me ti sento”, “buzolao”.

34-35 Sem: in **I-Nc** “Ti solo se ‘l coreta”, evidently wrong. The edition retains the version in **NA**¹⁷³⁴.

37 Sem: in **I-Nc** the first two notes are semiquavers, probably for a copyist’s mistake.

40-41 Sem: in **NA**¹⁷³⁴ “boir”. The same for the subsequent occurrences of the same word, “boglir”.

Recitative “Vu se restà de saso!”

4 Sem: in **NA**¹⁷³⁴ “Za v’ho poscada”.

5 Sem: in **NA**¹⁷³⁴ “tanta”.

7 Sem: in **NA**¹⁷³⁴ “Povere done”.

17-18 BC: in **I-Nc** the notes are four minims and are, respectively, B, E (ledger line below the staff), C, F, with a tie between E and C. The edition interprets the last note of m. 17 as an error

and corrects it with a C, thus giving a sense to the tie. Moreover, the original rhythm is corrected, because in the original version there would have been harmonic inconsistency.

18 Sem: in NA¹⁷³⁴ “Ah, si soccorra”.

22 Sem: in NA¹⁷³⁴ “la bareta e la vesta da camera”. “Zamberluccho” is the name of another robe, equivalent to “vesta da camera”.

23-24 Sem: in NA¹⁷³⁴ “fè presto. Ah falsa, oh me deluso”.

25 Sem: in NA¹⁷³⁴ “pugno in muso”.

26-27 Sem: in NA¹⁷³⁴ “spruzzela in volto a questa dona”.

30-31 Sem: in NA¹⁷³⁴ “Come qui che t’accadde!”.

32-33 Sem: in NA¹⁷³⁴ “tal quali trovava a soccorrerti”, which is nonsense. The edition corrects the libretto following **I-Nc**.

38 Les in NA¹⁷³⁴ “presto a morir”.

42 Sem in NA¹⁷³⁴ “Oh, la vol”.

44 Les: in NA¹⁷³⁴ “mi fue ditto”.

52 BC: **I-Nc** the rhythmic setting is minim, crotchet, quaver rest, quaver. The edition adds a crotchet rest after the crotchet to fit the 5/4 irregular measure.

54 Les: in NA¹⁷³⁴ “sento spurgersi”, which is nonsense. The edition corrects the libretto following **I-Nc**.

59-61 Les: in NA¹⁷³⁴ “e dall’uffizio usato, priva del suo vigor”. “Rigor” is translatable with “severity”.

63-64 Sem: in NA¹⁷³⁴ “aveva riferito tutto in contrario”.

66 Sem: in NA¹⁷³⁴ “che era in appuntamento”.

69-73 Sem: in **NA**¹⁷³⁴ “Già, lo so, che qui venuta dal gondolier sapesti, ch’ei sen stava amoreggiando un’altra, e che vinta dal duolo eri svenuta”. The edition uses the score’s version, but corrects the wrong words “sapessi” and “se”. “Giva a sollazzo” is translatable with “he was having fun”.

79-80 Sem: in **NA**¹⁷³⁴ “vuoi starti ad inquietarti”.

85 Les: in **NA**¹⁷³⁴ “un empio, un traditor”. “Impostor” is translatable with “fraud”.

98 BC: I-Nc the rhythm is composed by two minims, but this would cause harmonic incoherence. The edition corrects the first note with a dotted minim.

Aria Lesbina “La troppa confidenza”

11 Vla: in **I-Nc** the last two notes are two crotchets. The edition opts to match the rhythm with m. 9.

17 BC: in **I-Nc** the first rest is of the value of a quaver, which is wrong. The edition corrects it into a crotchet-valued pause.

51 Vln I/Vln II: in **I-Nc** there are two *piano* markings on the first note. The edition does not display them because they are redundant.

Recitative “Io perdo il senno: essa ha più ragione”

2-3 Sem: in **NA**¹⁷³⁴ “manca sol che mi prenda col bastone” (“last thing I need is to be clubbed by her”) is missing.

10-11 Sem: in **NA**¹⁷³⁴ “Che perdono, che perdono”.

20-21 Les/Sem: in **NA**¹⁷³⁴ “Tu sogni. | E niega ancora”. Translation of the score’s version: “You are dreaming. | Are you still denying?”.

25 Sem: in **NA**¹⁷³⁴ “m’hai squinternato” instead of “Ah, m’hai seccato”, translatable with “Ah, I’m tired of this”.

Duet Lesbina Sempronio “Deh, placati, o caro”

12-13 Sem: in **NA**¹⁷³⁴ “placarmi non vuo”. The same occurs throughout all the piece.

16 Sem: in **I-Nc** the first note is B. The edition corrects with an A.

16-17 Les: in **NA**¹⁷³⁴ “M’ascolta” instead of “Ascolta” (“listen to me” instead of “listen”).

37 Les: in **NA**¹⁷³⁴ “t’ingannò” (“deceived you”) instead of “c’ingannò” (“deceived us”).

43 Vln II: in **I-Nc** the first three notes are D (below staff), F# (first space) and A (second space).

The edition corrects with E, A and C#.

Intermezzo 2

Recitative “In grazia, signor giudice”

4-5 Les: in **NA**¹⁷³⁴ “urgenza dell’affare”. “Affare” and “negozio” are synonyms.

11 Sem: in **NA**¹⁷³⁴ “qua drento?”, probably a Venetian vernacular spelling of “dentro”.

13 BC: in **I-Nc** the F# is a minim.

13-14 Sem: in **NA**¹⁷³⁴ “Cospetazò”.

17 BC: in **I-Nc** the first two movements coincide with an E (minim) which is tied to a G (minim). The edition corrects this evident mistake with G.

35 Sem: in **I-Nc** “savè tuto”. The edition corrects the mistake with **NA**¹⁷³⁴.

38 Sem: in **NA**¹⁷³⁴ “Una donzella?”. “Putela” is a Venetian vernacular synonym for “donzella”.

55-56 Sem: in **NA**¹⁷³⁴ “meterve l’ochiali!”.

60-62 Sem: in **NA**¹⁷³⁴ “ut aserit, romana, anorum... J ani, j ani?”.

63-65 Sem: in **NA**¹⁷³⁴ “anorum quindose, sine noctibus et sestibus di cortibus”. The two versions might be considered equivalent because they are both Latin nonsensical ramblings.

67-69 Sem: in NA¹⁷³⁴ “justa statura, nigra capillatura, gravis corporatura e nihil nihil brutta creatura”. “Gravis corporatura” is translatable with “heavy physique”, “grassa corporatura” with “fatty physique”.

82-83 Sem: in NA¹⁷³⁴ “xè seguìo”. The two versions are equivalent.

93-95 Les: in NA¹⁷³⁴ “ma intanto resto pregiudicata”. Translation of the score’s version: “But in the meantime I am ashamed of myself in front of all the city”.

101 Les: in NA¹⁷³⁴ “sull’orlo”.

Aria Lesbina “Per questa bianca mano”

14 Les: in **I-Nc** the rhythmic values are respectively: one quaver, two semiquavers, two quavers, one quaver (with an appoggiatura of one semiquaver), two semiquavers, two quavers. The editions matches this with the rhythm in Vln I-II.

15 Les: in NA¹⁷³⁴ “v’accenda”.

54-58 Sem: in NA¹⁷³⁴ “vedo precipitata la mia severità”. Translation of the score’s version: “My severity is already sounding the retreat”.

Recitative “Ve compatisco, cara”

1-2 Sem: in NA¹⁷³⁴ “Ve compatisso, cara la me fia da ben”. “Putà” and “fia” are synonyms.

3-4 Les: in NA¹⁷³⁴ “cio ch’ordina la legge”.

6-8 Les/Sem: in **I-Nc** the rhythmic values of the four musical segments corresponding to each “autte dota” or “autte nuba” are three quavers. Since the syllables of the words cannot be fit in only three quavers, the edition opts to divide the first quaver of each musical segment into two semiquavers.

18 Sem: in NA¹⁷³⁴ “ducatum cora”.

20 Sem: in NA¹⁷³⁴ “che ardire”.

24-25 Sem: in NA¹⁷³⁴ “Oh, bene”.

47 Les: in **NA**¹⁷³⁴ “arrestate costui” is missing (“Arrest him”).

48 Sem: in **I-Nc** the rhythmic values of the second movement are one semiquaver and one quaver. This would not result in a complete measure. The edition corrects the semiquaver in a quaver.

Aria Sempronio “Questo a me? Poter di Bacco!”

1-2 Vla: in **I-Nc** the indication to play at the octave with BC starts at m. 3, but it is unlikely that Vla does not play for the first measures only. The edition opts to realize the Vla part also for the first two measures.

3-4 Sem: in **NA**¹⁷³⁴ “vuo”, also in all other similar cases.

33 Sem: in **I-Nc** the rhythmic values of the last six notes are six quavers. Since it is quite uncommon to find regular and irregular rhythms together, the editions opts to match the rhythm of this passage with the one in m. 30, which coincides with the same words.

Recitative “Minacci ancora? Or senti: o in questo punto”

19 Les: in **NA**¹⁷³⁴ “non son più io”.

24 Sem: in **I-Nc** the first note is a B. The edition corrects it with a C, more coherent harmonically.

Duet Lesbina Sempronio “Dolce sposo”

2 Vln I: in **I-Nc** the second note is a F#. The edition corrects the measure following its version in m. 4.

38 Les: in **I-Nc** the original rhythmic setting is composed of three quavers. The edition opts to match the rhythm with Sem.

116-127 Sem/Les: in **NA**¹⁷³⁴ “forlana”. “Sì” is absent.

Furlana

In the whole piece, all the Ebs and F#s have been added. **I-Nc** does not display them, but it would not be a tonal piece without.

32 Vln I/II-BC: when repeating the second section for the second time, the three notes C – Bb – A in BC at m. 14 should not be played.

Appendixes

Appendix 2. 1

Aria Dorina

“Amor prepara”

from Domenico Sarro's *L'impresario delle Canarie* (1724), Intermezzo 1
(Sarro, *L'impresario delle Canarie*, 12)

Dorina

Bass

A - mor pre -

6 6 5 # 4 2 #6

6

NIBBIO DORINA NIBBIO

-pa - ra... Oh ca - ra! ...le mie ca - te - ne,... Oh be - ne!

11

DORINA

ch'io vo - glio per - de - re la li - ber - tà,

#4

16

ch'io vo - glio per - de - re la li - ber - tà.

Appendix 2. 2
 “Ceppi, barbari ceppi”
 from Domenico Sarro's *L'impresario delle Canarie* (1724)
 Intermezzo 1
 (Sarro, *L'impresario delle Canarie*, 33-34)

Violin I-II

Viola

Dorina

Bass

Cep - pi, bar - ba-ri cep - pi, om - bre fu - ne - ste,

em - pie mu - ra in-sen - sa - - te, co - me non vi spez - za - te

[uniti]

[divisi]

NIBBIO

men-tre daque-ste ci - glia sgor-ga di pian-to un mar? Po - ve-ra fi-glia!

B-Bc, 15192, 56-58

Que-sta

fer - ma, e que-sta ac - cop - pa, que-sta poi è stra-na e ta - - -

- - - - - glia, e ne l'ul - ti-ma bat-

14

-ta - glia io ne uc - ci - si più di cen - to. Que-sta fer - ma, e que-sta ac -

18

-cop-pa, que-sta po - i è stra-na e ta - glia, e nel-l'ul - ti-ma bat - ta-ta - ta-ta-ta-ta-

23

-ta - ta-ta-ta-ta-ta-ta-ta - ta - ta - ta - ta-ta - ta - ta-ta-ta - ta-ta-ta - ta-ta - ta - glia io ne uc-

27

-ci - si più di cen - to.

Appendix 2. 4
Aria Zelto
“Fate largo, e date il passo”
from Domenico Sarro's *Lesbina e Zelto* (1707)
Act 2 Scene 4 of *Il Vespasiano*, I-Mc, Nosedà F. 80, f. 89v-92v.

Vivace

Violin I

Violin II

Viola

Zelto

Bass

5

Violin I

Violin II

Viola

Zelto

Bass

9

Fa - te lar-go, lar-go,

13

lar-go Fa - te lar-go, lar-go, lar-go, e da - te il

17

pas-so, che Rug-ge-ro a spas-so a spas-so, col tam-bur-ro e col car-cas-so, più ter-ri-bil di gra-

21

das-so vo-lo a far ta-ra-pa - tà, ta-ra-tà, ta-pa - tà, ta-ra-ta-pa-tà, pa - ta - tà, vo-lo a far ta-ra-pa-

25

-tà, più ter-ri - - - - bil di gra-das-so, vo-lo a

29

far ta-ra-pa-tà, ta-ra-tà, pa - tà, pa-tà, pa-tà, ta-ra-pa-ta - tà, pa-tà, pa-tà,

33

vo-lo a far ta-ra-pa-tà, ta-ra-ta pa - tà, pa - tà, ta-ra-ta pa - tà, pa - tà, ta-ra-ta-pa -

37

tà, pa - tà, ta - ra - pa-tà, vo-lo a far ta-ra-pa-tà.

42

tà, pa - tà, ta - ra - pa-tà, vo-lo a far ta-ra-pa-tà.

Appendix 5. 1
Aria Erighetta
“Vedovella afflitta e sola”
from Leonardo Vinci's *L'ammalato immaginario* (1726), Intermezzo 1
(Vinci, *L'ammalato immaginario*, 3-8)

Violin I

Violin II

Viola

Erighetta

Bass

8

Ve - do -

16

[p]

- vel - la af - flit - ta e so - la, af - flit - ta e so - la, ch'io pas -

[p]

23

- seg - gio in ve - ste ne - ra, o - ra - mai vi - ci - no è l'an - no, o - ra -

31

- mai vi - ci - no è l'an - - - no.

38

p

p

(p)

(p)

Ve-do - vel-la af - flit - ta e so-la, af - flit - ta e so - la, chio pas - seg - gio in

46

ve - ste ne - ra, ve-do - vel - la af - flit - ta e so - la, o - ra - mai vi -

54

-ci - no è l'an - no, af - flit - ta e so - la, ve-do - vel-la, o - ra -

62

f

f

f

- mai vi - ci - no è l'an - - no.

f

70 [Fine]

p

p

p

Men-tre va - do per le stra-de

p

78

p

con mo - de - ste e bas - se ci-glia, sen - to dir: "Po - ve-ra fi-glia,

86

po - ve-ra fi - gia, che gran dan - no, che pec - ca - to, che pec -

93

- ca-to, che non ab-bia un uo - mo a la-to, che gran dan - no, che pec - ca - to, che pec -

98

- ca - to, che pec - ca-to!" Ma fra tan - to il tem - po vo-la, pas-sa il

105

di, tor - na la se - ra, e nes - sun ri - fà il mio dan - - -

112

- no, af - flit - ta e so - la, sen - to dir: "Po - ve-ra fi - glia,

119

po - ve-ra fi - glia!" e nes - sun ri - fà il mio dan - - - no.

*Padiglioni in vista della città.
Edvige, e Lesbina.*

The musical score is divided into segments and measures, with syllable counts (settenario and endecasillabo) indicated above the notes. The lyrics are in Italian.

LESBINA

Segment 1 (settenario): Sta-te al-le - gra si-gno - ra,

Segment 2 (endecasillabo): che ciò son buo - ne nuo - ve

Segment 3 (endecasillabo): a quel ch'io

EDVIGE

Segment 4 (settenario): sen - to. Di - co-no cen - to e cen - to

Segment 5 (endecasillabo): che vi ve-drem fra po - co

Segment 6 (endecasillabo): as-si - sa in so - glio.

Segment 7 (endecasillabo): Se sa-rà ve-ri - tà,

Segment 8 (endecasillabo): la man-gia io vo - glio.

Segment 9 (settenario): Le - sbi - na, la spe-ran - za

Segment 10 (settenario): dol - ce il cor mi lu - sin - ga.

Segment 11 (endecasillabo): Vo-glia a-mor,

Segment 12 (endecasillabo): vo-glia il ciel

Segment 13 (endecasillabo): ch'el - la non fin-ga.

“Infin sarà bisogno ch'io m'ammazzi”
from Domenico Sarro's *La furba e lo sciocco* (1731)
Intermezzo 1
(Sarro, *La furba e lo sciocco*, 6)

*(si fa indietro per non farsi vedere,
e Sofia finge non vederlo)*

Appendix 7. 1

Lovers pretending to be possessed

Act 3

(Cotticelli & Heck & Heck, *The commedia dell'arte in Naples*, 1: 52-54; 2: 28-31)

Act 3 Scene 1. Cinzio and Flaminia, Silvio and Isabella

Happy at having taken their pleasure together, [the couples] now want Coviello to think up a way to get the old men to agree to the marriages. At that,

Scene 2. Coviello and the above

They all ask Coviello to help them out. He does his *lazzi* and devises a plan: let them pretend to be possessed, and let Flaminia and Cinzio go into Cola's house, while Silvio and Isabella enter Pascariello's. Coviello remains on stage. At that,

Scene 3. Coviello and Pulcinella

Coviello asks him to render a service for his master, while [Pulcinella] asks [Coviello] to patch things up between him and Pimpinella. Coviello promises, and knocks at [Pascariello's].

Scene 4. Pimpinella and the above

Coviello patches things up between them and Pimpinella goes inside. Coviello tells Pulcinella to play the part of a wizard, and sends him off to get dressed. [Coviello] remains. At that,

Scene 5. Coviello, Cola and Pascariello

The old men, not knowing what to think about what has happened, see Coviello, who makes them believe that their daughters are possessed. The old men, frightened, ask for his help. He says he could ask a friend of his, a wizard, to cure them. The old men beg him [to do so], and Coviello summons the wizard.

Scene 6. Pulcinella and the above

[Pulcinella enters] disguised as a wizard. Seeing him, the old men accost him with greetings. Pulcinella flees. Coviello calls the wizard back, and after the usual *lazzi* they knock at [Cola's].

Scene 7. Flaminia and the above, and later Cinzio

Flaminia [enters, acting] like a woman possessed. The wizard asks her what kind of spirits have possessed her, and she answers that they are love spirits. The wizard asks her when they will leave her body, and she says that they will never leave, unless she marries Cinzio. The wizard asks Cola if he will agree to this marriage. Cola agrees, Cinzio is called, and the marriage is arranged. Pascariello knocks [at his own house].

Scene 8. Isabella and the above, and later Silvio

Isabella [enters, acting] like a woman possessed, and the same scene takes place. Silvio is called and the marriage is arranged (N. B. the male lovers may also, if they wish, act possessed, using the same *lazzi*).

Last scene. Pimpinella and everybody

She comes out acting like a woman possessed, saying that she wants to marry Pulcinella. Pulcinella goes inside with Coviello and they both come out immediately, Coviello dressed as a wizard and Pulcinella half-naked and acting possessed. The wizard casts his spell on them both and marries them. Coviello then reveals his true identity, asks forgiveness, and explains his trickery. So ends the comedy.

Appendix 7. 2

Lesbina e Milo (1707)

Act 1 Scene 8 of *La fede tradita e vendicata*

(I-Bu, A.V.Tab.I.E.III.16.5, 23-25)

MILO	<p>Gli onori di soldato d'aver mi son pentito. Per portar meco l'armi del vincitor nemico, nel fuggire ho sudato, ed or mi manca il fiato e son spedito. Ma perché guerreggiar più non vogl'io, spada, scudo, scoppetta, addio, addio.</p>	<p>To have the honour of a soldier is my regret. Carrying with me the weapons of a victorious enemy, I sweated while fleeing, and now I am out of breath and dispaired. But, since I do not want to fight anymore, sword, shield, gun – farewell, farewell.</p>	<p>1</p> <p>3</p> <p>5</p> <p>7</p>
	<p>È l'arte del guerriero un certo tal mestiero ch'a me non si confà. Si sa ciò che guadagna chi uscir vuole in campagna, o resta in terra ucciso, o un membro circonciso, sempre piangendo sta.</p>	<p>The art of the soldier is a kind of trade that is not for me. Everyone knows what he gains who goes out in the field, either he lies dead on the ground, or has a member cut short, in any case always crying.</p>	<p>9</p> <p>11</p> <p>13</p> <p>15</p>
LESBINA	Cos'è, coll'armi addosso	What's this? With your weapons	17
	più del bravo non fai?	you'll swagger no longer?	
MILO	Cor mio, non posso	My dearest, I cannot	19
	lasciarti un sol momento.	bear to leave you for a moment.	
LESBINA	E non dir che fu amore,	Do not blame love,	21
	quando in realtà fu lo spavento.	when in reality you were frightened.	
MILO	Teneri di coscienza	Everybody's conscience	23
	già tutti sono in guerra,	is weak while in war,	
	e perché ne la guerra	and since during wartime	25
	v'è di morir periglio in trattar l'asta,	there is a danger of death by using the rod,	
	chi non ha cor che basta	he who lacks sufficient courage	27
	dice che non vuol far questo peccato	says that he does not want to have to do this,	
	e vive da pacifico soldato.	and lives as a pacifist soldier.	29
LESBINA	Oh che figura	Oh what a figure	
	di gran soldato	of a great soldier,	31
	che vuol parlare	who wants to talk	
	di questo e quello	of this and that,	33
	ne sa mostrare	but cannot show	
	forza e valor.	strength and valour.	35
	È innamorato	He is in love,	
	per sua sventura.	for his misfortune.	37

	<p>vuol far del bello, del Galantino, del Ganimede, del Palladino, che sono chiede tantin di fede, tantin d'amor.</p>	<p>He wants to be beautiful to be gallant, to be Ganymede, to be a paladin, who only asks for a little bit of faith, a little bit of love.</p>	<p>39</p> <p>41</p> <p>43</p>
MILO	E che ancor non vedesti come trattar so l'armi in campo aperto.	You have not yet seen how I can handle my weapons in an open field.	45
LESBINA	Crederti poss'io non molto esperto.	I don't believe you are quite so expert.	47
MILO	Se vuoi parare un colpo, vedrai con che bravura m'accingo, incontro, avvento, e combatto e trionfo in un momento.	If you want to parry a strike, you will see with what bravery I rush, encounter, hook, and fight and win in a single moment.	49
LESBINA	Sì sollecito sei?	Are you really so quick?	51
MILO	Veder te lo farei, se lo volessi tu.	I should show you, if you would like to see.	53
LESBINA	Rider mi fai, non favellar di più.	You are making me laugh, do stop going on.	55
MILO	Perché, mercé, così mi vuoi negar mio ben?	Why, for pity's sake, do you want to deny me happiness?	57
LESBINA	Pietà non ha di te quest'alma e questo cor.	Mercy for you is not to be found in this soul and this heart.	59
MILO	Non far penar mia fè, tiranna del mio sen.	Do not torment my faith, tyrant of my heart.	61
LESBINA	Non so, né vuo' dir sì a chi mi chiede amor.	I do not know, nor want to say yes to him who asks for love.	63

(Sarro, *L'impresario delle Canarie*, xxvii)

523

	Deve dunque sapere che un teatro famoso nell'isole Canarie è stato eretto. Io vengo a solo oggetto di far la compagnia; ed in particolar vossignoria ci dovrà favorir, quando non sdegni la nostra offerta.	You should know that a celebrated theatre in the Canaries has been built. I came to you to create a theatre company; in particular, your ladyship would be doing a great favour, if she does not reject my offer.	37 39 41 43
DORINA	Ho quattro o cinque impegni; ma vedrò di servirla, ove m'accordi un onorario comodo e decente.	I have four or five things to do; but I will accept, if you give me a decent salary.	45
NIBBIO	Io sono differente da tutti gl'impresari, e precipito a sacchi i miei denari.	I am different from all the impresarios, for I throw bags of money to my singer.	47 49
DORINA	Dunque il nostro contratto conchiuder si potrà. Una difficoltà però mi resta.	Our contract should go forward then. I have an issue, though.	51
NIBBIO	Qual è, signora?	What do you mean?	53
DORINA	È questa: io la lingua non so di quel paese, e non m'intenderanno.	It's this: I don't know the language of that country, they won't understand me.	55
NIBBIO	Eh! non si prenda affanno. Il libretto non deve esser capito; il gusto è ripulito, e non si bada a questo: si canti bene, e non importi il resto.	Come on! Don't worry. The libretto doesn't need to be understood; the taste is modern today, we don't care about this anymore: sing, and don't care about anything else.	57 59
DORINA	Nell'arie io son con lei, ma ne' recitativi è un'altra cosa.	I agree in regard to arias, but recitatives are another thing.	61
NIBBIO	Anzi in questi potrà cantar con quella lingua che le pare, ché allor, com'ella sa, per solito l'udienza ha da ciarlare. Or le sue pretensioni liberamente palesar mi può.	On the contrary you could sing those in any language, since, as you know, the public is always chatting. Now you can reveal to me your decision.	63 65 67
DORINA	Voglio pensarci e poi risolverò.	I would like to think about it, then I'll decide.	69
NIBBIO	Risolve, e le prometto che avrà per onorario il cor d'un impresario, che, pieno di rispetto, modesto e melanconico, sempre d'amor platonico per lei sospirerà. Ci pensi e sappia intanto che nascono in quell'isole	Decide, and I promise that your salary will be an impresario's heart, that, full of respect, modest, and melancholy, will always sigh for you, in a platonic way. Think about it, but you should know that in those isles are born	71 73 75 77

	passeri che nel canto sembrano tanti orfei; e la beltà di lei, se vien colà, mi creda, gran preda ne farà.	some birds that, through their twittering, seem like many Orpheuses; your beauty, if you go there, will conquer them all.	79 81 83
DORINA	Ell'ha troppa bontà.	You are too kind.	
NIBBIO	Ma vuol ch'io parta senza farmi sentire una cantata?	Do you want me to leave without hearing a piece?	85
DORINA	Son tanto raffreddata...	I have a terrible cold...	
NIBBIO	Eh! non importa: per dir un'aria sola non bisogna gran fiato.	It doesn't matter: to sing a single aria you don't need much breath.	87
DORINA	Il cembalo è scordato.	The harpsichord is out of tune.	89
NIBBIO	Questo non le farà gran pregiudizio.	It won't be a problem for you.	
DORINA	Non sono in esercizio.	I am out of shape.	91
NIBBIO	Qui canta per suo spasso.	You sing here for your own fun.	
DORINA	Non v'è chi suoni il basso.	There is no continuo player.	93
NIBBIO	Da sé non vuol sonare per non farmi goder la sua virtù.	You don't want to accompany yourself so as not to make me savour your virtue.	95
DORINA	Ella mi vuol burlare.	You are making fun of me.	
NIBBIO	Eh! favorisca. (Io non ne posso più).	Please! (I am fed up).	97
DORINA	Sonerò per servirla; ma resti in confidenza.	I will play only for you; but don't tell anyone.	99
NIBBIO	Non dubiti, signora. (Oh che pazienza!)	Do not worry, my ladyship. (What patience!)	
DORINA	<i>Amor prepara...</i>	<i>Love, prepare...</i>	101
NIBBIO	Oh cara!	Oh, my dear!	
DORINA	<i>...le mie catene...</i>	<i>...my chains...</i>	103
NIBBIO	Oh bene!	Oh, very good!	
DORINA	<i>...ch'io voglio perdere la libertà.</i>	<i>...for I want to lose freedom.</i>	105
NIBBIO	Bel trillo in verità! Che dolce appoggiatura! È un miracolo, è un mostro di natura.	What a good trill! What a sweet appoggiatura! It's a miracle, a monster of nature.	107 109
DORINA	<i>Tu m'imprigiona...</i>	<i>Helas, enchain me:...</i>	
NIBBIO	Oh buona!	It's so good!	111
DORINA	<i>...di lacci priva...</i>	<i>...without ties...</i>	
NIBBIO	Evviva!	Hurray!	113
DORINA	<i>...no, che più vivere l'alma non sa.</i>	<i>...my soul cannot live anymore.</i>	115
NIBBIO	Da capo, in verità.	Da capo now.	

Appendix 7. 4

Difendere l'offensore, ovvero la Stellidaura vendicante (1685)

Act 1 Scene 8

(I-Bu, A.V.Tab.IE.III.22a.7, 12)

GIAMPETRO	Ancuora a gli ntramaghi nc'hau lu frivulazzu, e ntra la ricchia nci sientu lu frischu di la sparata di lu cacafocu; ieu saparutu ca mi indi stipai, cui sa, chi ntraviniudi a lu patruni? Ieu beddu lu chiantai, e cu nu curazzuni di surdatu valienti, fazzu, ch'ogn'homu mpara, cu li gammi a minà la lupanara.	In my stomach I still have butterflies, I can hear the sound of the gunshot; I fled from that. Who knows, what happened to my Master? I left him alone, and with the heart of a valiant soldier, I teach everyone to hold down the fort by his own strengths.	1 3 5 7 9 11
	Nun mi pracinu rummurati si nun sulu di pignati, di frissuli, caudari e tiani, ch'a lu cociri seci e baiani si cunfortanu l'affamati.	I only like the sound of pots, bowls and pans, because if you cook vegetables and meat you can give comfort to the hungry.	13 15
	Pirchi hai mprumittutu a la natura essiri vuruicatu cu lui coiru meu sanu, e nun tripatu.	This is because I promised nature to be always greedy, with my heart safe and not pierced.	17 19

Appendix 7. 5
Li zite 'ngalera (1722)
 Act 2 Scene 11
 (I-Bu, Lo.07400, 26-27)

COL.	Arresedeja ssi stiglie peccerillo. O vecco la sia Ciomma!	Hey boy, clean these tools. Oh, Ciomma is here!	1
CIOM.	Sempe chisto mme vene pe da nante. Trasimmoncenne.	This one is always bothering me. Let's enter.	3
COL.	Aspetta no tantillo, ca mo' mo' te nne vaje.	Wait a second, you'll go away in a few moments.	5
CIOM.	E che buo'?	What do you want from me?	
COL.	No lo saje? Voglio na cosa, che mme la può dare.	Don't you know? I want something you can give me.	7
CIOM.	(Uh, e che lotano!)	(Uh, how boring!)	
COL.	Siente, ssa facce m'addecreja, sso...	Hear me, I love your face, I am...	9
CIOM.	Siente lo marvizzo ca zeccheja?	Can you hear the thrush tweeting?	
COL.	Sì, l'aggio ntiso, a nuje. Ah! Ciomma bella mia, tu schitto puoje levareme...	Yes, I heard it, but let's go back to us. Oh! My beautiful Ciomma, only you can leave my...	11 13
CIOM.	Che friddo che fa oje!	It's cold today!	
COL.	N'è niente, po' te scarfe. Tienemente schitto co ss'uocchie a zennariello, e dapò...	Don't worry, you'll get warmer. Please, do remember only with this mischievous eyes, and then...	15 17
CIOM.	Saje si è sciuto Peppariello?	Do you know if Peppariello is gone away?	
COL.	Non saccio. Oh Dio famme na bona cera, musso d'oro...	I don't know. Oh God, please smile to me, my golden smout...	19
CIOM.	Sapisse si se fa la commedia ccà sta sera?	Do you know if the comedy is going to be staged here tonight?	
COL.	(Oh mmalora!) Gnorsi. Vide ca squaglio! Ca sto...	(Damn!) Yes. I am pining away, can you see it? Because I am...	21
CIOM.	Non vide Titta, ca se spassa a lo maglio?	Don't you see Titta, who is having fun with a mallet?	23
COL.	Oh, oh! Che malannaggia, lo marvizzo, lo friddo, Peppariello, la commeddeja, lo maglio, Titta e io. Che, mme vuo' fa crepà na vena mpietto? Vuo' che mora de subbeto bonora?	Oh, oh! How unlucky, the thrush, the cold, Peppariello, the comedy, the mallet, Titta and I. Do you want to make one my veins burst? Do you want me to die right now?	25 27
CIOM.	(Ah, ah, ah, me nce spasso a lo mmaccaro). Che, t'aje pegliato collera?	(Ah, ah, ah, at least I'm having fun). What, are you angry now?	29
COL.	Ma si me schiatte ncuorpo! All'utemo, che d'è? Siente na chiacchiara.	But if I'm dying! Is there something left? Hear me one second.	31

CIOM.	Via, di chello che buoje, ca mo' te sento.	Come on, tell me what you want, I'm listening.	33
COL.	Tu già saje ca pe tte non aggio abbastento.	You already know that I cannot rest because of you.	
	Nenna mia, non saje ca ll'ommo quanno arriva a st'ajetà mia arreventa peccerillo? donca com'a fegliulillo pur io voglio pazzejà.	My girl, don't you know that a man, when grows old like me, becomes again a kid? So, like a boy I would like to have fun.	35 37 39
	Sa' che dicen le antiche? Ch'a no vecchio se concede, pe da premio a le fatiche, lo poteresse spassà.	Do you know what the old women say? That to a old man is granted, as a reward for labours, to have fun.	41 43

Appendix 8. 1
Aria Morante

“Io so far a tempo e loco”
from Domenico Sarro's *Arsace* (1718), Act 1 Scene 14
I-Nc, 16.1.29, or Rari 1.6.24, f. 52r-55r

Andante

Violin I-II

Viola

Morante

Bass

[f]

[f]

[f]

4

[p]

[p]

Io so far a tem-po e lo-co, per mio gio-co da buf-fo-ne, per mio

7

gio - co io so far, io so far da buf - fo - ne, so far da buf - fo - - -

10

ne, e se-con - do l'oc - ca - sio - ne fo da a-

13

A tempo

man-te spa - si - ma - to, ver - bi - gra-zia, ver - bi - gra - zia, o - ra con te.

17



[p] dolce

Mio te - so - ro, per te mo - ro, per te

[p] (dolce)

20



mo - ro, so - no tut - to cri - vel - la - - - - -

Andante

23



[p] (dolce)

f

f

to. E so far an - cor da re,

f

26

[p] *f*

[p] *f*

[p] *f*

e so far an - cor da re, an - cor da re.

29

[Fine]

[p] *f*

32

[p]

Mi - ra un po - co, os - ser - va qua, se si dà più ma - e -

35

stà, se si dà più ma - e - stà, più ma - e - stà.

[f]

38

Al ful-gor del mio dia - de - ma, tre - ma,

[p] (dolce)

42

tre - ma, tre - ma o - gni vas -

[p] dolce

44

- sal - lo, ed il per - so, l'in-do e il gal - lo, ed il per - so, l'in-do e il

46

gal - lo por - ga vo - ti al mio gran piè, al mio gran piè.

50

Che ti pa - re? Lo so fa - re? O-ra un po' fa - rò da fie - - -

54

f

f

- ro. Son guer-rie-ro, son guer-rie-ro, e son ar -

f

57

-di-to, e t in-vi-to col mio bran-do, col mio bran-do Mar - te e Or - lan - do,

60

che am-be - due qui ful - mi - na - - - - -

62

- - - - ti, la-ce-ra-ti, di-sos - sa-ti, la-ce-ra-ti, di-sos-

65

-sa - ti, con mar - ti - re a - vran da di - re che più bra - vo non si

68

diè, che più bra - vo non si diè, no, no, no, no, no, non si diè, non si diè.

Da Capo [al Fine]

Appendix 8. 2

“Dolce pensiero d'amore”

from Domenico Sarro's *La furba e lo sciocco* (1731)

Intermezzo 1

(Sarro, *La furba e lo sciocco*, 6-7)

Sofia

5

10

Appendix 8. 3
Aria Sofia

“Bramo l'amante mio”
from Domenico Sarro's *La furba e lo sciocco* (1731), Intermezzo 1
Sarro, *La furba e lo sciocco*, 22-31

Violin I-II

Viola

Sofia

Bass

This system of the musical score includes staves for Violin I-II, Viola, Sofia, and Bass. The key signature has one sharp (F#) and the time signature is 2/4. The Violin I-II staff begins with a forte (*f*) dynamic and features eighth-note patterns with triplets. The Viola staff also starts with a forte (*f*) dynamic and plays a more melodic line. The Sofia staff is empty, indicating a vocal rest. The Bass staff begins with a forte (*f*) dynamic and provides a rhythmic foundation with eighth notes. Dynamics change from *f* to *p* (piano) in the middle of the system.

6

This system continues the musical score from measure 6. It includes staves for Violin I-II, Viola, Sofia, and Bass. The Violin I-II staff features a forte (*f*) dynamic and includes trills (*tr*) and triplet markings. The Viola staff also has a forte (*f*) dynamic. The Sofia staff remains empty. The Bass staff continues with a forte (*f*) dynamic. The system concludes with a final measure in the Violin I-II and Bass staves.

11

p

(p)

Bra - mo l'a-man - te mi - o gen - ti - le e ma - nie-ro - so, gen -

(p)

15

-ti - le e ma - nie-ro - so, ma che si - a ri - spet - to - so, che si na - scon - da in

20

co - re il suo fe - de - le a - mo - re, che sia nel suo trat - ta - re, ed

25

an - co nel par - la - re, di - scre - to, e as - sai mo - de - -

30

-sto; il mo - do sa - ria que - sto, sa - ria que - sto per far - mi in - na - mo -

35

-rar, in - na - mo - rar.

40

[p]

[p]

Bra - mo l'a-man - te mi - o gen - ti - le e

[p]

45

ma - nie - ro - so, ma ri - spet - to - so, che sia nel suo trat -

50

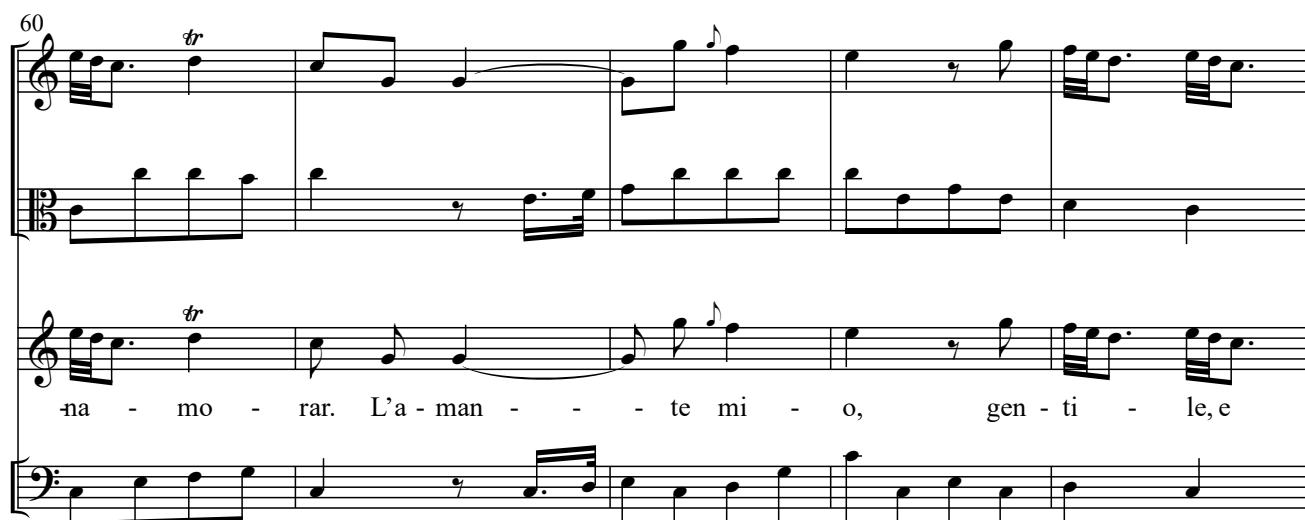
-ta - re, nel par - la - re, di - scre - to, di - scre - to, e as - sai mo - de -

55



-sto; il mo - do sa - ria que - sto per far - mi in - na - mo - rar, in -

60



na - mo - rar. L'a - man - - - te mi - o, gen - ti - le, e

65



ma - nie - ro - so. L'a-man - - - te mi - o, di - scre - to, di -

70

scre - to, e as - sai mo - de - sto; il mo - do sa - ria que - sto per

75

far - mi in - na - mo - rar, in - na - mo - rar, in - na - mo -

80

far.

85 [Fine]

[f] *[f]* *[f]*

90

(p) *p* *(p)*

Di-rò, di-rò per - ché. Son i - o al-quant-to scru-po - lo - sa, scru-po-lo - sa, e

95

mol - to ver-go-gno-sa, ver-go - gno-sa; ad u-na ch'è ben na - ta ba-sta, ba-sta u-na mez-z'oc-

100

-chia - ta, un mez - zo sor - ri - set - to, per con - ser - var l'af - fet - to.

105

Tan - to, tan - to par - lar of - fen - de: ad u - na che t'in - ten - de un

110

cen - no può ba - star, un cen - no, un cen - no può ba - star.

Da Capo [al Fine]

Appendix 8. 4
Aria Sofia

“Non fuggire mammalucca”
from Domenico Sarro's *La furba e lo sciocco* (1731), Intermezzo 2
Sarro, *La furba e lo sciocco*, 47-54

Violin I-II
[p]

Viola
[p]

Sofia
(then Barlacco)
Non fug - gi - re mam - ma - luc - ca, qua ve - ni - re, e cac - ciar

Bass
[p]

3
f

spa - da, che ve - de - re a pet - to a pet - to, che ve - de - re a pet - to a

f

5

pet - to, chi star io, e tu chi sta - re, chi, chi,

p

(p)

(p)

7

chi star io, e tu chi sta - re; due scia - bla - te vo - ler

poco f

poco f

poco f

9

da - re, vo - ler da - re, tif - fe taff, tif - fe taff, e smi - nuz -

f

p

f

(p)

f

(p)

11

f

f

- zar e smi - nuz - zar, e smi - nuz - zar. Tif - fe taff, tif - fe

f

13

p

f

p

f

taff, e smi - nuz - zar.

p

f

15

p

f

p

f

Non fug - gi - re, non fug - gi - re mam - ma - luc - ca, qua ve -

p

f

17

-ni - re, qua ve-ni - re, qua, e cac - ciar spa - da, che ve -

19

-de - re a pet - to a pet - to chi star io, e tu chi sta - re, chi,

21

chi star i - o, tu, tu chi sta - re; due scia -

23

f

f

-bla - te vo - ler da - re, vo - ler da - re, tif - fe taff, tif - fe

f

25

p

f

(p)

(f)

taff, e smi - nuz - zar, e smi - nuz - zar. Tif - fe taff, tif - fe

(p)

(f)

27

p

f

(p)

(f)

taff, e smi - nuz - zar, e smi - nuz - zar, e smi - nuz - zar.

(p)

(f)

29 [Fine]

BARLACCO

(Io so-no a mal par - ti - to, oh brut-to im-pe - gno!

32

[f]

SOFIA

A-iu-ta - te-mi voi pa - ro - le, e in-ge - gno.) Ve - nir qua, ve - nir

[f]

35

p

(p)

qua, che den - tro a Luc - ca man - dar ca - po ed a Bel - gra - do me - ze

(p)

37

f

(f)

(pistando co' piedi Barlacco)

cor - pe, e per di-spet - to, di-spet - to, di-spet - to l'al - tre me - ze ciac - che

f

39

ccià, ciac - che ccià, bal-lot - tar da qua, da là, da qua, da

f

p

41

f

(p)

là, ciac - che ccià, ciac - che ccià, bal-lot-tar da qua, da

f

(p)

43

là, da qua, da là, vo - ler tut - to, tut - to, tut - to fra - cas -

45

- sar, fra-cas-sar, fra-cas - sar.

48

BARLACCO *(più s'allontana)*

An - dia-mo più lon-ta - no, co - stui m'am - maz - ze - rà co - me un vil - la - no.

Da Capo [al Fine]

Primary Sources Table

The following table lists all the primary sources that have been studied for the elaboration of this thesis. It is not meant to be a complete list of intermezzo sources; however, most of them are to be referred to their Neapolitan premiere. Where a clear title is absent, the couple of comic characters has been adopted to denominate intermezzi/comic scenes. A legend precedes the table.

Legend

Intermezzi or Comic Scenes	Hosting Opera Seria	Libretto	Score	Singers
AUTHOR OF COMIC SCENES OR INTERMEZZI Eventual Title of Intermezzo <i>Female Character e Male Character</i> Typology	AUTHOR[S] OF THE HOSTING OPERA SERIA <i>Title of Opera Seria</i> Theatre, Year	Library Sigla, Shelfmark	Library Sigla, Shelfmark	Female Singer, Male Singer

Table

Intermezzi or Comic Scenes	Hosting Opera Seria	Libretto	Score	Singers
DOMENICO SARRO <i>Lesbina e Zelto</i> Comic Scenes	DOMENICO SARRO <i>Il Vespesiano</i> San Bartolomeo, 1707	I-Bu, A. V.Tab.I.E.III.Vol. 09a.4	I-Mc, Nosedà F. 80	Lodovica Petri, Giuseppe Ferrari
? <i>Fiammetta e Curullo</i> Comic Scenes	CARLO FRANCESCO POLLAROLO, ? <i>Lucio Vero</i> Fiorentini, 1707	I-Bu, A. V.Tab.I.E.III.Vol. 16a.3		Maria Piez, Filippo Rossi
GIUSEPPE VIGNOLA <i>Dorinda e Milo</i> Comic Scenes	GIUSEPPE VIGNOLA <i>Il Tullo Ostilio</i> San Bartolomeo, 1707	I-Bu, A. V.Tab.I.F.III. Vol.48.2	I-Mc, Nosedà F.81	Lodovica Petri, Giuseppe Ferrari
GIUSEPPE VIGNOLA <i>Lesbina e Milo</i> Comic Scenes	FRANCESCO GASPARINI, GIUSEPPE VIGNOLA <i>La fede tradita e vendicata</i> San Bartolomeo, 1707	I-Bu, A. V.Tab.I.E.III.Vol.16.5	I-Nc, 32.3.30 (or Rari 6.7.13)	Ludovica Petri, Amato Vacca

FRANCESCO MANCINI <i>Attilia e Memmo</i> Comic Scenes	FRANCESCO MANCINI <i>Turno Aricino</i> Fiorentini, 1708	I-Bu, A. V. Tab.I.E.III. Vol. 15a.1	D-MÜs, H3 2458 L	Maria Piez, Filippo Rossi
GIUSEPPE DE BOTTIS <i>Vespetta e Carino</i> Comic Scenes	FRANCESCO GASPARINI, GIUSEPPE DE BOTTIS <i>L'amor generoso</i> Fiorentini, 1708	I-Bc, Lo.01979		Anna Abbati (Vespetta), Anna Maria Piedz (Carino)
GIUSEPPE VIGNOLA <i>Tilla e Civettone</i> Comic Scenes	ALESSANDRO SCARLATTI, GIUSEPPE VIGNOLA <i>L'umanità nelle fere, ovvero Il Lucullo</i> San Bartolomeo, 1708	I-Bu, A. V. Tab.I.E.III. Vol.15a.3		Ludovica Petri, Giuseppe Ferrari
FRANCESCO MANCINI <i>Semidea e Lido</i> Comic Scenes	GIUSEPPE MARIA ORLANDINI, FRANCESCO MANCINI <i>Artaserse</i> San Bartolomeo, 1708	I-Bu, A. V. Tab.I.E.III. Vol.19a.3		Ludovica Petri, Giuseppe Ferrari
? <i>Nisa e Delbo</i> Comic Scenes	? <i>Etearco</i> Fiorentini, 1708	I-Mb, Racc.dramm.2403		Maria Piez, Filippo Rossi
BENEDETTO RICCI <i>Lucinda e Bragone</i> Comic Scenes	BENEDETTO RICCI <i>L'Ateone</i> Fiorentini, 1708	I-Bc, Lo.04533		Vittoria Croce, Gioacchino Corrado
GIUSEPPE VIGNOLA <i>Dorisbe e Creperio</i> Comic Scenes	FRANCESCO GASPARINI, GIUSEPPE VIGNOLA <i>Le regine di Macedonia</i> San Bartolomeo, 1708	I-Rn, 35.6.B.5.1		Ludovica Petri, Amato Vacca
GIUSEPPE VIGNOLA <i>Dorilla e Zerbino</i> Comic Scenes	ANTONIO LOTTI, GIUSEPPE VIGNOLA <i>L'inganno vinto dalla ragione</i> Fiorentini, 1708	I-Bc, Lo.02742		Anna Abbati (Dorilla), Anna Maria Piedz (Zerbino)
ANTONIO OREFICE <i>Bellina e Lenno</i> Comic Scenes	ANTONIO OREFICE <i>Il Maurizio</i> San Bartolomeo, 1708	I-Bu, A. V. Tab.I.E.III.19a.5		Lodovica Petri, Giuseppe Ferrari
NICOLA PORPORA <i>Armilla e Planco</i> Comic Scenes	NICOLA PORPORA <i>L'Agrippina</i> San Bartolomeo, Royal Palace, 1708	I-Rn, 35.6.I.11.1	I-Nc, 32.2.19 (or Rari 7.2.15)	Lodovica Petri, Giuseppe Ferrari
FRANCESCO MANCINI <i>Melissa schernita</i> <i>Melissa e Serpillo</i>	ANTONIO OREFICE, FRANCESCO MANCINI <i>L'Engelberta, o sia La forza dell'innocenza</i>	I-Bc, Lo.03512		?, ?

Three Intermezzi	Royal Palace, 1709				
?	?		I-Bu, A. V. Tab. I.F. III. Vol. 03.2		Santa Marchesini, Giambattista Cavana
<i>Lisetta e Astrobolo</i> Comic Scenes	<i>Astarto</i> San Bartolomeo, 1709				
ALESSANDRO SCARLATTI	ALESSANDRO SCARLATTI				
<i>Dorilla e Delbo</i> Comic Scenes	<i>Il Teodosio</i> San Bartolomeo, 1709		I-Bu, A. V. Tab. I.E. III. 19a.6		Lodovica Petri, Giuseppe Ferrari
GIUSEPPE VIGNOLA	GIUSEPPE VIGNOLA				
<i>Calista e Niso</i> Comic Scenes	<i>La Teodora Augusta</i> Fiorentini, 1709		I-Bu, A. V. Tab. I.E. III. 21a.5		Anna Maria Piedz, Giuseppe Ferrari
GIUSEPPE VIGNOLA	GIUSEPPE VIGNOLA				
<i>Alcea e Liso</i> Comic Scenes	<i>La Rosmene ovvero L'infedeltà fedele</i> Fiorentini, 1709		I-Bu, A. V. Tab. I.E. III. 21a.4		Anna Abbati (Alcea), Anna Maria Piedz (Liso)
ALESSANDRO SCARLATTI	ALESSANDRO SCARLATTI				
<i>Aurilla e Fileno</i> Comic Scenes	<i>L'amor volubile e tiranno</i> ?, 1709		I-Bc, Lo.05115	D-DI, Mus.2122-f-2	Santa Marchesini, Giambattista Cavana
ALESSANDRO SCARLATTI	ALESSANDRO SCARLATTI				
<i>Elpina e Falcone</i> Comic Scenes	<i>La fede riconosciuta</i> San Bartolomeo, 1710		I-Rn, 35.6.A.3.3		Santa Marchesini, Pietro Mozzi
ANTONIO OREFICE	ANTONIO OREFICE				
<i>Drusilla e Valasco</i> Comic Scenes	<i>La pastorella al soglio</i> San Bartolomeo, 1710		I-Bu, A. V. Tab. I.E. III. 28a.2		Santa Marchesini, Pietro Mozzi
FRANCESCO MANCINI	FRANCESCO MANCINI				
<i>Flora e Bleso</i> Comic Scenes	<i>Mario fuggitivo</i> San Bartolomeo, 1710		I-Mb, Racc.dramm.1495		Santa Marchesini, Pietro Mozzi
ALESSANDRO SCARLATTI	ALESSANDRO SCARLATTI				
<i>Gerina e Mustafà</i> Comic Scenes	<i>La principessa fedele</i> San Bartolomeo, 1710		I-Bc, Lo.05116		Santa Marchesini, Giambattista Cavana
NICOLA PORPORA	NICOLA PORPORA				
<i>Perletta e Liso</i> Comic Scenes	<i>Flavio Anicio Olibrio</i> San Bartolomeo, 1711		I-Bu, A. V. Tab. I.E. III. 27a.2		Santa Marchesini, Pietro Mozzi
FRANCESCO MANCINI?	GIOVANNI BONONCINI, FRANCESCO MANCINI				
<i>Lidia e Ircano</i> Comic Scenes	<i>L'Abdolino</i> San Bartolomeo, 1711		I-Bu, A. V. Tab. I.E. III. 27a.4		Santa Marchesini, Gioacchino Corrado
GIUSEPPE VIGNOLA	FRANCESCO GASPARINI, GIUSEPPE VIGNOLA				
<i>Grilletta e Linco</i>			I-Bu, A. V. Tab. I.E. III. 27a.5		Santa Marchesini, Gioacchino Corrado

Comic Scenes	<i>Ambleto</i> San Bartolomeo, 1711				
GIUSEPPE DE BOTTIS <i>Belinda e Rullo</i> Comic Scenes	GIUSEPPE DE BOTTIS <i>L'Eraclio</i> San Bartolomeo, 1711	I-Bu, A. V.Tab.I.E.III.27a.3			Santa Marchesini, Gioacchino Corrado
GIUSEPPE VIGNOLA <i>Delfina e Besso</i> Comic Scenes	ANTONIO LOTTI, GIUSEPPE VIGNOLA <i>La forza del sangue</i> San Bartolomeo, 1712	I-Bc, Lo.02745			Santa Marchesini, Gioacchino Corrado
FRANCESCO MANCINI <i>Dalinda e Alfasio</i> Comic Scenes	FRANCESCO MANCINI <i>Selim re d'Ormuz</i> San Bartolomeo, 1712	I-Bu, A. V.Tab.I.E.III.27a.1			Santa Marchesini, Gioacchino Corrado
CARMINE GIORDANO <i>Rosetta e Malorco</i> Comic Scenes	ANTONIO LOTTI, CARMINE GIORDANO <i>La vittoria d'amor coniugale</i> San Bartolomeo, 1712	I-Mb, Racc.dramm.2628		I-Nc, 27.5.26 (or Rari 7.5.4)	Santa Marchesini, Gioacchino Corrado
DOMENICO SARRO <i>Spilletta e Frullo</i> Comic Scenes	?, DOMENICO SARRO <i>Il comando non inteso et ubbidito</i> Fiorentini, 1713	I-Bu, A. V.Tab.I.E.III.26a.3			Livia Nannini, Giambattista Cavana
ALESSANDRO SCARLATTI <i>Rosina e Flacco</i> Comic Scenes	ANTONIO LOTTI, ALESSANDRO SCARLATTI <i>Porsenna</i> San Bartolomeo, 1713	I-Bc, Lo.05499		I-MC, 5-F-8	Santa Marchesini, Giambattista Cavana
FRANCESCO MANCINI <i>Farfalletta e Dragasso</i> Comic Scenes	?, FRANCESCO MANCINI <i>Artaserse re di Persia</i> Royal Palace, 1713	I-Bu, A. V.Tab.I.E.III.25a.3			Santa Marchesini, Giambattista Cavana
NICOLÒ FAGO <i>Dorina e Delbo</i> Comic Scenes	NICOLÒ FAGO <i>La Cassandra indovina</i> Fiorentini, 1713	I-Bu, A. V.Tab.I.E.III.28.6			Livia Costantini, Giovanni Paolo di Domenico
NICOLÒ PORPORA <i>Dorilla e Nesso</i> Comic Scenes	NICOLÒ PORPORA <i>Basilio re d'Oriente</i> Fiorentini, 1713	I-Bu, A. V.Tab.I.E.III.26a.4			Livia Nannini, Giambattista Cavana
ANTONIO OREFICE <i>Argilletta e Bubbalo</i> Comic Scenes	ANTONIO OREFICE <i>Circe delusa</i> Fiorentini, 1713	I-Bu, A. V.Tab.I.E.III.26a.5			Domenica Billi, Gioacchino Corrado
FRANCESCO FEO <i>Rubina e Pincone</i> Comic Scenes	FRANCESCO FEO <i>Amor tirannico</i> San Bartolomeo, 1713	I-Nc, Rari 10.5.12/1		I-Nc, 32.3.28	Santa Marchesini, Gioacchino Corrado
DOMENICO SARRO <i>Lisetta e Batto</i>	DOMENICO SARRO <i>I gemelli rivali</i>	I-Bu, A. V.Tab.I.E.III.26a.2			Livia Costantini, Giovanni Paolo di Domenico

Comic Scenes	Fiorentini, 1713			
FRANCESCO MANCINI <i>Zaffira e Lesbo</i> Comic Scenes	GEORG FRIEDRICH HÄNDEL, FRANCESCO MANCINI <i>Agrippina</i> San Bartolomeo, 1713	I-Bu, A. V. Tab. I.E. III. 25a. 2		Santa Marchesini, Gioacchino Corrado
FRANCESCO MANCINI <i>Armilla e Rafo</i> Comic Scenes	FRANCESCO MANCINI <i>Il Gran Mogol</i> San Bartolomeo, 1713	I-Bu, A. V. Tab. I.E. III. 25a. 5	I-MC, 3-E-18/19/20	Santa Marchesini, Giambattista Cavana
ANTONIO OREFICE <i>Violetta e Pistolfo</i> Comic Scenes	ANTONIO OREFICE <i>Caligula delirante</i> Fiorentini, 1714	I-Bu, A. V. Tab. I.E. III. 26a. 7		Domenica Billi, Gioacchino Corrado
FRANCESCO MANCINI <i>Gerilda e Gildo</i> Comic Scenes	FRANCESCO MANCINI <i>Vincislao</i> San Bartolomeo, 1714	I-Bu, A. V. Tab. I.F. III. 55. 5		Santa Marchesini, Gioacchino Corrado
ALESSANDRO SCARLATTI <i>Despina e Niso</i> Comic Scenes	ALESSANDRO SCARLATTI <i>L'amor generoso</i> Royal Palace, 1714	I-Bu, A. V. Tab. I.F. III. 55. 8		Santa Marchesini, Gioacchino Corrado
ALESSANDRO SCARLATTI <i>Dalisa e Breno</i> Comic Scenes	ALESSANDRO SCARLATTI <i>Arminio</i> San Bartolomeo, 1714	I-Bu, A. V. Tab. I.F. III. 55. 7		Santa Marchesini, Gioacchino Corrado
CARLO MONZA <i>Colombina e Marmotto</i> Comic Scenes	CARLO MONZA <i>Sidonio</i> Fiorentini, 1714	I-Bu, A. V. Tab. I.E. III. 26a. 6		Domenica Billi, Gioacchino Corrado
LEONARDO LEO <i>Cirilla e Arpasso</i> Comic Scenes	LEONARDO LEO <i>Pistrato</i> San Bartolomeo, 1714	I-Bu, A. V. Tab. I.E. III. 25a. 7	I-MC, 3-D-11/12/13	Santa Marchesini, Gioacchino Corrado
ALESSANDRO SCARLATTI <i>Pericca e Varrone</i> Comic Scenes	ALESSANDRO SCARLATTI <i>Scipione nelle Spagne</i> San Bartolomeo, 1714	I-Bu, A. V. Tab. I.E. III. 25a. 6	GB-Lbl, Add. Ms. 14172	Santa Marchesini, Giambattista Cavana
LEONARDO LEO <i>Rosinda e Nesso</i> Comic Scenes	FRANCESCO GASPARINI, LEONARDO LEO, ET AL. <i>L'Eumene</i> Royal Palace, San Bartolomeo, 1715	I-Bu, A. V. Tab. I.F. III. 60. 6	GB-Lbl, Add. Ms. 14236	Santa Marchesini, Gioacchino Corrado
GIUSEPPE ORLANDINI <i>La preziosa ridicola</i> <i>Madama Dulcinea e cuoco del Marchese del</i>	ANTONIO BONONCINI <i>I veri amici</i> San Bartolomeo, 1715	I-Bu, A. V. Tab. I.F. III. 60. 4		Santa Marchesini, Gioacchino Corrado

Bosco Three Intermezzi						
ALESSANDRO SCARLATTI Dorilla e Orcone Comic Scenes	ALESSANDRO SCARLATTI Il Tigrane San Bartolomeo, 1715	I-Bu, A. V.Tab.I.F.III.55.6	I-Nc, 31.3.33 (or Rari 7.1.18)		Santa Marchesini, Gioacchino Corrado	
FRANCESCO FEO Lauretta e Corrado Comic Scenes	? , FRANCESCO FEO Il duello d'amore e di vendetta San Bartolomeo, 1715	I-Nc, Rari 10.3.5/2			Santa Marchesini, Gioacchino Corrado	
A. SCARLATTI – F. GASPARINI Armilla e Bleso Comic Scenes Palandrana e Zamberluccho Three Intermezzi	ALESSANDRO SCARLATTI Carlo re d'Alemagna San Bartolomeo, 1716	I-Bu, A. V.Tab.I.F.III.60.3	I-Bu, ns 646, V		Santa Marchesini, Gioacchino Corrado	
FRANCESCO FEO Vespetta e Nesso Comic Scenes	GIUSEPPE MARIA ORLANDINI – FRANCESCO FEO Lucio Papirio TSB, 11 dicembre 1717	I-Nc, Rari 9.32/4			Rosa Petrignani, Gioacchino Corrado	
LEONARDO LEO Lesbina e Nesso Comic Scenes	GEORG FRIEDRICH HÄNDEL, LEONARDO LEO ET AL. Rinaldo Royal Palace, 1718	I-Bu, A. V.Tab.I.G.III.Vol.20.1			Rosa Petrignani, Gioacchino Corrado	
LEONARDO LEO Garbina e Florio Comic Scenes	LEONARDO LEO Sofonisba Royal Palace, San Bartolomeo, 1718	I-Nn, LII 7-20			Rosa Petrignani, Gioacchino Corrado	
DOMENICO SARRO Rosicca e Padiglio Comic Scenes	DOMENICO SARRO La fede ne' tradimenti San Bartolomeo, 1718	I-Nc, Rari 10.1.16/9			Rosa Petrignani, Gioacchino Corrado	
DOMENICO SARRO Merilla e Morante Comic Scenes	DOMENICO SARRO L'Arsace San Bartolomeo, 1718	I-Bu, A. V.Tab.I.G.III.21.3	I-Nc, 16.1.29 (or Rari 1.6.24)		Rosa Petrignani, Gioacchino Corrado	
NICOLA PORPORA Merilla e Gilbo Comic Scenes	NICOLA PORPORA Faramondo San Bartolomeo, 1719	I-Nn, LII 7-20			Santa Marchesini, Gioacchino Corrado	
MICHELE DE FALCO Ferinda e Amaranto Comic Scenes	MICHELE DE FALCO Armida abbandonata Royal Palace, 1719	I-Nc, Rari 10.5.14/6			Santa Marchesini, Gioacchino Corrado	
ALESSANDRO SCARLATTI	ALESSANDRO SCARLATTI	I-Bu, A. V.Tab.I.G.III.24.1	I-Nc, 31.3.29 (or Rari)		Rosa Petrignani, Gioacchino	

<i>Lidia e Sergio</i> Comic Scenes	<i>Cambise</i> San Bartolomeo, 1719		6.7.24)	Corrado
DOMENICO SARRO <i>Eurinda e Curio</i> Comic Scenes	DOMENICO SARRO <i>Alessandro Severo</i> San Bartolomeo, 1719	I-Nc, Rari 10.5.10-7		Santa Marchesini, Gioacchino Corrado
LEONARDO LEO <i>Regilla e Filocrate</i> Comic Scenes	LEONARDO LEO <i>Cajo Gracco</i> Royal Palace, San Bartolomeo, 1720	I-Nc, Rari 10.3.28/1		Santa Marchesini, Gioacchino Corrado
IGNAZIO PROTA <i>Lesbina e Breno</i> Comic Scenes	?, IGNAZIO PROTA <i>Tio Manlio</i> Royal Palace, 1720	I-Nc, Rari 10.9.3/2	I-Nc, Rari 6.5.11 (or 33.6.28)	Santa Marchesini, Gioacchino Corrado
DOMENICO SARRO <i>Brunetta e Burlotto</i> Comic Scenes	DOMENICO SARRO <i>Ginevra principessa di Scozia</i> San Bartolomeo, 1720	I-Bc, Lo.05027	I-Nc, 32.2.22 (or Rari 7.2.9)	Santa Marchesini, Gioacchino Corrado
FRANCESCO FEO <i>Dalina e Balbo</i> Comic Scenes	FRANCESCO FEO <i>Teuzzone</i> San Bartolomeo, 1720	I-Nn, LII 7-6		Santa Marchesini, Gioacchino Corrado
FRANCESCO MANCINI <i>Fiorlisa e Grippo</i> Comic Scenes	FRANCESCO MANCINI <i>La fortezza al cemento</i> San Bartolomeo, 1721	I-Bc, Lo.02801		Santa Marchesini, Gioacchino Corrado
? <i>Aurilla e Silvano</i> Comic Scenes	? <i>Endimione</i> San Bartolomeo, 1721	I-Bc, Lo.00624		Santa Marchesini, Gioacchino Corrado
ANTONIO BONONCINI <i>Lucilla e Nibbio</i> Comic Scenes	ANTONIO BONONCINI <i>Rosiclea in Dania</i> Royal Palace, 1721	I-Bc, Lo.00625	I-MC, 1-C-12	Santa Marchesini, Gioacchino Corrado
LEONARDO LEO <i>Despina e Forbante</i> Comic Scenes	LEONARDO LEO ET AL. <i>Arianna e Teseo</i> San Bartolomeo, 1721	I-Bc, Lo.2692		Santa Marchesini, Gioacchino Corrado
LEONARDO LEO <i>Venturina e Sciarappa</i> Comic Scenes	LEONARDO LEO ET AL. <i>Bajazete imperador de' Turchi</i> Royal Palace, 1722	I-Bc, Lo.02694		Santa Marchesini, Gioacchino Corrado
DOMENICO SARRO <i>Sestilia e Quinzio</i> Comic Scenes	DOMENICO SARRO <i>Lucio Vero</i> San Bartolomeo, 1722		I-Nc, Rari 1.6.25	
LEONARDO VINCI <i>Ermosilla e Bacocco</i>	LEONARDO VINCI <i>Publio Cornelio Scipione</i>	I-Nc, Rari 10.7.5/7		Santa Marchesini, Gioacchino Corrado

Comic Scenes	San Bartolomeo, 1722	I-Nc, Rari 10.6.29/10	I-Nc, 31.3.13 (or Rari 7.2.10)	Santa Marchesini, Gioacchino Corrado
DOMENICO SARRO <i>Eurilla e Beltramme</i> Three Intermezzi	DOMENICO SARRO <i>Partenope</i> San Bartolomeo, 1722			
NICOLÒ PORPORA <i>Fiordilina e Besso</i> Comic Scenes	NICOLÒ PORPORA <i>Amare per regnare</i> San Bartolomeo, 1723	I-Nc, Rari 10.6.18		Santa Marchesini, Gioacchino Corrado
FRANCESCO MANCINI <i>Colombina e Pernicone</i> Three Intermezzi	FRANCESCO MANCINI <i>Traiano</i> San Bartolomeo, 1723	I-Mb, Racc. dramm. 1413	I-Nc, Rari 7.1.26 (or 32.2.1)	Santa Marchesini, Gioacchino Corrado
FRANCESCO FEO <i>Rosicca e Morano</i> Comic Scenes	FRANCESCO FEO <i>Siface, re di Numidia</i> San Bartolomeo, 1723	I-Nc, Rari 10.8.7/12	I-Nc, 32.3.27	Santa Marchesini, Gioacchino Corrado
LEONARDO VINCI <i>Plautilla e Albino</i> Comic Scenes	LEONARDO VINCI <i>Silla dittatore</i> Royal Palace, 1723	I-Mb, Racc. dramm. 3517	I-Nc, 32.4.13 (or Rari 7.3.20)	Santa Marchesini, Gioacchino Corrado
DOMENICO SARRO <i>L'impresario delle Canarie Dorina e Nibbio</i> Two Intermezzi	DOMENICO SARRO <i>Didone abbandonata</i> San Bartolomeo, 1724	I-Rvat, Ferr. V 7836/01	I-Nc, Rari 1.6.26; I-Nc, 31.3.19 (or Rari 7.2.6)	Santa Marchesini, Gioacchino Corrado
GIOVANNI PORTA <i>Serpilla e Bacocco</i> Comic Scenes	GIOVANNI PORTA <i>Amore e fortuna</i> San Bartolomeo, 1725	I-Nc, Rari 10.5.14/6		Celeste Resse, Gioacchino Corrado
PIETRO AULETTA <i>Lisetta e Niso</i> Comic Scenes	PIETRO AULETTA <i>Il trionfo d'amore o vero Le nozze tra nemici</i> Nuovo, 1725	I-Nc, Rari (10.9.12/4)		Anna Maria Monti, Giuseppe Fiorillo
FRANCESCO CORRADINI <i>Lesbina e Don Creperio</i> Comic Scenes	FRANCESCO CORRADINI <i>Il premio dell'innocenza, ovvero Le perdite dell'inganno</i> Nuovo, 1725	I-Bc, Lo.01308		Anna Maria Monti, Giuseppe Fiorillo
LEONARDO LEO <i>Elisa e Tullo</i> Comic Scenes	LEONARDO LEO <i>Zenobia in Palmira</i> San Bartolomeo, 1725	I-Nc, Rari 10.10.22/03	I-Nc, 28.4.24 (or Rari 7.3.9)	Celeste Resse, Gioacchino Corrado
LEONARDO VINCI <i>Urania e Clito</i> Comic Scenes	LEONARDO VINCI <i>Astianatte</i> San Bartolomeo, 1725	I-Nc, Rari 10.5.9/2		Celeste Resse, Gioacchino Corrado

GIOVANNI PORTA Fiammetta e Pancrazio Three Intermezzi	GIOVANNI PORTA La Lucinda fedele San Bartolomeo, 1726	I-Nc, Rari 9.32/3		Celeste Resse, Gioacchino Corrado
LEONARDO LEO Drosilla e Nesso 2 Intermezzi and Comic Scenes	LEONARDO LEO L'Orismene ovvero Dalli sdegni l'amore Nuovo, 1726	I-Nc, Rari 8.6/6	I-MC, 3-D-14	Anna Maria Monti, Giuseppe Fiorillo
JOHANN ADOLF HASSE Damari e Miride Two Intermezzi	JOHANN ADOLF HASSE Il Sesostrato San Bartolomeo, 1726	I-Bc, Lo.02466	US-Wc, M1500.H35 C7	Celeste Resse, Gioacchino Corrado
LEONARDO VINCI Erighetta e Don Chilone Three Intermezzi	LEONARDO VINCI L'Ernelinda San Bartolomeo, 1726	I-Nc, Rari 10.2.11/10	I-Nc, Rari 32.2.39 (or 7.3.17)	Celeste Resse, Gioacchino Corrado
JOHANN ADOLF HASSE Larinda e Vanesio Three Intermezzi	JOHANN ADOLF HASSE L'Astarto San Bartolomeo, 1726	I-Bc, Lo.02467	I-MC, 3-A-11	Celeste Resse, Gioacchino Corrado
LEONARDO VINCI Servilia e Flacco Comic Scenes	LEONARDO VINCI La caduta de' decemviri San Bartolomeo, 1727	I-Bc, Lo.05519	I-Nc, 32-4-10 (or Rari 7.3.14; I-MC, 6-C-3)	Celeste Resse, Gioacchino Corrado
? Vespetta e Don Valasco Two Intermezzi	? Stratonica San Bartolomeo, 1727	I-Mb, Racc.dramm.2439/02		Celeste Resse, Gioacchino Corrado
DOMENICO SARRO Moschetta e Grullo Two Intermezzi	DOMENICO SARRO Siroe re di Persia San Bartolomeo, 1727	I-Nc, Rari 10.8.19/5	I-Nc, 32.2.24 (or Rari 7.2.11)	Celeste Resse, Gioacchino Corrado
JOHANN ADOLF HASSE Grilletta e Porsugnacco Three Intermezzi	JOHANN ADOLF HASSE Gerone tiranno di Siracusa San Bartolomeo, 1727	I-Nc, Rari 10.01.05/01	I-MC, 3-A-8	Celeste Resse, Gioacchino Corrado
FRANCESCO MANCINI Perichitta e Bertone Three Intermezzi	FRANCESCO MANCINI L'Oronta San Bartolomeo, 1728	I-Rn, 35. 5.G.23.1		Celeste Resse, Gioacchino Corrado
JOHANN ADOLF HASSE La finta tedesca Carlotta e Pantaleone Three Intermezzi	JOHANN ADOLF HASSE Attalo re di Bitinia San Bartolomeo, 1728	I-Bc, Lo.02468	I-MC, 3-A-1B, 2B, 3B	Celeste Resse, Gioacchino Corrado
LEONARDO VINCI Il corteggiano affettato	LEONARDO VINCI Flavio Anicio Olibrio	I-Bc, Lo.05517		Celeste Resse, Gioacchino Corrado

<i>Modestina e Don Pomponio</i> Three Intermezzi	San Bartolomeo, 1728				
JOHANN ADOLF HASSE La fantesca <i>Merlina e Galoppo</i> Three Intermezzi	JOHANN ADOLF HASSE L'Ulderica San Bartolomeo, 1729	I-Bc, Lo.02469	I-MC, 3-A-6		Celeste Resse, Gioacchino Corrado
FRANCESCO FEO Il vedovo <i>Arrighetta e Sempronio</i> Three Intermezzi	FRANCESCO FEO Il Tamese San Bartolomeo, 1729	I-Nc, Rari 10.09.02/04			Celeste Resse, Gioacchino Corrado
JOHANN ADOLF HASSE La serva scaltra ovvero La moglie a forza <i>Dorilla e Balanzone</i> Three Intermezzi	JOHANN ADOLF HASSE Il Tigrane San Bartolomeo, 1729	I-Mb, Racc.dramm.2625	I-MC, 3-A-7; I-Rc, Mss. 2606		Celeste Resse, Gioacchino Corrado
JOHANN ADOLF HASSE Il tutore <i>Lucilla e Pandolfo</i> Two Intermezzi	JOHANN ADOLF HASSE Ezio San Bartolomeo, 1730	I-Nc, Rari 10.2.12/8	I-MC, 3-A-4		Celeste Resse, Gioacchino Corrado
LEONARDO LEO La zingaretta <i>Lisetta e Riccardo</i> Three Intermezzi	LEONARDO LEO Argene San Bartolomeo, 1731	I-Bc, 2699	PL-WRu, 60549 Muz		Celeste Resse, Gioacchino Corrado
GIOVANNI BATTISTA PERGOLESI <i>Nerina e Nibbio</i> Two Intermezzi	GIOVANNI BATTISTA PERGOLESI La Salustia San Bartolomeo, 1731	I-Rn, 35.6.B.6.2			Celeste Resse, Gioacchino Corrado
DOMENICO SARRO La furba e lo sciocco <i>Madama Sofia e il conte Barlacco</i> Two Intermezzi	DOMENICO SARRO Artemisia San Bartolomeo, 1731	C-Tu, itp pam 00895	I-Nc, 31.3.10 (or Rari 7.2.3)		Celeste Resse, Gioacchino Corrado
FRANCESCO MANCINI La levantina <i>Eurilla e Don Corbolone</i> Two Intermezzi	FRANCESCO MANCINI Alessandro nell'Indie (Metastasio) San Bartolomeo, 1732	I-Mb, Racc.dramm.1212			Celeste Resse, Gioacchino Corrado
JOHANN ADOLF HASSE La contadina <i>Scintilla e Don Tabarrano</i> Two Intermezzi	JOHANN ADOLF HASSE Cajo Fabricio San Bartolomeo, 1733	I-Bc, Lo.02484	I-Rc, Mss. 2507		Laura Monti, Gioacchino Corrado

GIOVANNI BATTISTA PERGOLES La serva padrona <i>Serpina e Uberto</i> Two Intermezzi	GIOVANNI BATTISTA PERGOLES Il prigionier superbo San Bartolomeo, 1733	I-Nc, Rari 10.06.27/01	I-Nc, 34.2.29; I-Nc; 6.4.42; I-Nc, 30.4.20	Laura Monti, Gioacchino Corrado
GIOVANNI BATTISTA PERGOLES La contadina astuta <i>Livietta e Tracollo</i> Two Intermezzi	GIOVANNI BATTISTA PERGOLES Adriano in Siria San Bartolomeo, 1734	I-Nc, Libretti C 48	I-Nc, 32.2.9	Laura Monti, Gioacchino Corrado
GIUSEPPE SELLITTI La franchezza delle donne <i>Lesbina e Sempronio</i> Two Intermezzi	GIUSEPPE SELLITTI, ? Siface re di Numidia San Bartolomeo, 1734	I-Nn, XLVIII 1-47 (5)	I-Nc, 32.4.12 (or Rari 7.3.19a.b)	Laura Monti, Gioacchino Corrado
FRANCESCO FEO Nerina e Don Chisciotto Two Intermezzi	LEONARDO LEO Il castello d'Atlante San Bartolomeo, 1734	B-Bc. Litt. VV. n. 19.584		Laura Monti, Gioacchino Corrado
GIUSEPPE SELLITTI La vedova ingegnosa <i>Drusilla e Strabone</i> Two Intermezzi	FRANCESCO MANCINI, LEONARDO LEO, DOMENICO SARRO Demofoonte San Bartolomeo, 1735	I-Mb, Racc. dramm. 653	I-Nc, 7.3.5 (or 28.4.20)	Laura Monti, Gioacchino Corrado
DAVIDE PEREZ La maga per vendetta e per amore <i>Lidia e Cimone</i> Two Intermezzi	DAVIDE PEREZ La nemica amante Royal Palace, 1735	I-Bc, Lo.04079		Laura Monti, Gioacchino Corrado

Bibliography

1. Works Cited

Agawu, Kofi V. *Playing with Signs: A Semiotic Interpretation of Classical Music*. Princeton: Princeton University Press, 1991.

Agawu, Kofi V. *Music as Discourse: Semiotic Adventures in Romantic Music*. New York: Oxford University Press, 2009.

Allanbrook, Wye J. *Rhythmic Gesture in Mozart: Le Nozze di Figaro and Don Giovanni*. Chicago: University of Chicago Press, 1983.

Allanbrook, Wye J. "Theorizing the Comic Surface". In *Music in the Mirror*, ed. Andreas Giger, Thomas Mathiesen, 195-216. Lincoln: University of Nebraska Press, 2002.

Allanbrook, Wye J. *The Secular Commedia*. Berkeley: University of California Press, 2014.

Allegra, Luciano. "Becoming Poor in Eighteenth-Century Turin". *Journal of Interdisciplinary History* 46/2 (2015): 153-183.

Altieri, Francesco. *A Dictionary, Italian and English*. London: William and John Innys, 1726.

Andolfi, Cristiana. "Abiti, uniformi, costumi nella società napoletana del secolo XVIII" (MA thesis, Naples, Seconda Università degli Studi di Napoli, 2006).

Asioli, Bonifazio. *Il maestro di composizione, ossia Seguito del Trattato d'armonia*. 4 vols. Milan: Ricordi, 1836.

Aspden, Suzanne. "'An Infinity of Factions': Opera in Eighteenth-Century Britain and the Undoing of Society". *Cambridge Opera Journal* 9/1 (1997): 1-19.

- Aspden, Suzanne. *The Rival Sirens: Performance and Identity on Handel's Operatic Stage*. Cambridge: Cambridge University Press, 2013.
- Austern, Linda P. "'Alluring the Auditorie to Effeminacie': Music and the Idea of the Feminine in Early Modern England". *Music & Letters* 74/3 (1993): 343-354.
- Balme, Christopher; Vescovo, Piermario; Vianello, Daniele, ed. *Commedia dell'Arte in Context*. Cambridge: Cambridge University Press, 2018.
- Balthazar, Scott. "Tonal and Motivic Process in Mozart's Expositions". *The Journal of Musicology* 16/ 4 (1998): 421-466.
- Baragwanath, Nicholas. *The Italian Traditions & Puccini*. Bloomington: Indiana University Press, 2011.
- Baragwanath, Nicholas. "Giovanni Battista De Vecchis and the theory of melodic accent from Zarlino to Zingarelli". *Music and Letters* 95/2 (2014): 157-182.
- Baragwanath, Nicholas. *The Solfeggio Tradition: A Forgotten Art of Melody in the Long Eighteenth Century*. New York: Oxford University Press, 2020.
- Barblan, Guglielmo. "La ritardata 'scoperta' della Ciaccona di Vitali". *Rivista Italiana di musicologia* 1/1 (1966): 94-96.
- Barnett, Gregory. *Bolognese instrumental music, 1660-1710*. Aldershot: Ashgate Publishing, 2008.
- Bartoli, Francesco. *Notizie istoriche de' comici italiani che fiorirono intorno all'anno MDL fino a' giorni presenti*, 2 vols. Padua: Conzatti, 1781.
- Battistini, Andrea. "Giambattista Vico". In *Dizionario Biografico degli Italiani Online* (accessed 17 May 2021).

- Beckwith, Hubert E. "Giovanni Battista Pergolesi and the Chamber Cantata" (PhD diss., University of Maryland, 1987).
- Beller-McKenna, Daniel. *Brahms and the German Spirit*. Harvard: Harvard University Press, 2004.
- Beltrami, Pietro. *La metrica italiana*. Bologna: Il Mulino, 1991.
- Bent, Ian. "The 'Compositional Process' in Music Theory 1713-1850". *Music Analysis* 3 (1984): 29-36.
- Besutti, Paola. "Da 'L'Arianna a La Ferinda': Giovan Battista Andreini e la 'Comedia musicale all'improvviso'". *Musica Disciplina* 49 (1995): 227-276.
- Bianconi, Lorenzo. *Il teatro d'opera in Italia*. Bologna: Il Mulino, 1993.
- Bloechl, Olivia. *Native American Song at the Frontiers of Early Modern Music*. Cambridge: Cambridge University Press, 2008.
- Boaro, Eric. "Evidence of the Practical Application of Solfeggio Patterns in the Manuscript for the 1707 Neapolitan Performance of *La fede tradita e vendicata* by Gasparini and Vignola". *Eighteenth-Century Music* 18/1 (2021): 171-184.
- Bonds, Mark Evan. *Wordless Rhetoric*. Harvard: Harvard University Press, 1991.
- Borrelli, Antonio. "Istruzioni igienico-sanitarie e galatei medici a Napoli tra Sette e Ottocento". In *Le scienze a Napoli tra Illuminismo e Restaurazione*, ed. Roberto Mazzola, 95-127. Rome: Aracne, 2011.
- Boyd, Malcolm; Pagano, Roberto; Hanley, Edwin. "Alessandro Scarlatti". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 17 May 2021).

- Braunschweig, Karl. "Rhetorical Types of Phrase Expansion in the Music of J. S. Bach". *Intégral* 18-19 (2004): 71-111.
- Brover-Lubovsky, Bella; Jeanneret, Christine, and al. "Giuseppe Sarti". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 17 May 2021).
- Brown, Peter. "Caldara's Trumpet Music for the Imperial Celebrations of Charles VI and Elisabeth Christine". In *Antonio Caldara: Essays of his Life and Times*, ed. Brian W. Pritchard, 1-48. Aldershot: Scolar Press: 1987.
- Bucciarelli, Melania. "Italian opera and European theatre, 1680-1720: plots, performers, dramaturgies" (Ph.D. diss., London, University of London, 1998).
- Bucciarelli, Melania. "'Parto, o bella, ma con qual cuore...'. Riflessioni sulla drammaturgia del dramma per musica e il suo rapporto con l'arte comica". In *Commedia dell'arte e spettacolo in musica tra Sei e Settecento*, ed. Alessandro Lattanzi, Paologiovanni Maione, 237-252. Naples: Editoriale Scientifica, 2003.
- Buch, David J. *Magic Flutes & Enchanted Forests. The supernatural in eighteenth-century musical theatre*. Chicago: The University of Chicago Press, 2008.
- Burney, Charles. *The present state of music in France and Italy; or, the journal of a tour through those countries undertaken to collect materials for a general history of music*. London: Becket, 1771.
- Byros, Vasili. "Towards an 'Archaeology' of Hearing: Schemata and Eighteenth-Century Consciousness". *Musica Humana* 1/2 (2009): 235-306.
- Caianiello, Silvia. "Filologia ed epoca in Vico". *Studi Vichiani* 42 (2004): 139-175.
- Cafiero, Rosa; Marino, Marina. "Materiali per una definizione di 'Oratorio' a Napoli nel Seicento: primi accertamenti". In *La musica a Napoli durante il Seicento*, ed. Domenico A. D'Alessandro, Agostino Ziino, 465-510. Rome: Edizioni Torre d'Orfeo, 1987.

- Cafiero, Rosa. "La didattica del partimento a Napoli fra Settecento e Ottocento: Note sulla fortuna delle Regole di Carlo Cotumacci". In *Gli affetti convenienti all'idee: studi sulla musica vocale italiana*, ed. Rosa Cafiero, Maria Caraci Vela, Angela Romagnoli, 549-579. Naples: Edizioni Scientifiche Italiane, 1993.
- Cafiero, Rosa. "Teorie armoniche di scuola napoletana ai primi dell'Ottocento: Cenni sulla fortuna di Francesco Durante fra Napoli e Parigi". In *Giacomo Francesco Milano e il ruolo dell'aristocrazia nel patrocinio delle attività musicali nel secolo XVIII*, ed. Gaetano Pitarresi, 171-198. Reggio Calabria: Laruffa, 2001.
- Cafiero, Rosa. "Conservatories and the Neapolitan school: a European model at the end of the eighteenth century?". In *Music education in Europe (1770-1914), compositional, institutional and political challenges*, ed. Michael Fend, Michel Noiray, 15-29. Berlin: Berliner Wissenschafts-Verlag, 2005.
- Cafiero, Rosa. "Note su un regolamento del 'Venerabile Conservatorio di S. Maria della Colonna, detto de' poveri di Gesù Cristo' (1728)". In *Leonardo Vinci e il suo tempo*, ed. Gaetano Pitarresi, 243-280. Reggio Calabria: Iiriti, 2005.
- Cafiero, Rosa. "The Early Reception of Neapolitan Partimento Theory in France: A Survey". *Journal of Music Theory* 51/1 (2007): 137-159.
- Cafiero, Rosa. "La formazione del musicista nel XVIII secolo: il "modello" dei conservatori napoletani". *Rivista di Analisi e Teoria Musicale* 15/1 (2009): 5-25.
- Candiani, Rosy. *Pietro Metastasio da poeta di teatro a "virtuoso di poesia"*. Rome: Aracne, 1998.
- Caplin, William. *Classical Form*. New York: Oxford University Press, 1998.

- Caplin, William. "What Are Formal Functions?". In *Musical Form, Forms and Formenlehre*, ed. Pieter Bergé, 21-40. Leuven: Leuven University Press, 2009.
- Capone, Stefano. *L'opera comica napoletana (1709-1749)*. Naples: Liguori, 2007.
- Capra, Carlo. *Storia moderna (1492-1848)*. Florence: Le Monnier, 2009.
- Casella, Alfredo; Luciani, Sebastiano A. "Come sono state scelte le musiche della Settimana". In *Gli Scarlatti*, 9-11. Siena: Ticci, 1940.
- Cicali, Gianni. "Celeste Resse". In *Dizionario Biografico degli Italiani Online* (accessed 17 May 2021).
- Cossu, M. "I balli nuovi e il valzer". *L'illustrazione popolare* 51/9 (1914): 130-131.
- Cotticelli, Francesco. "La fine della fascinazione. Il teatro di San Bartolomeo durante il vicereame austriaco". *Rivista Italiana di Musicologia* 33/1 (1998): 77-87.
- Cotticelli, Francesco. "Il trattato *Dell'Arte rappresentativa premeditata, ed all'improvviso*. L' 'impresa bellissima, e pericolosa' di Andrea Perrucci". *Commedia dell'arte. Annuario internazionale* 4 (2011): 47-91.
- Cotticelli, Francesco. "Andrea Perrucci's *Dell'Arte rappresentativa premeditata, ed all'improvviso* and the Influence of Jesuit Theatre". In *In Pursuit of a Cultural Mission: The Jesuits and Musical Communities*, ed. Anthony R. DelDonna, Anna Harwell Cerenza, 45-56. Philadelphia: St. Joseph University Press, 2014.
- Cotticelli, Francesco. "'Oltre i concetti universali': i soliloqui, i dialoghi generali e gli strumenti dell'Arte". In *L'arte del monologo e l'azione sospesa*, ed. Claudio Vicentini, 73-93. Pisa: Pacini, 2017.

- Cotticelli, Francesco. "Le materie dell'arte, fra teorie e pratiche". In *La commedia italiana: tradizione e storia*, ed. Maria Cristina Figorilli, Daniele Vianello, 143-154. Bari: Edizioni di Pagina, 2018.
- Cotticelli, Francesco. "'La pratica senza la teorica': qualche riflessione sulla memoria e sul progetto della scena in Perrucci (e nel teatro napoletano)". *Sinestesie online* 26 (2019).
- Cotticelli, Francesco. "Andrea Perrucci". In *Dizionario Biografico degli Italiani Online* (accessed 17 May 2021).
- Cotticelli, Francesco; Goodrich Heck, Anne; Heck, Thomas. *The commedia dell'arte in Naples: a bilingual editions of the 176 Casamarciano scenarios*. 2 vols. Lanham: Scarecrow Press, 2001.
- Cotticelli, Francesco; Schindler, Otto G. "Per la storia della Commedia dell'Arte: Il Basalisco del Bernagasso". In *Percorsi della scena. Cultura e comunicazione del teatro nell'Europa del Settecento*, ed. Francesco Carmelo Greco, 13-341. Naples: Luciano, 2001.
- Cotticelli, Francesco; Maione, Paologiovanni. "*Onesto divertimento ed allegria de' popoli*". *Materiali per una storia dello spettacolo a Napoli nel primo Settecento*. Milan: Ricordi, 1996.
- Croce, Benedetto. *I teatri di Napoli*. Naples: Pierro, 1891.
- Crohn Schmitt, Natalie. *Befriending the Commedia dell'Arte of Flaminio Scala: The Comic Scenarios*. Toronto: University of Toronto Press, 2014.

- D'Amora, Rosita. "The Diplomatic Relations between Naples and the Ottoman Empire in Mid-eighteenth Century: Cultural Perceptions". *Oriente Moderno Nuova serie* 22/3 (2003): 715-727.
- Day-O'Connell, Jeremy. "Speech, Song, and the Minor Third: An Acoustic Study of the Stylized Interjection." *Music Perception* 30/5 (2013): 441-462.
- Day-O'Connell, Sarah. "The Singing Style". In *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka, 238-258. Oxford: Oxford University Press, 2014.
- Degrada, Francesco. "Pergolesi, il marchese Pianetti e il Conservatorio di S. Maria di Loreto. Su alcune relazioni tra Jesi e Napoli nel primo Settecento". *Studi Pergolesiani / Pergolesi Studies* 2 (1988): 20-48.
- Degrada, Francesco. "Vivaldi a Siena, ieri e oggi". *Chigiana* 41 (1991): 9-17.
- Degrada, Francesco. "Tre 'lettere amorose' di Domenico Scarlatti". *Il Saggiatore musicale* 4/2 (1997): 271-316.
- Degrada, Francesco. "Giuseppe Sigismondo, il marchese di Villarosa e la biografia di Pergolesi". *Studi Pergolesiani / Pergolesi Studies* 3 (1999): 251-277.
- DelDonna, Anthony R. *Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples*. Abingdon: Routledge, 2012.
- DelDonna, Anthony R. *Instrumental Music in Late Eighteenth-Century Naples*. Cambridge: Cambridge University Press, 2020.
- Dellamora, Richard; Fischlin, Daniel, ed. *The Work of Opera: Genre, Nationhood, and Sexual Difference*. New York: Columbia University Press, 1997.

- Demarco, Domenico. "La vita sociale a Napoli nel Settecento nei documenti dell'archivio storico del Banco di Napoli". *Giornale degli Economisti e Annali di Economia Nuova Serie* 41/5-6 (1982): 289-304.
- Dent, Edward. "The Operas of Alessandro Scarlatti". *Sammelbände der Internationalen Musikgesellschaft* 4/1 (1902): 143-156.
- Dent, Edward. *Alessandro Scarlatti*. London: Edward Arnold, 1905.
- Dent, Edward. "Italian Opera in the Eighteenth Century, and Its Influence on the Music of the Classical Period". *Sammelbände der Internationalen Musikgesellschaft* 14/4 (1913): 500-509.
- Di Benavides, Francesco. *Ossequio tributario della fedelissima città di Napoli per le dimostranze giulive nei regii sponsali del cattolico ed invittissimo monarca Carlo II* [...]. Naples: Parrino, 1690.
- Di Benedetto, Renato. "Strategie compositive nelle arie di Giovanbattista Pergolesi: *Adriano in Siria, L'Olimpiade*". *Studi Pergolesiani | Pergolesi Studies* 4 (2000): 293-312.
- Diergarten, Felix. "'The true fundamentals of composition': Haydn's partimento counterpoint". *Eighteenth-Century Music* 8/1 (2011): 53-75.
- Dietz, Hanns-Bertold. "Giuseppe Vignola". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 28 April 2020).
- Dobbs Mackenzie, Barbara. "Francesco Baglioni". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 17 May 2021).
- Doria, Paolo M. *Ragionamenti di Paolo Mattia D'Oria*. Frankfurt [Naples], 1716.

- Downes, Edward O. D. "Secco Recitative in Early Classical Opera Seria (1720–1780)." *Journal of the American Musicological Society* 14/1 (1961): 50-69.
- Dubois, Théodore. *Traité de contrepoint et de fugue*. Paris: Heugel, 1901.
- Durante, Sergio; Dean, Winton. "Livia Dorotea Nannini". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 13 July 2020).
- Ebanista, Lorenzo. "La musica nel presepe napoletano del settecento tra esecuzione e raffigurazione". In *Theatre spaces for music in 18th century Europe*, ed. Iskrena Yordanova, Maria I. Biggi, Giuseppina Raggi, 277–296. Wien: Hollitzer Verlag, 2020.
- Fabiano, Andrea. "From Mozart to Henze". In *Commedia dell'Arte in Context*, ed. Christopher B. Balme, Piermario Vescovo, Daniele Vianello, 177-185. Cambridge: Cambridge University Press, 2018.
- Fabris, Dinko; Veneziano, Giulia. "Le cantate da camera di Domenico Scarlatti". In *La cantata da camera intorno agli anni italiani di Händel*, ed. Teresa Maria Gialdroni, 183-209. Rome: Accademia Nazionale di Santa Cecilia, 2009.
- Fanti Rovetta, Francesco. "Pietà e diritto naturale in Giambattista Vico". *Divus Thomas* 122/1 (2019): 188-204.
- Farnsworth, Rodney. "How the Other Half Sounds: An Historical Survey of Musical Rhetoric during the Baroque and After". *Rhetoric Society Quarterly* 20/3 (1990): 207-224.
- Federhofer, Helmut. *Heinrich Schencker als Essayist und Kritiker: Gesammelte Aufsätze*. Zürich: Olms, 1990.
- Feldman, Martha. *Opera and Sovereignty*. Chicago: University of Chicago Press, 2007.

- Feldman, Martha. *The Castrato: Reflections on Natures and Kinds*. Oakland: University of California Press, 2015.
- Ferrone, Siro. "Journeys". In *Commedia dell'Arte in Context*, ed. Christopher Balme, Piermario Vescovo, Daniele Vianello, 67-75. Cambridge: Cambridge University Press, 2018.
- Fertonani, Cesare. "La musica strumentale a Napoli nel Settecento". In *Storia della musica e dello spettacolo a Napoli: il Settecento*, 2 vols., 2: 925-963. Naples: CMA Pietà dei Turchini, 2009.
- Fischer, Wilhelm. "Zur Entwicklungsgeschichte des Wiener klassischen Stils". In *Studien zur Musikwissenschaft*, ed. Guido Adler, 3 vols, 3: 24-84. Leipzig: Breitkopf & Härtel, 1915.
- Franco, Mark. *Dance as Text: Ideologies of the Baroque Body*. Oxford: Oxford University Press, 2015.
- Freitas, Roger. "The Eroticism of Emasculation: Confronting the Baroque Body of the Castrato". *The Journal of Musicology* 20/2 (2003): 196-249.
- Florimo, Francesco. *Cenno storico sulla scuola musicale di Napoli*. 2 vols. Naples: Rocco, 1871.
- Fuller, David. "Notes inégales". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 13 July 2020).
- Fux, Johann J. *Gradus ad Parnassum*. Wien: Van Ghelen, 1725.
- Gallarati, Paolo. *Musica e maschera. Il libretto italiano del Settecento*. Turin: EDT, 1984.

Garrett, Edith V. "Georg Benda, the Pioneer of the Melodrama." In *Studies in Eighteenth-Century Music*, ed. Howard C. Landon, 236-242. London: Allen & Unwin, 1970.

Gasparini, Francesco. *L'armonico pratico al cimbalo*. Venice: Bortoli, 1708

Genovesi, Antonio. *Della Diceosina o sia della Filosofia del Giusto e dell'Onesto*. Naples: Terres, 1777.

Gentilcore, David. *From Bishop to Witch: The System of the Sacred in Early Modern Terra D'Otranto*. Manchester: Manchester University Press. 1992.

Gervasoni, Carlo. *La scuola della musica*. Piacenza: Orcese, 1800.

Gialdroni, Teresa M. "La cantata a Napoli al tempo di Pergolesi". *Studi Pergolesiani / Pergolesi Studies* 9 (2015): 337-361.

Girard, Pierre. "L'Umanesimo conflittuale di Giambattista Vico". *Annali d'Italianistica* 26 (2008): 249-263.

Gjerdingen, Robert O. *Music in the Galant Style*. New York: Oxford University Press, 2007.

Gjerdingen, Robert O. *Child Composers in the Old Conservatories: How Orphans Became Elite Musicians*. New York: Oxford University Press, 2020.

Gloede, Wilhelm. "Eine Rezitativformel in Mozarts Gebrauch". *Mitteilungen der Internationalen Stiftung Mozarteum* 40 (1992): 84-89.

Gluck, Christoph W. *Alceste*. Vienna: Trattner, 1768.

Gordon, Bonnie. *Monteverdi's Unruly Women*. Cambridge: Cambridge University Press, 2005.

Gordon, Mel. "Lazzi". In *The Routledge Companion to Commedia dell'Arte*, ed. Judith Chaffee, Olly Crick, 167-176. London: Routledge, 2017.

Gualtieri, Gaetano A. "'...la naturale curiosità, ch'è figliuola dell'ignoranza e madre della scienza': la fondazione antropologica dell'estetica di Vico". Online resource: http://www.montesquieu.it/biblioteca/Testi/Curiosita_vico.pdf.

Guasti, Niccolò. "Antonio Genovesi's *Diceosina*: Source of the Neapolitan Enlightenment". *History of European Ideas* 32/4 (2006): 385-405.

Gutknecht, Dieter. "Performance practice of *recitativo secco* in the first half of the 18th century". *Early Music* 33/3 (2005): 473-493.

Hammond, Frederick. *Music and Spectacle in Baroque Rome: Barberini Patronage under Urban VIII*. London: Yale University Press, 1995.

Hansell, Sven H. "The Cadence in 18th century Recitative". *The Musical Quarterly* 54/2 (1968): 228-248.

Hansell, Sven H. "Johann Adolph Hasse". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 28 April 2021).

Haringer, Andrew. "Hunt, Military, and Pastoral Topics". In *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka, 194-213. Oxford: Oxford University Press, 2014.

Harrison, Daniel. "Rhetoric and Fugue: An Analytical Application". *Music Theory Spectrum* 12/1 (1990): 1-42.

Hatten, David. *Musical Meaning in Beethoven*. Bloomington: Indiana University Press, 1994.

- Hatten, David. *Interpreting Musical Gestures, Topics and Tropes*. Bloomington: Indiana University Press, 2004.
- Hauge, Peter. "Paolo Scalabrini". In *Dizionario Biografico degli Italiani Online*, ed. Raffaele Romanelli. 2008 (accessed 7 July 2021).
- Head, Matthew. "Fantasia and Sensibility". In *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka, 259-278. Oxford: Oxford University Press, 2014.
- Heartz, Daniel. "Approaching a History of 18th-Century Music". *Current Musicology* 4 (1969): 92-95.
- Heartz, Daniel. *Music in European Capitals: The Galant Style 1720-1780*. New York: Norton, 2003.
- Heller, Wendy. "Reforming Achilles: Gender, 'opera seria' and the Rhetoric of the Enlightened Hero" *Early Music* 26/ 4 (1998), pp. 562-581.
- Henzel, Christoph. "Johann Gottlieb Graun". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 28 April 2020).
- Hudson, Richard. *Jumping to Conclusions: The Falling-Third Cadences in Chant, Polyphony, and Recitative*. Burlington, VT: Ashgate, 2006.
- Hunter, Mary. "Topics and Opera Buffa". In *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka, 61-89. Oxford: Oxford University Press, 2014.
- Hill, John W. "Travelling Players and Venetian Opera: Further Parallels between Commedia dell'Arte and Drame per Musica". In *Passaggio in Italia: Musica on the Grand Tour*

- in the Seventeenth Century*, ed. Dinko Fabris, Margaret Murata, 131-148. Utrecht: Brepols, 2015.
- Jackman, James L. "Laura Monti". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 7 July 2021).
- Johnston, Keith. "Molière, Descartes, and the Practice of Comedy in the Intermezzo". *Music & Letters* 94/1 (2013): 38-77.
- Jordan, Peter. "Pantalone e il Dottore". In *The Routledge Companion to Commedia dell'Arte*, ed. Judith Chaffee, Olly Crick, 62-69. London: Routledge, 2017.
- Kann, Robert A. *A History of the Habsburg Empire, 1526–1918*. Berkeley: University of California Press, 1974.
- Karnes, Kevin. "Heinrich Schenker and Musical Thought in Late Nineteenth Century Vienna" (PhD diss., Brandeis University, 2003).
- Kerman, Joseph. "Rhetoric and Technique in J. S. Bach". *The Hudson Review* 2/1 (1949): 105-112.
- Kiesewetter, Raphael G. *Geschichte der europäisch-abendländischen oder unserer heutigen Musik*. Leipzig: Breitkopf und Härtel, 1834.
- Kimbell, David. *Italian Opera*. New York: Cambridge University Press, 1991.
- Kirnberger, Johann P. *Die Kunst des reinen Satzes in der Musik*. 2 vols. Berlin: Decker & Hartung, 1771-1779.
- Koch, Heinrich C. *Versuch einer Anleitung zur Composition*. Rudolstadt and Leipzig: A. F. Böhme, 1782-93.

- Kovaleff Baker, Nancy, ed. *Introductory Essay on Composition*. New Haven, CT: Yale University Press, 1983.
- Kramer, Lawrence. *Musical Meaning: Toward a Critical History*. Berkeley: University of California Press, 2002.
- Laqueur, Thomas. *Making Sex*. Harvard: Harvard University Press, 1990.
- Lazarevich, Gordana. "The Role of the Neapolitan Intermezzo in the Evolution of Eighteenth-century Musical Style" (Ph.D. diss., New York: Columbia University, 1970).
- Lazarevich, Gordana. "The Neapolitan Intermezzo and Its Influence on the Symphonic Idiom". *The Musical Quarterly* 57/2 (1971): 294-313.
- Lewin, David. "Musical Analysis as Stage Direction." In *Studies in Music with Text*, 19-30. New York: Oxford University Press, 2006.
- Lippmann, Friedrich. *Versificazione italiana e ritmo musicale*, ed. and trans. Lorenzo Bianconi. Naples: Liguori, 1986.
- Locke, Ralph P. *Music and the Exotic from the Renaissance to Mozart*. Cambridge: Cambridge University Press, 2015.
- Lombardi, Carmela. *Danza e buone maniere nella società dell'antico regime*. Rome: Editrice Europea, 1991.
- Magaudda, Ausilia; Costantini, Danilo. "Feste e cerimonie con musica in Puglia tra Seicento e Settecento". In *Musicisti nati in Puglia ed emigrazione musicale tra Seicento e Settecento*, ed. Detty Bozzi, Luisa Cosi, 57-73. Rome: Edizioni Torre d'Orfeo, 1987.

- Magaudda, Ausilia; Costantini, Danilo. “Attività musicali promosse dalle confraternite laiche nel Regno di Napoli (1677-1763)”. In *Fonti d'archivio per la storia della musica e dello spettacolo a Napoli tra XVI e XVIII secolo*, ed. Paologiovanni Maione, 79-204. Naples: Editoriale Scientifica, 2001.
- Magaudda, Ausilia; Costantini, Danilo. “Serenate e componimenti celebrativi nel Regno di Napoli (1677-1754)”. In *La serenata tra Seicento e Settecento: musica, poesia, scenotecnica*, ed. Niccolò Maccavino, 73-236. Reggio Calabria: Laruffa, 2005.
- Magaudda, Ausilia; Costantini, Danilo. *Musica e spettacolo nel Regno di Napoli: attraverso lo spoglio della “Gazzetta” (1675-1768)*. Rome: Ismez, 2011.
- Maione, Paologiovanni. ““Chisse so’ li sospire’: le cantate in napoletano. In *La cantata da camera intorno agli anni italiani di Händel*, ed. Teresa Maria Gialdroni, 45-85. Rome: Accademia Nazionale di Santa Cecilia, 2009.
- Maione, Paologiovanni. “La scena napoletana e l’opera buffa (1707-1750)”. In *Storia della musica e dello spettacolo a Napoli: il Settecento*, ed. Francesco Cotticelli and Paologiovanni Maione, 2 vols., 1: 139-205. Naples: CMA Pietà dei Turchini, 2009.
- Maione, Paologiovanni. “Le carte degli antichi banchi e il panorama musicale e teatrale della Napoli di primo Settecento: la scena della commedea pe museca”. *Studi Pergolesiani / Pergolesi Studies* 9 (2015): 733-763.
- Maione, Paologiovanni. “La ‘Real Azienda’: la cappella musicale di Napoli tra Sei e Settecento”. *I Quaderni del Conservatorio Domenico Cimarosa di Avellino* 1 (2015), 57-68.
- Mamczarz, Irène. *Les Intermèdes comiques italiens au XVIII^e siècle en France et en Italie*. Paris: Editions du centre national de la recherche scientifique, 1972.

- Markstrom, Kurt S. *The Operas of Leonardo Vinci, Napoletano*. Hillsdale: Pendragon Press, 2007.
- Marino, Marina. "La musica sacra nel Settecento a Napoli". In *Storia della musica e dello spettacolo a Napoli: il Settecento*, ed. Francesco Cotticelli, Paologiovanni Maione, 2 vols., 2: 823-923. Naples: CMA Pietà dei Turchini, 2009.
- Marino, Marina. "Le carte degli antichi banchi e il panorama musicale della Napoli di primo Settecento (1726-1736): la musica sacra". *Studi Pergolesiani / Pergolesi Studies* 9 (2015): 659-677.
- Marpurg, Friedrich W. *Kritische Briefe über die Tonkunst*. Berlin: Friedrich Wilhelm Birnstiel, 1760-1764.
- Mattei, Lorenzo. "La scena napoletana e il contesto europeo: l'opera seria". In *Storia della musica e dello spettacolo a Napoli: il Settecento*, ed. Francesco Cotticelli, Paologiovanni Maione, 2 vols., 1: 1-64. Naples: CMA Pietà dei Turchini, 2009.
- McClary, Susan. *Desire and Pleasure in Seventeenth-Century Music*. Berkeley: University of California Press, 2012.
- McKee, Eric. *Decorum of the Minuet, Delirium of the Waltz*. Bloomington: Indiana University Press, 2011.
- McClelland, Clive. *Ombra: Supernatural Music in the Eighteenth Century*. Lanham: Rowman & Littlefield, 2012.
- McVeigh, Simon, Hirshberg, Jeohash. *The Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History*. Woodbridge: Boydell Press, 2004.
- Mellace, Raffaele. *Johann Adolph Hasse*. Palermo: L'Epos, 2004.
- Meyer, Leonard. *Emotion and Meaning in Music*. Chicago: University of Chicago Press, 1956.
- Meyer, Leonard. *Explaining Music: Essays and Explorations*. Chicago: University of Chicago Press, 1973.

- Meyer, Leonard. "Exploiting Limits: Creation, Archetypes and Style Change". *Daedalus* 109/2 (1980): 177- 205.
- Mies, Paul. "Über die Behandlung der Frage im 17. und 18. Jahrhundert". *Zeitschrift für Musikwissenschaft* 4 (1921-1922): 286-304.
- Mila, Massimo. "Riscoprire Pergolesi e condirlo di folclore". *Corriere della Sera* 119/126 (1985): 2.
- Minturno, Andrea. *L'arte poetica*. Venice: Valvassori, 1564.
- Mirka, Danuta. "Introduction". In *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka, 1-57. Oxford: Oxford University Press, 2014.
- Monelle, Raymond. "Recitative and Dramaturgy in the Drame per Musica". *Music & Letters* 59/3 (1978): 245-267.
- Monelle, Raymond. *The musical topic: hunt, military and pastoral*. Bloomington: Indiana University Press, 2006.
- Monelle, Raymond. *The Sense of Music: Semiotic Essays*. Princeton: Princeton University Press, 2010.
- Monson, Dale E. "Recitativo Semplice in the Opere Serie of G. B. Pergolesi and His Contemporaries" (Ph.D. diss., New York, Columbia University, 1983).
- Mortari, Virgilio. "Considerazioni sul 'Trionfo dell'onore' di Alessandro Scarlatti". In *Gli Scarlatti*, 15-19. Siena: Ticci, 1940.
- Müller von Asow, Erich. *Angelo und Pietro Mingotti*. Dresden: Bertling, 1917.
- N. A. *Vocabolario degli Accademici della Crusca*. Venice: Lorenzo Basegio, 1705.
- N. A. "Il 'trionfo dell'onore'". In *Gli Scarlatti*, 12-14. Siena: Ticci, 1940.
- N. A., "Un intermezzo di Pergolesi". *La Stampa* (12 September 1959).
- N. A., "Arcadia". In *Treccani Enciclopedia Online* (accessed 5 July 2021).

- N. A. "Bergamasca". In *Encyclopaedia Britannica Online* (accessed 5 July 2021).
- N. A. "Arcadia". In *Treccani Enciclopedia Online* (accessed 5 July 2021).
- Nohl, Ludwig. *Letters of Distinguished Musicians*. London: Longmans & Green, 1867.
- Norbert. Elias. "Sociogenesis of the Antithesis between *Kultur* and *Zivilisation* in German Usage." In *The Civilizing Process*, 5-30. London: Blackwell, 2000.
- Olivieri, Guido. "'Si suona à Napoli!'. I rapporti fra Napoli e Parigi e i primordi della sonata in Francia". *Studi Musicali* 25 (1996): 409-427.
- Olivieri, Guido. "Musica strumentale a Napoli nell'età di Pergolesi: le composizioni per tre violini e basso". *Studi Pergolesiani / Pergolesi Studies* 4 (2000): 193-207.
- Perrucci, Andrea. *Dell'arte rappresentativa premeditata e all'improvviso*. Naples: Luigi Mutio, 1699.
- Perrucci, Andrea. *A treatise on acting, from memory and by improvisation*, ed. Francesco Cotticelli, trans. Anne Goodrich Heck and Thomas F. Heck. Lanham: Scarecrow Press, 2008.
- Petty, Wayne. "Koch, Schenker, and the Development Section of Sonata Forms by C. P. E. Bach". *Music Theory Spectrum* 21/ 2 (1999): 151-173.
- Piperno, Franco. "Buffe e buffi. Considerazioni sulla professionalità degli interpreti di scene buffe ed intermezzi". *Rivista italiana di musicologia* 18/2 (1982): 240-284.
- Piperno, Franco. "Pietro Pariati librettista comico". In *La carriera di un librettista. Pietro Pariati da Reggio di Lombardia*, ed. Giovanna Gronda, 73-111. Bologna: Il Mulino, 1990.
- Piperno, Franco. "Attori e autori di intermezzi comici per musica nel primo Settecento: la produzione di Giovanni Battista Pergolesi". In *Studi di Storia dello spettacolo. Omaggio a Siro Ferrone*, ed. Stefano Mazzoni, 276-291. Florence: Le Lettere, 2011.

- Piperno, Franco. "Famiglie di cantanti e compagnie di opera buffa negli anni di Goldoni". *Il Castello di Elsinore* 78 (2018): 29-39.
- Piperno, Franco. "Giovann Battista Cavana". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 7 July 2021).
- Piperno, Franco. "Santa Marchesini". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 7 July 2021).
- Piperno, Franco. "Antonio Lottini". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 7 July 2021).
- Pirrotta, Nino. "'Commedia dell'arte' and Opera". *The Musical Quarterly* 41/3 (1995): 305-324.
- Pitarresi, Gaetano. "L'Oratorio di Maria dolorata di Leonardo Vinci e la tradizione della Passione a Napoli agli inizi del Settecento". In *Leonardo Vinci e il suo tempo*, ed. Gaetano Pitarresi, 153-242. Reggio Calabria: Iiriti, 2005.
- Pohl, Carl F.; Botstiber, Hugo. *Joseph Haydn*. Leipzig: Breitkopf & Härtel, 1878.
- Pointon, Marcia. *Brilliant Effects*. Yale: Yale University Press, 2009.
- Polin, Giovanni. "Mingotti". In *Dizionario Biografico degli Italiani Online* (accessed 17 May 2021).
- Prota-Giurleo, Ulisse; De Filippis, Felice. *Il teatro di corte del Palazzo Reale di Napoli*. Naples: L'Arte Tipografica, 1952.
- Quadrio, Francesco S. *Della storia e della ragione d'ogni poesia*, 4 vols. Bologna: Ferdinando Pisarri, 1739.
- Ratner, Leonard G. *Classic Music: Expression, Form, and Style*. New York: Schirmer, 1980.
- Ratner, Leonard G. "Topical Content in Mozart's Keyboard Sonatas". *Early Music* 19/4 (1991): 615-619.

- Reef, John. "Subjects and Phrase Boundaries in Two Keyboard Fugues by J. S. Bach". *Music Theory Spectrum* 41/1 (2019): 48-73.
- Rehding, Alexander. *Hugo Riemann and the Birth of Modern Musical Thought*. Cambridge: Cambridge University Press, 2009.
- Riepel, Joseph. *Anfangsgründe zur musicalischen Setzkunst*. 2 vols. Augsburg: Lotter, 1752-1755.
- Robinson, Michael F. "The Aria in Opera Seria, 1725-1780". *Proceedings of the Royal Musical Association* 88 (1961): 31-43.
- Robinson, Michael F. "Neapolitan Opera, 1700-1800" (PhD. diss., University of Oxford, 1963).
- Robinson, Michael F. *Naples and Neapolitan Opera*. Oxford: Clarendon Press, 1972.
- Robinson, Michael F.; Molina, Luisella. "Giuseppe Sellitti". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 28 April 2020).
- Robinson, Michael F.; Gargiulo, Piero. "Francesco Araja". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 17 May 2021).
- Romagnoli, Angela. "Francesco Mancini". In *Dizionario Biografico degli Italiani Online*, ed. Raffaele Romanelli. 2008 (accessed 7 July 2021).
- Rosand, Ellen. *Opera in Seventeenth-Century Venice: The Creation of a Genre*. Berkeley: University of California Press, 2007.
- Rousseau, Jean J. *Dictionnaire de Musique*. Paris: Desoer, 1822. First edition: Paris: Duchesne, 1768.
- Rousseau, Jean J. *The First and Second Discourses Together with the Replies to Critics and Essay on the Origin of Languages*, ed. and trans. Victor Gourevitch. New York: Harper and Row, 1986.

- Rovito, Pierluigi. "Paolo Mattia Doria". In *Dizionario Biografico degli Italiani Online* (accessed 17 May 2021).
- Rudlin, John. "Grommelot". In *The Routledge Companion to Commedia dell'Arte*, ed. Judith Chaffee, Olly Crick, 155-166. London: Routledge, 2017.
- Sanguinetti, Giorgio. *The Art of Partimento*. New York: Oxford University Press, 2012.
- Sanguinetti, Giorgio. "The Stabat Cadence". *Music. Art, Science, Practice* 18/2 (2017): 21-26.
- Santi, Matej. "The Narratological Architecture". In *Music – Media – History*, ed. Matej Santi, Elias Berner, 51-79. Columbia: Columbia University Press, 2021.
- Scherillo, Michele. *L'opera buffa napoletana durante il Settecento: storia letteraria*. Milan: Sandron, 1917.
- Schleuse, Paul. "'A Tale Completed in the Mind': Genre and Imitation in *L'Amfiparnaso* (1597)". *Journal of Musicology*, 29/2 (2012): 101-153.
- Schnapp, Alain. "Antiquarian Studies in Naples at the End of the Eighteenth Century: From Comparative Archaeology to Comparative Religion". In *Naples in the Eighteenth Century: The Birth and Death of a Nation State*, ed. Girolamo Imbruglia, 154-166. Cambridge: Cambridge University Press, 2000.
- Shearon, Stephen M. "Latin Sacred Music and Nicola Fago" (PhD. diss., University of North Carolina at Chapel Hill, 1992).
- Sherrill, Paul; Boyle, Matthew. "Galant Recitative Schemas". *Journal of Music Theory* 59/1 (2015): 1-61.
- Sigismondo, Giuseppe. *Apoteosi della musica del regno di Napoli*, ed. Claudio Bacciagaluppi, Giulia Giovani, Raffaele Mellace. Pisa: SeDM, 2016.
- Sirch, Licia; Passadore, Francesco. "Le raccolte manoscritte di cantate del primo Settecento nel Fondo musicale Nosedà di Milano". In *La cantata da camera intorno agli anni italiani*

- di *Händel*, ed. Teresa Maria Gialdroni, 85-128. Rome: Accademia Nazionale di Santa Cecilia, 2009.
- Smith, Kent M.; Cook, Elisabeth. "Egidio Romualdo Duni". In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 17 May 2021).
- Solie, John E. "Aria Structure and Ritornello Form in the Music of Albinoni". *The Musical Quarterly* 63/1 (1977): 31-47.
- Stravinsky, Igor; Craft, Robert. *Conversations with Igor Stravinsky*. London: Faber & Faber, 1959.
- Street, Alan. "The Rhetorico-Musical Structure of the 'Goldberg' Variations: Bach's 'Clavier-Ubung' IV and the 'Institutio Oratoria' of Quintilian". *Music Analysis* 6/1-2 (1987): 89-131.
- Strohm, Reinhard. *Italianische Opernarien des frühen Settecento*. Köln: Volk, 1976.
- Strohm, Reinhard. *Die italienische Oper im 18. Jahrhundert*. Wilhelmshaven: Heinrichshofen Verlag, 1979.
- Strohm, Reinhard. *Essays on Handel and Italian opera*, Cambridge: Cambridge University Press, 1985.
- Strohm, Reinhard. *L'opera italiana nel Settecento*. Venice: Marsilio, 1997.
- Strohm, Reinhard. "Costanza e Fortezza: Investigation of the Baroque Ideology". In *I Bibiena: una famiglia in scena*, ed. Daniela Galligani, 77-91. Florence: Alinea, 2002.
- Strohm, Reinhard. *The Operas of Antonio Vivaldi*. Florence: Olschki, 2008.
- Strohm, Reinhard. "Emblems and Problems of Rulership in Early Modern Opera". In *Music and Power in the Baroque Era*, ed. Rudolf Rasch, 3-18. Turnhout: Brepols, 2018.
- Sulzer, Johann G. *Allgemeine Theorie der schönen Künste*, 4 vols. Leipzig: Weidmannsche Buchhandlung, 1771-74.

- Surpää, Lauri. “Deferral of a Cadentially Confirmed Tonic and Play with Changing Conventions in the First Movement of Haydn’s F# Minor Piano Trio (Hob. XV:26)”. *Music Theory Spectrum* 36/2 (2014): 228-246.
- Sutcliffe, Dean W. *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style*. Cambridge: Cambridge University Press, 2003.
- Talbot, Michael. *Vivaldi*, trans. Augusto Comba. Turin: EDT, 1999. First edition: London: Dent & Sons, 1978.
- Talbot, Michael. “How Recitatives End and Arias Begin in the Solo Cantatas of Antonio Vivaldi”. *Journal of the Royal Musical Association* 126/2 (2001): 169-192.
- Testi, Flavio. *La musica italiana nel Seicento*. 3 vols. Milan: Bramante, 1970.
- Timms, Colin. “Rosa Ungarelli”. In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 7 July 2021).
- Timms, Colin. “Antonio Ristorini”. In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 7 July 2021).
- Timms, Colin. “Anna Faini”. In *Grove Music Online*, ed. Stanley Sadie. 2001 (accessed 7 July 2021).
- Topik, Steven. “The world coffee market in the eighteenth and nineteenth centuries, from colonial to national regimes”. *Working Papers of the Global Economic History Network* 4 (2004).
- Toscani, Claudio. “‘L’impresario delle Canarie’: due intonazioni a confronto”. *Studi musicali* 1/2 (2010): 369-388.
- Tosi, Pierfrancesco. *Opinioni de’ cantori antichi e moderni*. Bologna: Lelio dalla Volpe, 1723.
- Tosi, Pierfrancesco. *Observations on the Florid Song*. London: Wilcox, 1743.

- Treadwell, Nina. "Female Operatic Cross-Dressing: Bernardo Saddumene's Libretto for Leonardo Vinci's 'Li zite 'n galera' (1722)". *Cambridge Opera Journal* 10/2 (1998): 131-156.
- Troy, Charles. *The Comic Intermezzo*. Ann Arbor: UMI, 1979.
- van Tour, Peter. *Counterpoint and Partimento*. Uppsala: Acta Universitatis Uppsaliensis, 2015.
- van Tour, Peter. "Partimento teaching according to Francesco Durante, investigated through the earliest manuscript". In *Studies in Musical Improvisation*, ed. Massimiliano Guido, 131-148. New York: Routledge, 2017.
- van Tour, Peter. "'Taking a Walk at the Molo': Partimento and the Improvised Fugue". In *Musical Improvisation in the Baroque Era*, ed. Fulvia Morabito, 371-382. Turnhout: Brepols, 2019.
- Vantaggioli, Carlo. "Lirico, 'La furba e lo sciocco', ovvero quando l'intermezzo non regge 'la sottana' all'opera". *Tuttoggi*, 15 September 2018. Online resource: <https://tuttoggi.info/lirico-la-furba-e-lo-sciocco-ovvero-quando-lintermezzo-non-regge-la-sottana-allopera/477261/>.
- Verga, Davide. "Alcune indagini di testo e contesto per una rilettura di *La fenice sul rogo* ovvero *La morte di San Giuseppe*". *Studi Pergolesiani / Pergolesi Studies* 6 (2011): 75-100.
- Vial, Stephanie. *The Art of Musical Phrasing in the Eighteenth Century*. Rochester: University of Rochester Press, 2008.
- Vico, Giambattista. *De nostri temporum studiorum ratione*. Naples, 1709.
- Vico, Giambattista. *Principi di una scienza nuova*. Naples, 1725.
- Vico, Giambattista. *Della antichissima sapienza degli italiani*. Naples: Jovene, 1869. (Italian translation of *De antiquissima Italorum sapientia*).

- Vico, Giambattista. *The New Science*, trans. Thomas Goddard Bergins and Max Harold Fisch. Ithaca, Cornell University Press, 1948.
- Vico, Giambattista. *The Art of Rhetoric (Institutiones Oratoriae, 1711-1741)*, trans. and ed. Giorgio A. Pinton, Arthur W. Shippee. Atlanta: Rodopi, 1996.
- Villarosa, Carlantonio. *Memorie dei compositori di musica del regno di Napoli*. Naples: Stamperia reale, 1840.
- Viviani, Vittorio. *Storia del teatro napoletano*. Naples: Guida, 1969.
- Ward, Adrienne. *Pagodas in Play*. Lewisburg: Bucknell University Press, 2010.
- Weiss, Piero. “Venetian Commedia dell’Arte ‘Operas’ in the Age of Vivaldi”. *The Musical Quarterly* 70/2 (1984): 195-217.
- Wheelock Tayer, Alexander. *Ludwig van Beethovens Leben*, 3 vols. Berlin: Ferdinand Schneider, 1866.
- Wilbourne, Emily. *Seventeenth-Century Opera and the Sound of the Commedia dell’Arte*. Chicago: Chicago University Press, 2016.
- Wilk, Piotr. “‘New’ Cello Concertos by Nicola Porpora”. *Musica Jagellonica* 11 (2020): 5-36.
- Yogev, Gedalia. *Diamonds and Coral: Anglo-Dutch Jews and Eighteenth-Century Trade*. New York: Holmes & Meier, 1978.
- Zaccaria, Michela. “Diana, Aurelia e le altre: attrici e capocomiche dell’ultimo duca di Mantova”. *Italica Wratislaviensia* 10/2 (2019): 103–117.
- Zbikowski, Lawrence. *Foundations of Musical Grammar*. New York: Oxford University Press, 2017.

2. Modern Editions of Comic Scenes/Intermezzi

- Feo, Francesco. *Rosicca e Morano* [Naples, 1723], ed. Ivano Bettin. Pisa: ETS, 2016.

- Hasse, Johann A.. *L'artigiano gentiluomo, or Larinda e Vanesio* (Naples, 1726), ed. Gordana Lazarevich. Madison: A-R Editions, 1979.
- Hasse, Johann A.. *La contadina: Scintilla e Tabarano* [Naples, 1728]. In *Three Intermezzi: 1728, 1729 and 1730*, ed. Gordana Lazarevich. Laaber: Laaber-Verlag, 1992.
- Hasse, Johann A.. *La serva scaltra: Dorilla e Balanzone* [Naples, 1729]. In *Three Intermezzi: 1728, 1729 and 1730*, ed. Gordana Lazarevich. Laaber: Laaber-Verlag, 1992.
- Hasse, Johann A.. *Il tutore: Lucilla e Pandolfo* [Naples, 1730]. In *Three Intermezzi: 1728, 1729 and 1730*, ed. Gordana Lazarevich. Laaber: Laaber-Verlag, 1992.
- Hasse, Johann A.. *La fantesca: Galoppo e Merlina* [Naples, 1729], ed. Maria Pia Jacoboni Neri. Bologna: Bardi, 2001.
- Hasse, Johann A.. *La finta tedesca (Carlotta e Pantaleone)* [Naples, 1728], ed. Claudio Toscani. Pisa: ETS 2014.
- Leo, Leonardo. *Drosilla e Nesso* [Naples, 1726], ed. Lorenzo Tunesi. Pisa: ETS, 2018.
- Mancini, Francesco. *Colombina e Pernicone* [Naples, 1723], ed. Claudio Gallico. Milan: Ricordi, 1988.
- Porpora, Nicola. *Agrippina* [Naples, 1708], ed. Holger Schmitt-Hallenberg. Älgårås: Gran Tonante, 2014 (includes *Armilla e Planco*).
- Sarro, Domenico. *Eurilla e Beltramme* [Naples, 1722], ed. Patrizia Gesuita. Rome: Il Melograno, 2006.
- Sarro, Domenico. *L'impresario delle Canarie (Dorina e Nibbio)* [Naples, 1724], ed. Claudio Toscani. Pisa: ETS, 2016.
- Sarro, Domenico. *La furba e lo sciocco (Madama Sofia e Conte Barlacco)* [Naples, 1731], ed. Eric Boaro. Pisa: ETS, 2017.

Sellitti, Giuseppe. *La vedova ingegnosa (Drusilla e Strabone)* [Naples, 1735], ed. Marilena Laterza. Pisa: ETS, 2013.

Scarlatti, Alessandro. *The Faithful Princess* [Naples, 1710], ed. Donald J. Grout. Cambridge: Harvard University Press, 1977 (includes *Gerina e Mustafà*).

Scarlatti, Alessandro. *Il Tigrane* [Naples, 1715], ed. Michael Collins. Cambridge: Harvard University Press, 1983 (includes *Dorilla e Orcone*).

Scarlatti, Alessandro. *Perricca e Varrone* [Naples, 1714], ed. Roberta Mangiacavalli. Pisa: ETS, 2019.

Vinci, Leonardo. *L'ammalato immaginario (Erighetta e don Chilone)* [Naples, 1726], ed. Gaetano Pitarresi. Pisa: ETS, 2014.

3. Other Primary Sources

Greco, Gaetano. *Partimenti di Greco Gaetano* [c. 1720]. I-Nc, 45.1.65, or 33.2.9.

4. Modern Editions of Other Musical Works

Adas, Jane, ed. *Mid Eighteenth-Century Cello Sonatas – Continuo Sonatas for Cello*. New York: Garland, 1991.

Händel, Georg F. *Serse* [London, 1738], vocal score ed. Rudolf Steiglich. Kassel: Deutsche Händelgesellschaft, 1958.

Valente, Antonio. *Intavolatura de cimbalò*, ed. Charles Jacobs. Oxford: Clarendon Press, 1973.