THE SOLO CANTATAS OF EMANUELE D'ASTORGA

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

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* * * * *

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1982

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NOMENCLATURE

Certain conventions have been followed throughout this dissertation. Title of cantatas are derived from the initial words of the first recitative or aria of a cantata. Titles of cantatas are underlined, while quotation marks are used when reference to an individual recitative or aria is made.

All musical examples are taken from the cantatas of Emanuele d'Astorga unless otherwise indicated. The original soprano or alto clefs used for the vocal lines have been transposed to treble clef and when tenor clefs appear in the basso continuo parts, transposition to bass clef has been made. Redundant accidentals that appear in some sources have been omitted in order to conform to modern usage. All editorial additions are provided in square brackets. The spellings and diacritical marks of the texts are given as they appear in the sources. With the exception of Example 20, all key signatures are also given as they appear in the sources. In order to avoid excess accidentals, one sharp has been added to the key signature of the cantata Augellin che trà le frondi that appears on pages 90-100 (Example 20); the realization of the continuo part in this example was provided by the present writer.

Abbreviations
ARA: Aria-Recitative-Aria
RARA: Recitative-Aria-Recitative-Aria
ARARA: Aria-Recitative-Aria-Recitative-Aria
RARARA: Recitative-Aria-Recitative-Aria-Recitative-Aria

viii
A-I:  The first aria of a cantata.
A-II:  The second aria of a cantata.
A-III: The third aria of a cantata.
R-I:  The first recitative of a cantata.
R-II:  The second recitative of a cantata.
R-III: The third recitative of a cantata.

fol.: folio
fols.: folios
No.: number

Libraries
A-Wgm: Vienna, Gesellschaft der Musikfreunde
A-Wn: Vienna, Österreichische Nationalbibliothek
B-Bc: Brussels, Bibliothèque du Conservatoire Royal de Musique
B-Br: Brussels, Bibliothèque Royale de Belgique
D-B: Berlin, Staatsbibliothek der Stiftung Preußischer Kulturbesitz
D-Dl: Dresden, Sächsische Landesbibliothek
D-Mbs: Munich, Bayerische Staatsbibliothek München
D-MüS: Münster, Bibliothek des Bischöfl. Priesterseminars--Santini Sammlung
D-RO: Rostock, Universitätsbibliothek Rostock
F-Pn: Paris, Bibliothèque Nationale
GB-Cfm: Cambridge, Fitzwilliam Museum
GB-Lbm: London, British Museum
GB-Lcm: London, Royal College of Music
GB-Lk: London, Royal Music Library
I-Bc: Bologna, Civico Museo Bibliografico Musicale
I-Fc: Florence, Conservatorio di Musica "L. Cherubini"
I-Mc: Milan, Biblioteca del Conservatorio "Giuseppe Verdi"
I-Nc: Naples, Biblioteca del Conservatorio di Musica S. Pietro a Maiella
I-PAc: Parma, Biblioteca del Conservatorio di Musica "A. Boito"
I-PLc: Palermo, Biblioteca del Conservatorio di Musica "V. Bellini"
I-Rsc: Rome, Biblioteca Musicale Governativa del Conservatorio di Musica "S. Cecilia"
S-Skma: Stockholm, Kungliga Musikaliska Akademiens Bibliotek
S-Uu: Uppsala, Universitetsbiblioteket
CHAPTER 1

INTRODUCTION

It is commonly acknowledged that in addition to opera, the other important form of vocal composition during the seventeenth and early eighteenth centuries was the cantata. That the list of composers who cultivated this form of chamber music includes the names of the foremost opera composers of the time as well as the names of many of their lesser-known contemporaries is likewise commonly accepted.

The importance and the popularity of the chamber cantata during the baroque era have been mentioned repeatedly by musical historians. The cantata da camera has been called "the main staple of domestic vocal music for many generations."¹ Manfred Bukofzer notes that the "Italian chamber cantata . . . represented by far the most valuable vocal music of the late baroque . . ."² Similarly, the position of the chamber cantata as the favorite form of chamber music during the seventeenth and early eighteenth centuries has been compared to the string quartet and violin sonata as favorite forms of chamber music in the nineteenth century.³

Despite a long tradition of acknowledgement by historians of the importance of the Italian cantata, only a fraction of this music has received thorough bibliographical and stylistic examination, and an even smaller percentage of these compositions is available in modern editions. While a number of studies in recent years have contributed significantly to the elucidation of the Italian cantata da camera, particularly in the area of bibliographic research, this form of music is still not adequately represented in modern publications of music. Until recently, examples of printed cantatas were limited almost exclusively to a small number of works scattered throughout volumes of music devoted to song literature in which, more often than not, the editor chose to include only individual recitatives and/or arias from cantatas rather than printing entire works.\(^4\) There are, however, indications that the cantata da camera is gradually becoming familiar to those interested in the recovery of our musical heritage. The number of complete cantatas in vocal music anthologies has increased during the last decade,\(^5\) and several new bibliographic and stylistic studies have appeared.\(^6\) Increased interest in the secular cantata


\(^6\) See for example: Cecilia Freund, "Alessandro Scarlatti's Duet Cantatas and Solo Cantatas with Obligato Instruments" (Ph.D. dissertation, Northwestern University, 1979); MaryAnn Teresa Inkeles, "A Study, Realization, and Performance of Unpublished Cantatas for Soprano and Basso Continuo ca. 1690-1706 of Alessandro Scarlatti" (Ed.D.
is likewise revealed in the recent publication of entire volumes of cantatas by individual composers, and by the fact that the recording industry is increasing the production of recordings of cantatas by successful vocal and instrumental artists.

One factor that has contributed to the neglect of the Italian chamber cantata is the immensity of the literature. Throughout the entire seventeenth century and during the early eighteenth century, famous composers such as Rossi, Carissimi, Cesti, Stradella, Alessandro Scarlatti, Handel, G. Bonocini, B. Marcello, and Vivaldi wrote hundreds of cantatas. Composers whose names today are largely unknown likewise left large numbers of works in this form, the quantity of which has yet to be adequately determined. The manuscript copies preserving these cantatas are myriad and, for the most part, are scattered throughout practically every country in western Europe. Some concept of the bibliographic complexities involved in a study dealing with the


Alessandro Scarlatti's cantata Al fin m'ucciderete is recorded on Pleides S-103 and his cantata Su le sponde del Tebro is recorded on Columbia M-34518 as well as on Camden 2710. Several cantatas for various voices and instruments by Handel have been recorded, including a recent production of the solo cantata Nel dolce dell'oblio on Quintessence 2PMC-2714. Two cantatas by Antonio Caldara have been recorded on Nonesuch 71103.
literature of the chamber cantata can be gained from the examination of Alessandro Scarlatti's cantate da camera made by Edwin Hanley, who located more than six hundred cantatas with reliable attributions to Scarlatti preserved in about three thousand seventeenth and eighteenth century sources.  

The immensity of the cantata repertory and the widespread diffusion of the sources of these works invite speculation as to why the creative efforts of composers were directed so extensively to this musical genre. It is interesting to speculate, for instance, upon what factors influenced composers such as Scarlatti to write more than six hundred cantatas, Francesco Mancini to write more than two hundred works of this type, Handel to compose approximately one hundred cantatas, Emanuele d' Astorga to compose over two hundred cantatas, and Giovanni Bonocini to produce more than three hundred works of this type. While a comprehensive investigation of the conditions that affected the widespread cultivation of the Italian cantata da camera during the seventeenth and early eighteenth centuries is beyond the scope of this discussion, it is apparent that several sociological and musical conditions provided a climate favorable to the fostering of the chamber cantata. These factors deserve some attention.

The factors observed by the present writer that appear to have contributed most significantly to the production of chamber cantatas concern: 1) the availability of patronage, 2) the abundance of singers, 3) the musical tastes of the audience, and 4) the attractiveness of the music. Each aspect will be discussed briefly.

---

Recent studies reveal that various aristocratic noblemen actively contributed to the repertory of the cantata da camera by writing poetry for the cantatas. It is known, for instance, that Cardinal Pamfilii provided texts for both Francesco Mancini\(^\text{10}\) and Alessandro Scarlatti\(^\text{11}\) and Cardinal Ottoboni is identified as the author of some texts set to music by Alessandro Scarlatti.\(^\text{12}\)

Wealthy patrons of music also paid for copying of cantatas. Records of expenses of two of the wealthiest and most active patrons of music during the late seventeenth and early eighteenth centuries, Cardinal Ottoboni and Prince Ruspoli in Rome, reveal copyists' bills for cantatas of Alessandro Scarlatti, Handel, Caldara, Gasparini, Lanciani, Lulier, Stradella, and Adami.\(^\text{13}\) These same records provide evidence that Ottoboni and Ruspoli regularly employed the most famous virtuosos of the time for performance at their courts.

One enlightening and amusing account of a concert at the palace of Cardinal Ottoboni is found in the travel diary of DeBlainville, the secretary to the States-General at the Court of Spain, who was in Rome in the spring of 1707.

His Eminence keeps in his pay the best musicians and performers in Rome, and amongst others the famous Archangelo Corelli and young Paolucci, who is reckoned the finest voice

\(^{10}\)Wright, "Cantatas of Mancini," p. 96.

\(^{11}\)Hanley, "Scarlatti's Cantate da Camera," p. 27.

\(^{12}\)Ibid., p. 38.

in Europe, so that every Wednesday he has an excellent concert in his palace, and we assisted there this very day [May 14, 1707]. We were there served with iced and other delicate liquors and this is likewise the custom when the Cardinals or Roman princes visit each other. But the greatest inconvenience in all these concerts and visits is that one is pestered with swarms of trifling little abbes, who come thither on purpose to fill their bellies with these liquors, and to carry off the crystal bottles with the napkins into the bargain.  

Concerts sponsored by noblemen and occurring at regular intervals of time such as the one DeBlainville reports attending at the palace of Cardinal Ottoboni appear to have been quite common among the Italian aristocracy. A letter by a certain Annibale Merlino to Ferdinando de' Medici reports the regular occurrence of concerts in the homes of the Roman nobility. The letter, written by Merlino on September 24, 1707, describes a young prodigy:

He is a lad of twelve years . . . , a Roman by birth, who, though of so tender an age, plays the arciulito with such science and freedom that, if compositions he has never even seen are put before him he rivals the most experienced and celebrated professors, and wins great admiration and well-deserved applause. He appears at the concerts and leading academies of Rome, as, for instance, that of His Eminence Cardinal Ottoboni, and at that which continues daily all the year round at the Casa Colonna, and in the Collegio Clementino, and at these, as in other public academies, he plays a solo and in company with all kinds of virtuosi. And all this can be testified by the famous Saxon [as Handel was always called by the Italians], who has heard him in the Casa Ottoboni, and in the Casa Colonna has played with him and plays there continually.  

A concert or meeting of noblemen sponsored by an aristocrat that was held on a regular basis was sometimes called an accademia or

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15 Ibid., p. 6.
The reports of DeBlainville and Merlini just cited refer only to Roman concerts. The **accademia**, however, was not an exclusively Roman institution. Hawkins reports that

Alessandro Marcello dwelt at Venice; he had a musical academy in his house, held on a certain day in every week, in which were frequently performed his own compositions. Being a man of rank, and eminent for his great endowments, his house was the resort of all strangers that came to visit the city.

Another report of a Venetian **accademia** records the performance of a cantata, as well as a rare account of a performance by Domenico Scarlatti, and is furnished by Charles Burney. Burney obtained the report from Thomas Roseingrave, an Irish musician who was later the chief instigator of the Scarlatti cult that flourished in England.

The young Irishman, says Burney

... being regarded as a young man of uncommon dispositions for the study of his art, was honored by the chapter of St. Patrick's with a pension to enable him to travel for improvement; ... Being arrived at Venice on his way to Rome, as he himself told me, he was invited, as a stranger and a virtuoso,

---

16 In the eighteenth century the Italian term **accademia** had two meanings. On the one hand, **accademia** referred to the type of institution that flourished in Italy during the sixteenth, seventeenth, and eighteenth centuries, founded for the promotion of science, literature, and the arts, and strictly organized by statutes and laws. By far the most famous of this type was Arcadia, the literary academy founded in Rome in 1690 by followers of Christina of Sweden. The term **accademia**, on the other hand, could also mean a private concert, usually before a small, invited audience. In this sense of the private concert the term **accademia** "... was used interchangeably with **conversazione**, it could mean the event as well as the assembly, and covered a wide range of quasi-intellectual and more elevated activities ... most of which were by no means regulated by statutes." Kirkendale, "Ruspoli Documents," p. 250.


to an academy at the house of a nobleman, where, among others, he was requested to sit down to the harpsichord and favour the company with a toccata, as a specimen della sua virtu. And, says he, 'finding myself rather better in courage and finger than usual, I exerted myself, my dear friend, and fancied, by the applause I received, that my performance had made some impression on the company.' After a cantata had been sung by a scholar of Fr. Gasparini, who was there to accompany her, a grave young man dressed in black and in a black wig, who had stood in one corner of the room, very quiet and attentive while Roseingrave played, being asked to sit down to the harpsichord, when he began to play Rosy said, he thought then hundred d---ls had been at the instrument; he never had heard such passages of execution and effect before.19

One additional description of a Venetian accademia provides evidence that not all musical performances were restricted to the homes of noblemen and that, at least in the later eighteenth century, chamber music was solicited and performed by amateur musicians.

We have likewise many kinds of clubs in almost all our towns of any note, where such gentlemen as apply any way to music ... assemble on fixed days to play together till they are weary, and always without the intervention of the bottle, which is rarely a helper to our pleasures. To these kinds of clubs, which we call Accademia's, ladies are invited and admitted gratis, and as simple hearers, even when they can perform. It would be a great incivility if any man there was to beg of them to sing or play; but if they condescend to do it of their own motion, the whole company gives them applause and thanks.20

Providing music for the social gatherings of noblemen stiumulated the production of cantatas, and thus would probably account for a large number of cantatas written during the seventeenth and eighteenth


centuries. Ample opportunity for having their compositions heard
would thus have been afforded composers fortunate enough to come under
the patronage of a wealthy aristocrat.

A second factor that undoubtedly contributed to the composition
of chamber cantatas is that the supreme performing artist of the time
was the singer. Contemporary reports testify to the abundance of
highly competent, well trained singers. In his Parallèle des Italiens
et des Français en ce qui regarde la musique et les opéras, published
in 1702, the Abbé François Reguénet observes that "Music is become
exceedingly common in Italy; the Italians sing from their cradles, they
sing at all times and places ..."\footnote{21} Reguénet observes further that
the French often tolerate incompetent opera singers but that

This never happens in Italy, where there is not a voice but
what may very well be liked; they have neither man or woman
but what perform their parts so perfectly well that they are
sure to charm an audience by their agreeable manner of singing
though their voices are not extraordinary, for music is nowhere
so well understood as in Italy. At which we are not to wonder
when we consider that the Italians learn music as we do to read;
they have schools among 'em where their children are taught to
sing as soon as ours learn the A B C; they are sent thither
whilst they are very young and continue there for nine or ten
years, so that by that time our children are able to read true
and without hesitation, theirs have been taught to sing with the
same judgment and facility. To sing at sight with them is no
more than to read so with us. The Italians study music once
for all and attain it to the greatest perfection; the French
learn it by halves, and so making themselves never masters of
it, they are bound always to be scholars.\footnote{22}

Somewhat later in the century, remarks concerning the supremacy
of the Italians in singing are made by J. J. Quantz:

\footnote{21} Oliver Strunk, ed., Source Readings in Music History, The
\footnote{22} Ibid., p. 124.
Since Pistocchi opened his singing schools towards the end of the last century, and from them presented so many fine singers to the world, the art of singing has likewise risen to its highest pinnacle during the first thirty years of the present century; through various justly celebrated singers it has demonstrated and adopted in practice almost everything moving and worthy of admiration that can be produced from the human voice. As a result, good composers have seized countless occasions to gradually improve vocal composition. Corelli and his successors have sought to emulate them in a laudable manner in instrumental music.\(^{23}\)

Before Corelli and his school had developed instrumental technique so that the violin could do as much as and more than the voice, there was no instrumental competition against the singers. The voice was the only instrument for which chamber music of an advanced type could be written.

The singer was a much more important personage in the musical system of the eighteenth century than he is now-a-days. He was not merely one of the wheels of the mechanism, he was its main pivot. For in a nation so practically spontaneously musical as the Italian, the desire to sing preceded the existence of what could be sung: performers were not called into existence because men wished to hear such and such a composition, but the composition was produced because men wished to sing. The singers were therefore not trained with a view to executing any particular sort of music, but the music was composed to suit the powers of the singer.\(^{24}\)

Under these circumstances it is not surprising that the chamber cantata was so highly regarded among the serious lovers of music.

A third condition that gave impetus to the composition of large quantities of cantate da camera is that contemporary audiences, especially in Italy, insisted upon hearing new music constantly—a characteristic that also contributed to the large numbers of operas composed in the late seventeenth and eighteenth centuries.


\(^{24}\)Vernon Lee, Studies of the Eighteenth Century in Italy (London: T. Fisher Unwin, 1907), p. 117.
Josse de Villeneuve remarks that "The Italians are as apathetic to old music as the French are adherents of such. . . . New music! That is what Italy demands." Charles Burney observes that "Musical compositions are so short-lived in Italy, such is the rage for novelty, that for the few copies wanted, it is not worth while to be at the expense of engraving and of the rolling-press." Finally, according to J. J. Quantz, the Italians' constant desire for new music accounted for the large number of prominent composers in Italy. "The Italians' inclination to change in music has yielded many benefits to true good style. How many great and celebrated composers Italy showed us, up to the end of the first thirty years of this century."  

The fourth and final element that, in this writer's opinion, contributed to the immense popularity of the Italian cantata da camera is exhibited in the music itself--the general attractiveness inherent in the scores of cantatas composed by the musical giants of the period such as Alessandro Scarlatti, Handel, and Vivaldi, as well as in the hundreds of cantatas of their lesser-known contemporaries. The key to this attractiveness is the infinite variety of musical expression achieved by these composers within the fixed framework of the alternating secco recitatives and da capo arias. Regularity of structure presented no barrier to a tremendous diversity in the handling of the cantata form by individual composers.


This matter is addressed by Malcolm Boyd who observes that the late baroque chamber cantata is

... a form of perfectly balanced proportions, and one which, for all its outward uniformity, is capable of remarkable variation and subtlety in the minutiae of design and expression. An advanced technique and a disregard for convention are not always evidence of genuine originality. We admire Scarlatti's cantatas not because he advanced the form beyond that of his contemporaries, but because of the high quality of his inspiration and artifice. His best cantatas bear the stamp of genius in their superb craftsmanship, their alliance of captivating melody with contrapuntal vigour, and their sensitivity to nuances of expression.28

Boyd also points out that Scarlatti's cantatas

... are unlikely to appeal to those whose idea of beauty lies only in massive structures or in the display of forthright emotions and high ideals; devotees of Bach's cantatas might find them disappointing at first, and even trivial. Their appreciation demands the same measure of sensitivity as attended their creating, for they are, in the best sense of the word, aristocratic.29

To fully appreciate the immense variety of musical expression found in the vast repertory of the Italian cantate da camera, it is necessary to become familiar with the compositional style of individual composers. As research in this area progresses, the chamber cantatas may eventually experience at least a portion of their original popularity and respect, and may once again form an important part of the performing repertory of vocal music.

29 Ibid.
CHAPTER II

REVIEW OF THE ASTORGA LITERATURE

Our knowledge of the life and works of Emanuele d'Astorga is based largely upon the work of the German musicologist, Hans Volkmann, who in 1911 published a biography of Astorga and in 1919 a study of Astorga's music, with additional biographical information in an appendix.¹ Using the title page of the composer's only published volume of cantatas as a starting point, Volkmann patiently investigated material in European archives in order to reconstruct the biography of the composer, and to disprove numerous romantic legends and untruths that had arisen in preceding biographies concerning Astorga. Volkmann's research was largely carried out through communication with various libraries and city officials; this correspondence is carefully recorded throughout the publication.

One year after the publication of Volkmann's first volume, the Sicilian scholar Luigi Genuardi brought out a brief note on the biography of Astorga, in which he gave an account of some documents he had located in Sicily.² The results of a more thorough examination of


Sicilian documents were published by Ottavio Tīby in 1953. Tīby's research provided a quantity of new information about Astorga's ancestors, his youth, and his marriage.

One particularly interesting chapter in Astorga's life was spent in the company of the Neapolitan librettist, Sebastiano Biancardi. The adventures of Astorga and Biancardi were related by Frank Walker in an article published in 1951.

The major work dealing with the life and works of Emanuele d'Astorga is the two-volume publication of Hans Volkmann; the articles by Frank Walker and Ottavio Tīby provide additional biographical information unknown to Volkmann. The following paragraphs summarize these writings.

Volkmann began his research with the autobiographical statements by Astorga on the title page and in the preface to his cantata collection published in 1726 in Lisbon. The title page of this collection identifies the composer as the Baron of Astorga, Ogliastro, Mortiletto, and Millaina; the baron is furthermore designated as a feudal lord of the kingdom of Sicily. A title of the composer completely ignored until Volkmann's publication is recorded on the title page where Astorga is

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3 Tīby, "Emanuele d' Astorga," pp. 93-111.


5 Two copies of this publication are known to exist: one copy is in possession of the Civico Museo Bibliografico Musicale in Bologna (I-Bc, DD26), and a second copy is preserved in the British Museum (GB-Lbm, K.4.f.11).

6 All texts of this publication are produced in both Italian and Spanish. The title page is reproduced on Plate 1.
designated "dell'ordine Senatorio de Palermo" (of the rank of a Senator of Palermo).

Volkmann found confirmation of Astorga's election to the Palermitan Senate in the diaries that the priest Antonio Mongitore recorded from 1680 until 1737. These diaries form the seventh through the tenth volumes of the *Biblioteca storica e letteraria di Sicilia*, collected and published by Giocchino di Marzo. 7 Under the entry for April 27, 1718, Astorga is mentioned in connection with the restoration of a bridge over the Oreto River, 8 and there Volkmann discovered, for the first time, Astorga's family name, Rincon.

Volkmann's information about the geographical location of Astorga's property on the eastern coast of Sicily, near the city of Augusta, was obtained through communication with the director of the state archives in Palermo. 9 The estate of Ogliastro was an extensive region and Millainà was a property annexed to Ogliastro. Astorga's third property, Mortilletto, was an independent feudal estate; but Volkmann was unable to locate further details about it. 10

The final information provided by the title page is that Astorga's cantatas were published in "Lisbone Occidentale," the western or newer side of the city. Since Astorga probably was in Lisbon to supervise the publication, Volkmann concluded that in 1726 and probably for some years prior to that, Astorga was living in Lisbon. In the biographical appendix to his second volume, Volkmann cites the statement "Lisbona

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7 Volkmann, Astorga, 1: 14.
8 Ibid., p. 15.
9 Ibid., p. 21.
10 Ibid., p. 23.
1723" on a copy of the cantata *Lontananza trafigge il mio core* ¹¹ as support for Astorga's earlier residence in Lisbon. ¹²

In the preface to the cantata collection, ¹³ Astorga states that his ancestors were Spanish and that he was born in Italy. Because Astorga used Castillian Spanish, Volkmann concluded that these ancestors had to have been from western Spain since the eastern provinces use Catalan Spanish.

Astorga states further in the preface that he turned to music in his early childhood for his own enjoyment. Volkmann stresses that Astorga was an amateur musician, "an amateur in every good sense," ¹⁴ and that the position of his family would have prevented him from becoming a professional musician.

From the information provided by the preface and on the title page, Volkmann draws the following conclusions concerning the composer:

Emanuel d'Astorga belonged to the Castillian family Rincon d'Astorga which lived in Sicily. He used the title of baron after his feudal lands on the island of Sicily. These lands, Ogliastro, Millaina, and Mortilletto lay on the east coast of the island near the city Augusta. These lands gave him a substantial income so that he could live according to his social rank and could travel extensively. In the years 1717 and 1718 he held the position of a Senator of Palermo. In the year 1726 and probably for some time before that, he was most probably residing in Lisbon, where his collection of Spanish-Italian cantatas was published. ¹⁵

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¹² Copies of four cantatas found in GB-Lk, R.M. 22.a.10 bear inscriptions that provide additional evidence that Astorga was in Lisbon prior to 1726. See p. 52 below.

¹³ Plate II. ¹⁴ Volkmann, Astorga, 1:11.

¹⁵ Ibid., p 24-25. [All English translations of Volkmann's statements were made by the present writer.]
Volkmann devotes the second chapter of the biography to Astorga's ancestors and begins his research for the family roots in the Spanish city with the name Astorga. Volkmann's inquiry to the Bishop of Astorga concerning whether the family name Rincon existed in the cathedral's archives was unanswered. But since the cathedral burned in 1809, any pertinent records that had existed, were probably destroyed. Consequently, Volkmann was unable to determine a direct link between the Sicilian branch of the family Rincon d' Astorga and the Spanish city of Astorga.

Having previously determined that Astorga's ancestors owned property near the city of Augusta in Sicily, Volkmann wrote to the municipal officer of Augusta for information in the city archives concerning the family Rincon d' Astorga. Sebastiano Torressi searched the records of the church of Augusta and not only discovered many records of the family in question, but also located the birth certificate of Emanuele d' Astorga. The birth certificate supplies critical information about the composer—his full name, Emanuele Gioacchino Cesare Rincon d' Astorga; his birthday, March 20, 1680; the place of his birth, Augusta, Sicily; and, the names of his parents, Baron Francesco and Giovanna Rincon d' Astorga. With additional records provided by Torressi, Volkmann was able to trace Astorga's ancestors in Sicily for nearly a century.

Except for the fact that sometime prior to 1705 Astorga's family moved from Augusta to Palermo, Volkmann was unable to locate further

\[16\text{ Ibid.}\]
\[17\text{ Ibid., pp. 33-34.}\]
details about Astorga's youth. Prior to Volkmann's research there were reports that Astorga studied with the brother of Alessandro Scarlatti, Francesco Scarlatti, in Palermo, but Volkmann found no records to show from whom Astorga received his musical training.

From documents preserved in various state archives of Palermo, Ottavio Tiby was able to provide additional information about Astorga's ancestors and particularly about the acquisition of the family's properties. Because of a scandal in which Francesco d'Astorga, Emanuele's father, was convicted of attempted murder and consequently almost had his lands confiscated, Tiby portrays the youth of Astorga in a considerably different light that the serene, aristocratic environment envisioned by Volkmann. Tiby determined that the Astorga family moved from Augusta to Palermo sometime between 1692 and 1693, therefore when Emanuele was 12 or 13 years of age, and like Volkmann, Tiby conjectures that this relocation was motivated by a severe earthquake in Augusta in January of 1693. Tiby's research uncovered no details about Emanuele's musical training.

Astorga's musical skills were displayed rather early. In 1698 an opera, _La moglie nemica_, composed by Astorga, was performed in Palermo with the composer singing the role of the prima donna along with his brother and other Sicilian noblemen who sang or performed in the orchestra. Only the libretto of the work is extant.  

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18 The first proof of the family's residence in Palermo was the election of Emanuele's father to the Senate of Palermo in 1705.

19 Tiby, "Emanuele d'Astorga," p. 94.

20 The preface of the libretto and the list of singers is published in Tiby, "Emanuele d'Astorga," p. 99.
Sometime after 1698 Astorga left Sicily and embarked upon a series of journeys throughout various European countries, during the course of which he met the Neapolitan poet, Sebastiano Biancardi. An edition of Biancardi's poems was published in 1732, and the preface to this collection, "Compendio della Vita Sig. Bastian Biancardi Napoletano detto Domenico Lalli," gives an account of Biancardi's adventures in the company of one "Giuseppe d'Hastorga." This rich source of information escaped the attention of Volkmann, and its importance for the biography of Astorga was first pointed out by Frank Walker.\(^{21}\)

After a scandal involving the disappearance of money from a bank in Naples, Biancardi had found refuge in Rome at the palace of the Duke of Osseda, where he met and befriended Astorga who had fled to the same court "owing to disagreements with his father, unprovided with the necessary and relying on his gifts, being an amateur composer of music."\(^{22}\) In an attempt to improve their circumstances, Biancardi and Astorga traveled to Genoa where they were robbed of all their money and most of their possessions, and in order to raise money, Astorga wrote his second opera, Dafni, performed in Genoa on April 21, 1709. "Being rewarded with a few doubloons,"\(^{23}\) Astorga and Biancardi, under the assumed names of Giuseppe del Chiaro and Domenico Lalli, set off for Italy and after being arrested in Tortona for asserting they were Romans, arrived penniless in Venice. From Venice Astorga and Biancardi,


\(^{23}\) Ibid.
still using their assumed names, ventured to Mantua where their disguise was discovered, so they returned to Venice. In late 1709 or early 1710

... the music of the aforesaid Baron Astorga having come into the possession of the Most August Emperor Charles VI, then Charles III, and its form pleasing him, he had him called to Barcelona to compose, wherefore, it suiting Astorga to take off his mask, he left Venice to fulfill the sovereign command.25

In 1711 Charles III became Holy Roman Emperor as Charles VI and returned to Vienna.

The ramifications that Biancardi's writing have upon Volkmann's biography of Astorga are set forth by Walker and Tiby. One important change is that because of the disagreement with his father, Astorga was forced to live on patronage and wits, and was not the rich, young nobleman traveling whimsically from one city to another as portrayed by Volkmann. In addition, Volkmann reports that in the summer of 1708 Astorga served as a military officer in Palermo, but Walker and Tiby show that because of Astorga's political attitude and also because he was most likely in Rome enjoying the hospitality of the Duke of Osseda at the time, Emanuele d'Astorga could not have been the squadron leader of the Palermitan Communal Guard in 1708. Because Volkmann was unaware of Biancardi's writing, he had no proof that Astorga was present during the performance of Dafni in Genoa but assumed that he was. Volkmann devotes an entire chapter to discussing whether Astorga subsequently attended the production of Dafni in Barcelona later in 1709 and

24 A copy of the cantata Son piu di che sospirando bears the inscription "Mantua, 1709." GB-Lbm, Add. 31639.

concluded that he did not.

Here he is right again--though for the wrong reasons. Volkman argues that Astorga, like all his family, owed allegiance to the Bourbon Philip V in Madrid, and that any connection with the Hapsburg rival king at Barcelona would have had serious consequences for his father in Palermo. But once we know that Astorga was on bad terms with his father this argument loses its validity. It is true that he did not go to Barcelona in the summer of 1709, but that was not out of loyalty either to Philip or his own father; he was otherwise engaged and probably knew nothing about the performance of his opera in Spain. On the evidence of the 'Rime' he did go there later, when Charles's agents had found him. Politically, Astorga and his father were on opposite sides. 26

The exact date of Astorga's return to Vienna is uncertain although it must have preceded the return of Charles VI. Volkman uncovered a document showing that Astorga, as a result of someone's high recommendation, was granted a yearly pension of 2000 florins by Emperor Joseph I 27 and that this pension was continued by Charles VI. 28 Therefore, Astorga must have been in Vienna before the death of Joseph I on April 11, 1711. The earliest proof of Astorga's presence in Vienna is the entry in the baptismal register of the church of St. Stephen on May 9, 1712 when Astorga took the place of the Dutch ambassador, Bruyninx, as godfather at the baptism of Antonio Caldara's daughter. 29

In May, 1713 Astorga was residing in Znaim, Moravia 30 where both Volkman and Walker believe that he may have been a guest of the Althann


28 Ibid., p. 140-41. The cantata Quando penso agli' affanni bears the inscription 'Vienna, agosto 1712,' B-Bc, 15,170; B-Bc, 25,769; and, D-D1, 2030-C-1.

29 Volkmann, Astorga, 1:79 reproduces the registration of the baptism.

30 The cantata Nuovo dardo il sen m'impiaga bears the inscription 1713. Znaimb Majo.' B-Bc, 15,170; B-Bc, 25,769; and, D-D1, 2030-C-1.
family, the major landowners of this district. Walker points out that Astorga probably had previously met the Althanns in Barcelona when he went there in the train of Charles III, and they may have been the source of the recommendation of Astorga to Joseph I.

In the biographical appendix of his second volume, Volkmann reproduces documents from the **Hofffinanzakten** of the Reichsfinanarchiv in Vienna that show not only that Astorga left Vienna in the spring of 1714 without stating his destination, but also that he left without repaying a large sum of money that he had borrowed from Bruyninx and some other friends. Since Volkmann did not know that Astorga was on unfriendly terms with his father, he found this situation difficult to accept and attempted to excuse Astorga's behavior by explaining that probably the delay of receiving his money from Palermo necessitated Astorga's borrowing money. The documents show that Bruyninx eventually received his debt completely paid, but whether the other creditors were repaid is unknown.

Volkmann's insistence that Astorga was in London in 1714-15 is based upon Hawkins' statement that Astorga "passed a winter or two in London," and on the date 1714 that appears on the cantata **Pensier che con l'Imago** in the library of the Royal College of Music in London. Although Hawkins's report that Astorga visited London is probably true, Hawkins gives no date for this visit and it could well have taken place at a different time. In addition, another copy of the same cantata in the Conservatory Library at Milan bears the date 1707. Volkmann was

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32 Hawkins, History, 2:146.
aware of the two dates and concluded that the date on the London copy
was probably added by the copyist when Astorga offered him the old
work for copying."33 The precise time of Astorga's residence in
London cannot be documented.

Instead of going to London after leaving Vienna, Astorga probably
returned to Palermo where he was invested into the nobility on April 30,
1715.34 After the death of Astorga's father on January 16, 1712, the
estates that Astorga should have inherited were confiscated by the
state. The lands were reclaimed by his mother and turned over to
Astorga at the time of the investiture.

For how long Astorga remained in Sicily after his investiture in
1715 is uncertain, but he was definitely there in the spring of 1717
when he was elected Senator of Palermo for the period May 1, 1717 until
April 30, 1718. Volkmann was unable to find any records of Astorga's
presence in Palermo after 1718, but Tibly discovered that Astorga was
nominated to be an administrator of St. Bartholomew Hospital for
Incurables of Palermo for the years 1718-20.35 Tibly also located a
marriage contract dated June 10, 1717 for a proposed union between
Astorga and Emanuela Guzzardi. Tibly was unable to determine the exact
date of the marriage, but according to the terms of the contract, it
probably took place during the first half of October, 1717. Additional
documents show that Astorga remained in Palermo until 1721, during which
time his wife bore him three daughters.36

33Volkmann, Astorga, 2:146.
34Tibly, "Emanuele d'Astorga," p. 106.
35Ibid., p. 107. 36Ibid.
In 1721, however, after restoring his wife's dowry, Astorga left Sicily and as far as can be determined, never returned. Tiby points out that during the period of Astorga's residence in Sicily, ownership of the island was being contested by the Savoys, Austrians, and Spaniards and Tiby believes that the fact that the kingdom of Sicily came under the reign of Charles VI on February 17, 1720 had direct bearing on Astorga's decision to leave his homeland.\(^{37}\) Tiby could find no clue to what business, political or musical, again called Astorga away from Sicily and his newly formed family.

Astorga may have gone to Rome after leaving Palermo in 1721. To a copy of the cantata *Qui dove il mar tranquillo* a scribe has added "Rome 1721."\(^{38}\) If Astorga did go to Rome after leaving Sicily in 1721, he could not have been there long for the same collection of cantatas contains another work, *E mari, e monti, e selve*, on which the copyist has written "In Lisbona 1721." Three additional works in this same manuscript bear the inscription "In Lisbona 1722." These four cantatas give further support to the assumption discussed previously (p. 15) that Astorga was living in Lisbon prior to the publication of the cantata collection in 1726.

No facts are known about the latter part of Astorga's life. Because of debts contracted by his wife, Astorga's Sicilian estates were put up for sale in 1743, but even in the records of this transaction it is impossible to determine the whereabouts of the baron for in all the deeds he is described merely as "absent from this region."\(^{39}\)

\(^{37}\) Tiby, "Emanuele d' Astorga," p. 110.

\(^{38}\) GB-Lk, R.M. 22.a.10.

\(^{39}\) GB-Lk, R.M. 22.a.10.
owner of the barony was Don Gizccomo Nicolaci e Bella, Baron of Bonfala, who was a relative of Astorga's wife. Thus, the properties remained in the family and the barony of Ogliastro belongs to the Nicolaci family even today.  

A date and place of death are indicated at the end of a volume of Astorga's cantatas in the Santini Collection at Münster where a copyist wrote: "Il Baron d'Astorga mori in Madrid l'anno 1757." The Abbot Santini, who owned the volume in the first half of the eighteenth century, placed this same biographical remark on a copy of twelve cantatas by Astorga in the Choron collection that are now found in the Bibliothèque Nationale in Paris.  

Volkmann's inquiries to Felipe Pedrell in Barcelona, as well as communication with the Biblioteca de Real Academia del la Historia in Madrid, brought no confirmation of the report of Astorga's death. Volkmann established contact with the curator of the music collection of the Biblioteca Nacional in Madrid, Dr. L. Gonzalez Agejas, who took up Volkmann's research to a certain point. Agejas informed Volkmann that from records of the Archivo Historico Nacional he was able to prove the existence in Madrid during the 1740's of a "Manuel, Baron de Astorga," but that this baron was a descendant of the Ossorio, not Rincon, family. Agejas promised that he would explore his finding more thoroughly and publish the results. The promised article, however, never appeared. Thus, proof of the date and place of Astorga's death has yet to be discovered. Perhaps further research in Spanish or Portuguese archives will eventually uncover pertinent records; on the

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40 Ibid., p. 111. 
41 See p. 56 below.
other hand, knowing Astorga's history of frequent migration, it would not be surprising that after his cantatas were published in Lisbon in 1726, Astorga visited and eventually died in any number of European countries. The final chapter of Astorga's biography remains to be written.

Volkmann devotes the second half of his first volume to a review and criticism of the Astorga literature. The first chapter is a thorough chronological survey of the oldest literature and here Volkmann not only discusses the various Italian, German, and English sources, but also reproduces the pertinent reference of each author. The eighteenth century writers who are represented in Volkmann's discussion include Johann David Heinichen, Johann Mattheson, Johann Adolf Scheibe, Johann Gottfried Walther, Charles Avison, W. Hayes, John Hawkins, Charles Burney, and Ernst Ludwig Gerber.

The second period of the Astorga literature was initiated in 1825 with the publication of the second volume of a collection of essays by Friedrich Rochlitz,\(^2\) in which Rochlitz supplied a number of new biographical facts about Astorga. The information about the composer in Rochlitz's work is found in a section entitled "Domestic Music" where Rochlitz presents one Frau Therese writing two long letters to her husband describing in great detail two musical evenings that she had attended in the home of the relatives whom she was visiting. The letter pertaining to Astorga describes a performance of the composer's Stabat Mater in which she also gives the details of a report by one of the performers about the life, works, and importance of the composer.

\(^2\)Volkmann, Astorga, 1:142.
Volkmann presents Frau Therese's letter in its entirety, pointing out the inaccuracies of the report in footnotes, and at the conclusion of the letter Volkmann devotes considerable space attempting to explain how Rochlitz fabricated the information about Astorga.

The seeds sown by Rochlitz were developed further by numerous authors throughout the nineteenth century, and these writings are discussed by Volkmann in the third chapter. Toward the end of this chapter Volkmann introduces the publication of Ferdinand B. Mikowec who in 1862 reported that he had discovered some documents in Bohemian archives to show that Emanuele d' Astorga was a descendant of the Capece-Rofrano family, and that Astorga had died in a monastery in Bohemia. Although Volkmann was convinced that there was no foundation for Mikowec's story about Astorga's death, and even though Volkmann had sufficiently proven that Astorga was a member of the Sicilian family Rincon d' Astorga, he devotes the entire fourth chapter reporting a history of the Bohemian Capece-Rofrano family, and at the end of this lengthy discussion, Volkmann reiterates once again that there is absolutely no connection between the two families.

In the final chapter of Volume I, Volkmann reminds the reader of the entry on Astorga written by C. F. Pohl in the second edition (1904) of Grove's Dictionary of Music and Musicians. Volkmann included this article in the introduction to Volume I, presenting in italics the small amount of material that could be proven. This article, says Volkmann, "contains an excellent summary of all the important truths and untruths known about Astorga up to that time." 43 Volkmann continues his criticism

43 Ibid., pp. 3-5.
of the Astorga literature, naming the various musicological works that incorporated the information from the second edition of *Grove's Dictionary*. Summarizing the development of the Astorga literature, Volkmann states:

While generally in the eighteenth century historical facts were reported, in the nineteenth century a lot of information was invented which instead of being rooted out was preserved and constantly amplified. It is almost unbelievable that in the age of exact research, when Chrysander and Otto Jahn wrote their musicological master works, such a strong phantom could arise with the pretext of historical truth and could find admission into music history . . . The novel could never have developed to its present size if a scientific scholar would have examined the ground. However, none took up that path. It was only incidental if a scholar of importance took an interest in him because their main interest was directed toward other masters . . . Who knows whether the Astorga myths will vanish from the popular literature, if the old romantic legends will collapse? That these myths will still be around for a long time is certain because they are so deeply embedded. However, they can no longer stand in science. We hope that more information will be found to add to our biography of Astorga and also that the truth will conquer the untruth.

In Volume II Volkmann discusses the compositions of Astorga. The first chapter is devoted to Astorga's *Stabat Mater*, the work for which Astorga is most famous. In the second chapter Volkmann discusses Astorga's opera *Dafni*, the first act of which is preserved in two manuscript sources. The third chapter is devoted to the chamber cantatas, the form of music that Astorga cultivated more than any other. The works discussed by Volkmann are accompanied with musical examples.

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44 Ibid., pp. 201-207.
45 Ibid., pp. 208-209. Volkmann's research was incorporated into the article on Astorga, written by J. B. Trend, in the third edition (1927) of *Grove's Dictionary*.
46 A-Wn and D-Dl.
Volkmann's Appendix to Volume II includes the biographical supplement, the libretto of Dafni, notes on models for the Dafni text, notes on the fragments of Alessandro Scarlatti's Dafni score, notes on the composer Jean Oliver Astorga, and the final section of the Appendix is a catalogue by titles of Astorga's compositions.

Finally, a Musical Supplement is added to Volume II in which Volkmann provides a movement from the Stabat Mater, an aria from Dafni, and the solo cantata In questo core piu va crescendo.

With the exception of some biographical details supplied by Frank Walker and Ottavio Tiby, the two volumes by Hans Volkmann remain the most accurate and complete study of the life and works of Emanuele d'Astorga. The following pages will examine in detail the sources and music of Astorga's solo cantatas.
PLATE I
Title Page of Printed Cantatas

CANTADAS HUMANAS A SOLO
DE DON MANUEL
BARÓN DE ASTORGA,

DE I. ALLIASTRO, MILLAINA,
Martillatto: de la Orden Senatoria de Palermo, y
Fundador del Regno de Sicilia.

CANTATE DA CAMERA A VOCE SOLA
DI DON EMANUELLO
BARON D'ASTORGA,

DELL' AGILASTRO, MILLAINA, E
Martillotto: dell' Ordine Senatoria di Palermo, e
Fundatore del Regno di Sicilia.

LISBOA OCCIDENTAL,
EN LA IMPRENTA DE MÚSICA. MDCCXLVI
Con licencia de los Superiores, y Privilegio.

IN LISBONA OCCIDENTALE,
NELLA STAMPERIA MUSICALE. MDCCXLVI
Con licenza di Superiori e Privilegio.
PLATE II
Preface to Printed Cantatas

PROLOGO.

Unque la Musica, no menos que todas las otras
sciencias, sea, per lo que mira a su principal obie-
to, siempre la misma en qualsiasi Paes, no obstante
le se observa que ó per la diversidad del metodo,
con quee se trata, ó per la varietà en los genios
de los que la profesan, ella difiere de un clima a otro notable-
mente. Y sin hablar de aquellos pueblos barbaros, y a nosotros
remotos, los cuales con ciertas cifrañas modulaciones de fondo
forman sus musicales concertos, que a nuestro gusto parecen
un puro desentonio, aun entre las naciones mas cultas de nuestra
Europa, lo que a los unos parece un artificio compuesto de
perfecta harmonia, a los otros una estrepitosa, y displicente dif-
sonancia. Quien de ellos tenga razon, yo no lo se, pero bien se
que los mejores Autores, que han escrito de esta scienza, redu-
ciendo à la practica de una bien ordenada melodía las reglas
puramente theoreticas de los antiguos Escritores, son los Españoles,
o Italianos. Y puede bien dezirse que las composiciones Musicas
publicadas de un siglo a esta parte in Italia, y in España,
parecen, para dezirlo así, formadas sobre el mismo modelo.

PREFAZIONE.

Norché la Musica, non meno che tutte l' altre scien
cia, sia, per quel che riguarda al suo principale oggetto,
siempre la medesima in qualsiasi paese; non dunque
si osserva, che, sì per la diversità del metodo, con cui
vene trattata, sì per la varietà degli stessi coloro, che la
professano, ella da un clima all' altro differisce notevolmente. E sè
se si parla di que popoli barbari, e a noi remoti, i quali con certe
sirena modulazioni di fondo formano i loro musicali concerti, che
al nostro gusto sembrano un puro strumento; anche tra le nazioni
più colte della nostra Europa, quel che a chi un po' un' arsificiosa
composizione di perfetta armonia, riesce a gli altri una strapiombo, e sì
che occorre distinzione. Chi di loro si abbia razione, io non so, ma so
bene, che i migliori Autori, che di questa scienza hanno scritto, ri-
ducendo alla pratica d' una ben ordinata melodia le regole para-
teoretiche de gli antichi scrittori, sono, in Spagna, e Italiani. E
può ben dirsi, che i componimenti Musicali, che in Italia, e in Spa-
agna da un secolo in più sono stati pubblicati, sembrano, per così dire,
formati su l'effico modello. Ma come che nello stesso, che gli Au-
tori di queste due nazioni hanno usato in composizione gravi, e da
Chiesa, si trova una perfetta somiglianza; ella è essenzialmente tale
non si raviusfa (che che ne sia la ragione) in quelle altre, che per
la Camera, e per lo teatro sono dettate. Il perché mi evidente in
pergono di conciliare, sì sia possibile, una tale discordanza: sì sì

PLATE II (continued)

ô, per il teatro, per cui motivo me ha venuto al pensamento
considerar, si fuere possibile, una tal discordancia: movendome
sotto il genio, che de' miei primi anni mi indusse
ad imparare per mio dilettto questa scienza, è l'interesse, che per
impulso della natura io prendo per ambe le nazioni: riconoscendo
per Patria non soli l'Italia, dove tuve m'incunimento, sino la Es-
paña, donde le tuvieron mis predecessori.

Per mettere in opera questo disegno, e darne un saggio, che reg-
gga alla prova dell'esperienza, ho composto queste Cantate, adattan-
do la Musica alle parole di esse Spagnuole, & Italiane con quella
maggior proprietà, che parmi che si convenga per la naturale es-
pressione de' concetti; di modo che, se ben le une sono traduze
delle altre, si uniscono nondimeno si fattamente con la Musica,
che l'una, e l'altra abbiano per sè stesse un'aria d'origine.

Per giudicare adunque se nel fine proposto iomi si aeggo,
bisogna intendere perfettamente le due lingue, Castigliana, & Ita-
liana; conoser bene la differenza delle frasi proprie a ciascuna
na di esse; & avere il gusto affatto alla Musica di ambe le na-
zioni. A chi manca qualch'una di queste condizioni, esser
disageuole sarebbe il comprendere la difficoltà di questa impre-
fa, e non meno difficile il giudicarne con adeguato di-
cernimento.

domi a ciò fare, & il genio, che fin da' miei primi anni mi indusse
ad imparare per mio dilettto questa scienza, è l'interesse, che per
impulso della natura io prendo per ambe le nazioni: riconoscendo
per Patria, non soli l'Italia, dove io ebbe il mio nascimento, sino la
Spagna, dove l'ebbero i miei maggiori.
CHAPTER III

THE SOURCES OF ASTORGA'S SOLO CANTATAS

Emanuele d' Astorga is a prolific and important contributor to the repertory of the Italian cantata da camera. His more than two hundred chamber cantatas overshadow his one sacred composition, the Stabat Mater, and his one operatic work, Dafni. Recognized by eighteenth and nineteenth century historians as one of the foremost composers of chamber cantatas, 1 Astorga's name today is familiar only to those interested in the area of the Italian cantata da camera, and his music is virtually unpublished and never performed. While little attention has been given to the publication of Astorga's cantatas in recent times, there is evidence that in his own day, Astorga's music was highly prized and was judged to be of sufficient quality to withstand comparison with cantatas written by the major composers of the day.

Printed Sources

Twelve of Astorga's cantatas with both Italian and Spanish texts were published in Lisbon in 1726. Although this number seems small in relationship to his total output, Astorga saw a greater proportion of his cantatas in print than most of his contemporaries. Only three of Alessandro Scarlatti's more than six hundred cantatas were published during the eighteenth century and it is interesting to note that these

1 See Volkmann, Astorga, 1:129-42, 197-207 for a survey of eighteenth and nineteenth century references to Astorga.
publications, like those of Astorga, took place outside Italy. One copy of the published edition of Astorga's twelve *Cantate da Camera a Voce Sola* is preserved in the Civico Museo Bibliografico Musicale in Bologna, a volume described by Hans Volkmann as being among the "greatest bibliographical rarities," and a second copy of this publication is found in the British Museum.

The number of complete cantatas by Astorga that have been printed during the twentieth century is indeed small. The cantatas *Palpitar già sento il core* and *Ti parlo, e non m'ascolti* were published in the early part of this century. Hans Volkmann included the cantata *In questo core piu va crescendo* in his study of Astorga's music and this same cantata was published in *La Flora*, edited by Knud Jeppesen in 1949. In addition, the duet cantata *Vo cercando fra le ombre* appeared in print early in this century.

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2 Hanley, "Scarlatti's *Cantate da Camera*," pp. 11-12.
3 I-Bc, DD26.
5 GB-Lbm, K.4.f.11.
Manuscript Sources

In contrast to the scarcity of printed sources of Astorga's cantatas, manuscript copies of his works exist in abundance. The search for Astorga's cantatas and their concordances undertaken for this present study resulted in the location of more than seven hundred manuscript copies of the composer's solo cantatas with basso continuo. These sources today are found in more than two dozen European libraries; a catalogue of the manuscript sources of Astorga's solo cantatas with basso continuo can be found in Appendix B of this paper.

The manuscript sources that preserve the cantatas of Astorga appear in several formats. A large number of cantatas exist in volumes that are devoted entirely to works of Astorga. These volumes may be the product of only one copyist, two copyists, or frequently a volume is a compilation of works of several different scribes. In other manuscripts Astorga's music appears in volumes that contain works of different composers; some of these volumes were copied by one scribe while others were prepared by two or more different copyists. The names of Alessandro Scarlatti, Marcello, Mancini, Lotti, and Porpora appear with regularity among these collections of works of various composers as well as some lesser-known personalities including Vignati, Sarri, Contini, Cesarini, and Bigaglia.

The paper within a volume sometimes varies in the number of staves per page so that one cantata may be copied on paper with eight staves per page while other cantatas appear in systems of ten or twelve

10 According to Hanley, "Scarlatti's Cantate da Camera," p. 41, volumes restricted in contents to the works of a single composer appear with increasing frequency in later baroque literature.
staves.\textsuperscript{11} Volumes in which the paper varies are most frequently those volumes that are formed from copies of works prepared by several scribes.

In few cases is the name of the copyist revealed. Among the copies of cantatas examined in this study the scribe has identified himself in three instances. Appearing at the end of GB-Lbm, Add. 31638, a collection of eleven solo cantatas and one aria for two voices by Astorga, the scribe has written: "Giuseppe Golari Spagnuolo Caralano Copista di musica in Roma abita all'orzo, a Monte Brianz incontro il Bargello di Roma."\textsuperscript{12} A second scribe named Angilo di Antoniello Parrone appended his distinctive signature to the cantata \textit{Col sen di gigli adorno} in GB-Lcm, R.C.M. Ms. 685, a miscellaneous collection of cantatas by Astorga, Marcello, Gasparini, A. Scarlatti, D. Scarlatti, and Handel. The third scribe who can be identified is Giuseppe Comes who is also known as a copyist of Alessandro Scarlatti's cantatas\textsuperscript{13} as well as cantatas of Francesco Mancini,\textsuperscript{14} Porpora, Antonio Bonocini, and Antonio Pistocco.\textsuperscript{15} Comes signed one cantata by Astorga, \textit{Non lasciarmi, o bella speme} in D-Müs, Sant. Hs. 859.

\textsuperscript{11}The format of ten staves per page became standard in Italy during the first half of the eighteenth century and remained the standard well into the second half of the century. Sven Hostrup Hansell, "The Solo Cantatas, Motets, and Antiphons of Johann Adolf Hasse," (Ph.D. dissertation, University of Illinois, 1966), p. 438.

\textsuperscript{12}The eleven solo cantatas of this collection are reproduced in the Musical Supplement, Appendix A, of this study.

\textsuperscript{13}Hanley, "Scarlatti's Cantate da Camera," p. 21.

\textsuperscript{14}Wright, "Cantatas of Mancini," p. 84.

The search for autograph copies is problematic. Volkmann reported that he located five autograph cantatas, and a reproduction of a portion of one of these works, *Non più guerria*, made from the only known existing copy owned by the Gesellschaft der Musikfreunde in Vienna, appears at the beginning of Volkmann's study of Astorga's music.\textsuperscript{16} When a copy of *Non più guerria* was requested for this present study, Dr. Hedwig Mitringer reported that the cantata no longer exists in that library. The four remaining cantatas that Volkmann believed to be autographs are owned by the Bibliothèque Royale in Brussels,\textsuperscript{17} and although the handwriting of these four works appears to be identical to the handwriting of the cantata reproduced in Volkmann's publication, nothing has been observed on the copies at Brussels to indicate that the handwriting is Astorga's. Volkmann never states how he concluded that five cantatas were autograph copies by the composer; perhaps the proof existed on the copy of *Non più guerria* that now appears to be lost.

The matter of autograph copies is complicated still further by the possibility that the manuscript copy of the aria "Per pieta bell'idol mio," a solo aria with strings (D-MÜs, Sant. Hs. 208), is an autograph copy. This information is provided on a typewritten list of cantata titles received by the present writer from the Bibliothek des Bischöflichen Priesterseminars in Münster, and may stem from the statement found at the conclusion of this aria: "Idone del medi Autore, Favoni in

\textsuperscript{16} Volkmann, Astorga, 1:2.

\textsuperscript{17} B-Br, 113956/1 F2439 and 113956/2 F2439. The cantatas are: *Come sei tu mia Clori*, *E pur dolce, dolce amare*, *Godea già fuor d'impaccio*, and *Miei lumi tutti in lagrime*. 
Madrid nel 1754." The handwriting in this manuscript is noticeably different from the handwriting of the manuscripts that Volkmann believed to be autograph copies.

The lack of authenticated autograph copies of Astorga's cantatas makes it necessary to employ other means in the determination of authentic compositions by Astorga. The use of stylistic criteria in the determination of authorship is unsatisfactory in the field of the early eighteenth century chamber cantata. Not only does the lack of bibliographical and stylistic studies of this large quantity of music make it impossible to isolate personal stylistic qualities of individual composers, but the cantate da camera of the early eighteenth century display a uniformity of style that precludes the determination of authorship on the basis of stylistic features alone.

Some idea of the uniformity of musical style displayed in cantate da camera of the early eighteenth century can be gained through examination of anthologies that preserve cantatas written by a number of different composers. Several manuscripts of this nature were purchased for use in this present study; the contents of one anthology will be discussed briefly in order to demonstrate the uniformity of style exhibited in these works. Musical examples will be drawn from a volume of cantatas preserved in the British Museum, Add. 14215, one of the manuscript collections in which Astorga's music appears alongside compositions of well-known composers such as Alessandro Scarlatti, B. Marcello, and Handel as well as lesser-known personalities such as Pollaroli and Perti. This volume contains twenty-six cantatas written by ten different composers. The cantata titles, composers, and their birth and death dates are given in the table below.
TABLE 1
Contents of GB-Lbm, Add. 14215

1. Sfortunati miei sospiri -- B. Marcello (1686-1739)
2. Ingiustissimo amor -- A. Scarlatti (1660-1725)
3. Farfalletta semplicetta -- N. Porpora (1686-1768)
4. Mitilde, oh Dio Mitilde -- F. Mancini (1672-1737)
5. Sù la cimi d'un monte -- N. Porpora
6. Queste torbide, e me' ste' onde -- A. Scarlatti
7. Quanto piace à gl'occhi miei -- F. A. Pistocchi (1659-1726)
8. Alme voi che provaste -- A. Scarlatti
9. Clori, dal colle al prato -- A. M. Bonocini (1677-1726)
10. Or che di te son privo -- A. Scarlatti
11. Semplice farfalletta -- Pistocchi
12. Sù la sponda fiorita -- A. Scarlatti
13. Quando penso à gl'affanni -- E. d' Astorga (1680-1757?)
14. Torna Aprile, e l' aure scherzano -- Astorga
15. Amor, crudel amore -- N. Porpora
16. Deh, lasciatemi, lasciatemi in pace un sol momento -- N. Porpora
17. Ritorna, il vago Aprile -- Astorga
18. Ninfa crudel, deh vieni -- A. Scarlatti
19. Mentre doglioso un giorno -- N. Porpora
20. Lontananza, e gelosia -- B. Marcello
21. Lontano, bench'io sia da te mia Clori -- A. Pollaroli (1676-1746)
22. Da sete ardente afflitto -- Handel (1685-1759)
23. Sento, là nel ristretto -- Handel
24. A voi ritorno, o selve care -- Handel
25. Pecorelle correte à quel fonte -- Mancini
26. In quest'amena sponda Clori gentile -- G. Perti (1661-1756)

*Spelled "Pistocchi" on the manuscript.

The preferred formal structures of the cantatas in this collection are RARA and ARA; seventeen of the twenty-six cantatas use the four-movement plan while seven of the cantatas omit the opening recitative. One cantata by Scarlatti (No. 18) uses the form RARARA and in another cantata by Scarlatti (No. 8), the fourth movement consists of a recitative section joined to an aria section so that the resulting format of
this cantata consists of Recitative-Aria-Recitative-Aria & Recitative-Aria.

With the exception of Cantatas No. 22 and 23, both by Handel, the closing aria in each cantata is in the same key as the opening measures of the cantata's first movement. In cantatas with three movements, the two arias are always in the same key; and with the exception of Cantata No. 22, the two arias of four-movement cantatas are always in different keys.

The recitatives that appear in the cantatas of GB-Lbm, Add. 14215 are all written in common time. These movements consist primarily of syllabically set vocal lines with many repeated notes or simple diatonic intervals moving predominately in sixteenth notes, eighth notes, and quarter notes over a slow-changing bass.

With only one exception (A-ll of Cantata No. 8 by Scarlatti), the arias use the da capo form exclusively. In most arias the A and B sections both contain two divisions and the A sections of the arias are always longer than the B sections. In nearly all the cantatas, the two arias employ different meter signatures with the preferred meter signatures being \( \frac{4}{4} \) (appearing in nineteen of the fifty-four arias of this collection) and \( \frac{3}{8} \) (in fourteen arias).

Most arias found in GB-Lbm, Add. 14215 are monothematic da capo arias in which the opening vocal melody provides the basic thematic material that appears in the following sections of the aria. One example of a monothematic aria from this collection is "Crudele se vuoi lasciarmi," the second aria of Sfortunati miei sospiri by Benedetto Marcello. Example 1 below shows portions of the vocal line of this aria. The melody presented at the beginning of the aria (labelled A
in the musical example) provides the basic shape and rhythmic structure of the melody used for the repetition of the text in the A section (labelled A\(^2\)), as well as the melody that opens the B section of the aria (labelled B\(^1\)) and the corresponding repetition of the text of the

**EXAMPLE 1**

_A-11 of Sfortunati miei sospiri_

_by Benedetto Marcello_

_(GB-Lbm, Add. 14215; fol. 6)_

\[\text{\begin{align*}
\text{A}^1 & \quad \begin{array}{c}
\text{Cru- del se vuoi las- cia- ri- mi}
\end{array} \\
\text{A}^2 & \quad \begin{array}{c}
\text{Cru- del se vuoi las- cia- ri- mi cru- del}
\end{array} \\
\text{B}^1 & \quad \begin{array}{c}
\text{Ma pur so-la mia fe- de mer ta qualche merce- de}
\end{array} \\
\text{B}^2 & \quad \begin{array}{c}
\text{Ma pur so-la mia fe- de mer ta qualche merce- de}
\end{array}
\end{align*}}\]

B section (labelled B\(^2\)). A few arias in this collection are bithematic or polythematic. One example of a bithematic aria from this group of works is "Disciogli i miei legami," the first aria of _Amor, crudele amore_ by Nicolo Porpora, portions of which are provided in Example 2 below. The melody that appears at the beginning of the B section of this aria is different than the melodies found in sections A\(^1\) and A\(^2\). (There is no section B\(^2\) in this aria.)

Disjunct melodic intervals that are used to illustrate certain descriptive words of the text appear with frequency in the cantata literature. In Example 1, for instance, an octave leap appears at the conclusion of the melisma on the word _lasciarmi_, and in Example 2,
melodic skips are used in conjunction with the word *disciogli*. In some melodies as, for instance, in the melody by Alessandro Scarlatti shown in Example 3 below, the development of a certain musical idea relies heavily upon the use of disjunct melodic intervals.

**EXAMPLE 2**  
A-1 of Amor, crudele amore  
by Nicolo Porpora  
(GB-Lbm, Add. 14215; fol. 68b)

```
A¹  
[Music staff]

O di-sci-o-gli i miei le-ga-

A²  
[Music staff]

O di-sci-o-gli di-sci-o-gli i miei

B¹  
[Music staff]

Per sei pe-no e per le mo-ro
```

**EXAMPLE 3**  
A-11 of Or che dì te son privo  
by Alessandro Scarlatti  
(GB-Lbm, Add. 14215; fol. 50b)

```
[Music staff]

ton na-te g dar, a dar la cal ma per mer ce de a lu-ci

bel-le, bel-le, bel-le, o bel-le lu-ci, lu-ci bel-

le bel-le.
```

On the other hand, a number of arias in the collection of cantatas in GB-Lbm, Add. 14215 contain melodies that consist primarily of conjunct and narrow diatonic intervals. Three examples are provided
below, one each by Scarlatti, Marcello, and Pistocchi, that illustrate the formation of melodies in which conjunct melodic movement dominates.

**EXAMPLE 4**
A-11 of Ninfa crudel, deh vieni
by Alessandro Scarlatti
(GB-Lbm, Add. 14215; fol. 87b)

**EXAMPLE 5**
A-1 of Sfortunati miei sospiri
by Benedetto Marcello
(GB-Lbm, Add. 14215; fol. 33)

**EXAMPLE 6**
A-1 of Quanto piace a gl'occhi miei
by F. A. Pistocchi
(GB-Lbm, Add. 14215; fol. 33)
Two final examples will serve to illustrate the similarities in musical style found in the cantatas preserved in the collection under discussion; these two examples aptly illustrate the ease with which it is possible to confuse authorship upon the basis of stylistic criteria in the area of the early eighteenth century cantata. Example 7 below shows section A1 of an aria by A. Pollaroli and Example 8 below shows

EXAMPLE 7
A-II of Lontano, bench'io sia da te mia Clori by A. Pollaroli

(GB-Lbm, Add. 14215; fol 104)
section A\textsuperscript{1} of an aria by Emanuele d' Astorga. These two examples display several similarities: 1) each aria begins with an introduction for continuo alone, beginning and ending in the tonic key; 2) the melody and bass line of section A\textsuperscript{1} in each aria begin on the tonic, modulate to and cadence in the dominant key of the aria; 3) the melody is mostly syllabic in style; 4) the prevailing rhythmic patterns are formed of eighth and sixteenth notes; and, 5) the melodies tend to be organized in three-measure units that correspond to the verse lines of the text.

EXAMPLE 8
A\textsuperscript{1} of Ritorna il vago Aprile
by Emanuele d' Astorga
(GB-Lbm, Add. 14215; fols. 79b-80)
Lacking authentic autograph copies of Astorga's cantatas and finding stylistic criteria inadequate for judgments concerning authenticity, the investigator must rely upon scribal attributions. When a scribal attribution to Astorga is provided, the composer is most commonly accorded his title of nobility: "Del Barone d'Astorga," "Del Sig.' Barone d'Astorga," "Del Ill.'o Sig.'e Baron d'Astorga," or "Del Ill.'o Sig.'e Barone D. Emanuele d'Astorga." Individual attributions are usually placed at the top of the first page of music while collective attributions generally appear on a separate folio preceding the opening work of the collection.

The present writer has catalogued 208 solo cantatas with basso continuo with reliable attributions to Astorga, and 13 solo cantatas with basso continuo with questionable or conflicting attributions to Astorga. Cantatas with individual attributions written by the copyist of the music are accepted as reliable; individual attributions added in a later hand are viewed as unreliable. Collective attributions written by the copyist of the cantatas embraced by the collective attribution are accepted as reliable; collective attributions added in a later hand are considered unreliable. Fortunately, many of the manuscript copies that lack attributions to Astorga or for which the attribution is viewed as unreliable are found in concordances with reliable attributions to Astorga. While the mere existence of another copy of a particular work does not necessarily prove Astorga's authorship, the presence of an concordance with a reliable attribution to Astorga lends support to this composer's authorship, and also helps the investigator in making a judgment concerning the reliability of certain scribes.
Observations Concerning Principal Manuscripts

The largest collection of Astorga's works, containing 142 copies of cantatas, exists as part of the renowned Santini Collection. Fortunato Santini (1778-1862) was an Italian cleric, composer, and musical scholar who devoted his life to copying, collating, and compiling music. Santini's library of approximately 4500 manuscripts and 1100 prints¹⁸ is presently owned by the Bibliothek des Bischöfliches Priesterseminars in Münster, Germany (D-Müs); the manuscripts of Astorga's cantatas that Santini collected form the core of the Astorga repertory.

Nearly all the manuscripts in the Santini Collection that involve the cantatas of Astorga are volumes devoted exclusively to Astorga's compositions: Sant. Hs. 103b, 202, 203, 204, 204b, 205, 205-11, and 859. Most of these collections (Sant. Hs. 202, 203, 204, 204b, 205, and 859) are compilations of cantatas copied by various scribes and nearly all cantatas in these volumes have individual attributions to Astorga.

Sant. Hs. 103b and Sant. Hs. 205-11 differ from the six other manuscripts mentioned above in that the fifteen cantatas in Sant. Hs. 103b were all copied by a single scribe and the twenty solo cantatas and five duet cantatas of Sant. Hs. 205-11 were all copied by a single scribe. These two manuscripts display further interesting characteristics. Added to each cantata of Sant. Hs. 103b, in handwriting that differs from that of the copyist of the music, text, and attributions of each cantata, is the statement "Ad uso di me Francesco Faffi. Soprano

Hs. 205-11 consists of two parts: the first twenty works are solo can-
tatas embraced by the collective attribution "Cantate per Camera di
Soprano del Sig. Barone D: Emanuele Astorga," while the final five works
of this manuscript are duet cantatas embraced by the collective attribu-
tion "Duetti per Camera del Sig. Barone D. Emanuele Astorga." Cantatas
No. 9-20 of Sant. Hs. 205-11 are the same as the twelve cantatas pub-
lished in 1726; the Spanish texts, however, are omitted.

At the conclusion of the cantata Poiche partir tu vuoi of Sant.
Hs. 205 the statement "Il Baron d'Astorga mori in Madrid l'anno 1757" appears. In the biographical supplement to the second volume of his
publication dealing with the music of Astorga, Hans Volkmann states that
"these words were written by the copyist who wrote the last seven can-
tatas of the volume."\textsuperscript{19} It appears to the present writer, however, that
this statement was added by someone other than the scribe who copied
the final seven cantatas of Sant. Hs. 205. This belief is based upon
the following observations.

Preceding Sant. Hs. 202 and 205 there is an index of the titles of
cantatas in each of these collections; preceding Sant. Hs. 204 and 204b
the title page reads: "Cantate di Contralto del Baron d'Astorga Parte I" and
"Cantate del Baron d'Astorga Parte II." It appears to the present
writer that the statement concerning Astorga's death that appears at the
end of Sant. Hs. 202 was written by the same individual who added the
two indexes to Sant. Hs. 202 and 205 and the two collective attributions
preceding Sant. Hs. 204 and 204b, and that the handwriting of these

\textsuperscript{19} Volkmann, Astorga, 2:147.
indexes, attributions, and biographical statement is not the same as that of the copyist who wrote the final seven cantatas of Sant. Hs. 205. To further complicate this matter, the statement referred to on pages 37 and 38 above concerning the aria that may be an autograph copy appears to have been added by the same hand that added the attribution, indexes, and date and place of the composer's death mentioned above. It may be that a certain Sig. Favoni at one time owned these manuscripts and made the additions while they were in his possession.

Volkmann adds the following observation concerning the biographical statement found in Sant. Hs. 205:

The Abbot Santini, who owned the volume in the first half of the nineteenth century, apparently rejoicing over the important discovery, added to the content of the title of the volume so that now it reads: "Libro di Cantate del Baron d' Astorga, morto in Madrid l'an. 1757." Santini placed the same biographical remark on a copy of twelve Astorga cantatas which arrived in the Choron collection and are now found in the library of the conservatory at Paris.20

In addition to the previously mentioned manuscripts that contain solo cantatas with basso continuo, the Santini Collection is also a source of Astorga's cantatas written for two voices (Sant. Hs. 205-11, 208, and 1385) and solo cantatas with strings (Sant. Hs. 206 and 207).

The second largest collection of Astorga's cantatas is in possession of the Civico Museo Bibliografico Musicale in Bologna. This collection includes the copy of Astorga's twelve Cantate da Camera a Voce Sola published in 1726 as well as numerous manuscript copies of cantatas. The manuscript copies are found with the identifications DD27, DD28, DD29, and DD45, and with the exception of DD45, are volumes devoted almost entirely to works of Astorga.

20 Ibid.
The manuscript DD27, containing twenty-eight cantatas, can be divided into two sections. The first twenty-five cantatas were copied by one scribe; they are all notated with the voice part in the soprano clef, and all cantatas have individual attributions to Astorga. The last three cantatas of this manuscript, however, were copied by different scribes and the voice parts are written in the alto clef; these three cantatas also have individual attributions. Among the twenty-eight cantatas in this manuscript there is one cantata written for two voices (Clori, Fileno, oh Dio) and the parts of this cantata are found in two different places in the volume. The beginning arias and recitatives of this cantata are found on fols. 6b-8b, and the concluding arias and recitatives are located on fols. 25b-28.

The manuscript DD28 contains twenty-one cantatas and can also be divided into two sections. The first fifteen cantatas were copied by one scribe but the last six cantatas were copied by different scribes. All twenty-one cantatas have individual attributions. An index of titles has been added at the beginning of this volume in a hand that differs from that of the scribes; the contents of the volume, however, do not exactly agree with the index.

Manuscript DD29 is a collection of twenty-four cantatas. The first ten cantatas have a collective attribution to Astorga at the beginning of the manuscript; the eleventh cantata was composed by Hasse;\(^{21}\) the twelfth cantata is by Marcello;\(^{22}\) the final twelve cantatas of this volume are the same as the published cantatas, but the texts appear only

\(^{21}\) The title of this cantata by Hasse is Ecco l'ora fatal. The same text appears in a cantata composed by Astorga (Sant. Hs. 205).

\(^{22}\) The title of this cantata by Marcello is Onda d'amaro pianto.
in Italian. This manuscript is noteworthy in two other respects. In
the arias of the cantata by Hasse, the continuo part is partially
realized; and a rare instance in which two scribes shared the copying
of one cantata is found in the cantata Bellissima cagion de miei fieri,
the fourteenth cantata of this collection. The scribe who completes
this cantata copies the remainder of the works in this collection.

The final manuscript of the group owned by the Civico Museo
Bibliografico Musciale, DD45, contains two cantatas by Astorga. This
volume is a composite of different scribes, papers, and composers.

Two manuscript volumes in the King's Music Library of the British
Museum (GB-Lk) contain a large number of cantatas by Astorga. These
manuscripts, R.M. 22.a.9 and R.M. 22.a.10, which contain works only by
Astorga, were unknown to Hans Volkmann. R.M. 22.a.9 contains twenty-
five cantatas copied by a number of scribes, and all cantatas have indi-
vidual attributions to Astorga. All cantatas except one, Qual ruscello
che il prato circonda, are notated with the voice parts in the soprano
clef and all cantatas except one, Che pensi, e che risolvi, are scored
for solo voice and continuo. One cantata, E mari, e monti, e selve, has
"Lisbona, 1721" added to the attribution.

R.M. 22.a.10 can be separated into two parts, each copied by a
different scribe. The first scribe has an unusually compact, neat
style and copied thirty-two cantatas, the first fifteen of which are
scored with the vocal part in the soprano clef, and the remaining seven-
teen works have the voice part in the alto clef. Throughout most of the
volume this scribe has carefully written an attribution for each cantata,
but toward the end he omits several attributions. In one instance this
scribe copied only one aria of a cantata (fol. 83) and to one cantata,
Col sen di gigli adorno, he added "2 Mag. 1717." The second section of this manuscript is formed of four cantatas for two voices and five solo cantatas. The scribe has added "Roma 1721" to the cantata Qui dove il mar tranquillo and "In Lisbona 1722" to the three cantatas Vezzosi rai se un di fedele, E possibile oh Dio, and Vicino ad'un ruscello.

Another large source of the cantatas of Baron d'Astorga is found in the Biblioteca del Conservatorio at Naples (I-Nc), and like those manuscripts in the King's Music Library, this source was unknown to Volkmann. Manuscripts 33.4.24 and 33.4.25 are companion volumes. All but four of the compositions in these two volumes were copied by the same scribe; one of the cantatas copied by a different scribe is a composition of Mancini and one single aria copied by another scribe has no attribution. Therefore, in these two volumes there are forty-seven cantatas by Astorga, and forty-five of these works were copied by the same scribe. Furthermore, at one time these two volumes most likely formed a single collection because the folio numbers of manuscript 33.4.25 have gaps that are filled in by the folios of manuscript 33.4.24. Copies of cantatas made by this same scribe turn up in two other manuscripts in this library. One copy is found in manuscript 33.3.30 and three incomplete copies are located in manuscript 34.4.19.

In addition to the manuscripts just mentioned, the Biblioteca del Conservatorio at Naples possesses several manuscripts in which Astorga's music appears scattered throughout collections of works of different composers. An unusual quantity of dates added to cantatas indicate that
these manuscripts were copied during the first three decades of the eighteenth century.\textsuperscript{23} 

There are numerous manuscripts in the British Museum (GB-Lbm) that contain cantatas by Astorga, and several manuscripts contain works by Astorga only. Nineteen solo cantatas are found in Add. 14216; this manuscript is a compilation of various scribes and papers. Add. 31638 consists of eleven solo cantatas and one aria for two voices that were all copied by Giuseppe Golari.\textsuperscript{24} Add. 39765 contains forty-two solo cantatas by Astorga and Add. 39766 contains seven works for two voices and thirteen solo cantatas. Neither Add. 39765 nor Add. 39766 was known to Volkmann at the time of his publication. Several of the cantatas found in Add. 39766 have dates.

In the discussion of two manuscripts mentioned previously (1-Nc, DD29 and Sant. Hs. 205-II) it was pointed out that twelve cantatas of these collections duplicate the twelve published cantatas. The order of the cantatas is identical and the tempo markings, the key signatures, and the figured bass numbers reveal few differences from the printed

\textsuperscript{23} The following cantatas appear with dates in these manuscripts:

<table>
<thead>
<tr>
<th>Cantata Title</th>
<th>Composer</th>
<th>Date</th>
<th>Manuscript Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Per dar pace alle sue pene</td>
<td>Marcello</td>
<td>1703</td>
<td>33.3.30</td>
</tr>
<tr>
<td>Clorinda s'io t'amai</td>
<td>Astorga</td>
<td>1711</td>
<td>34.4.19</td>
</tr>
<tr>
<td>Ti parlo e non m'ascolti</td>
<td>Astorga</td>
<td>1712</td>
<td>33.4.25</td>
</tr>
<tr>
<td>Aure voi che leggiere</td>
<td>Marcello</td>
<td>1727</td>
<td>57.2.30</td>
</tr>
<tr>
<td>In questo core più va crescendo</td>
<td>Astorga</td>
<td>1726</td>
<td>57.2.32</td>
</tr>
<tr>
<td>Ad onta del timore</td>
<td>Porpora</td>
<td>1726</td>
<td>57.2.32</td>
</tr>
<tr>
<td>Mirar da lido la navicella</td>
<td>Vignati</td>
<td>1727</td>
<td>57.2.32</td>
</tr>
<tr>
<td>Dunque e pur ver</td>
<td>Astorga</td>
<td>1727</td>
<td>57.2.32</td>
</tr>
<tr>
<td>La mia fede, ed il mio amore</td>
<td>Anon.</td>
<td>1730</td>
<td>57.2.32</td>
</tr>
<tr>
<td>Ti lascio anima mia</td>
<td>Astorga</td>
<td>1736</td>
<td>57.2.32</td>
</tr>
</tbody>
</table>

\textsuperscript{24} See p. 36 above.
cantatas. The Spanish texts are, however, omitted. There are two other manuscripts in which this same situation occurs. One manuscript exists in the Biblioteca del Conservatorio in Palermo (I-PLc), and the other manuscript is owned by the Royal College of Music (GB-Lcm). These two libraries also hold a small number of cantatas by Astorga that are found in collections of works by various composers.

In the Bibliothèque du Conservatoire Royal de Musique in Brussels (B-Bc), thirty-three cantatas by Astorga are preserved in several manuscripts, one of which is particularly fascinating. Manuscript 15.170 is a compilation of twelve solo cantatas and two cantatas for two voices. The first nine solo cantatas, the two duet cantatas that immediately follow, and the final cantata of the collection were copied by a scribe who will be designated as Scribe A; a different scribe who will be called Scribe B, copied the two solo cantatas that appear as the twelfth and thirteenth works of this volume. The distinctive handwriting of Scribe B also appears in a collection of cantatas owned by the Sächsische Landesbibliothek in Dresden (D-D1, Mus. 2030-C-1) where the same nine solo cantatas and two duet cantatas copied by Scribe A in B-Bc, 15.170 appear in the same order and in the same keys as the nine solo cantatas and two duet cantatas copied by Scribe B in D-D1, Mus. 2030-C-1. In both collections "Venezia" is placed before the first cantata, Antri

Occasionally figured bass numbers that appear in the printed edition do not appear in these manuscript copies; similarly, the manuscript copies occasionally contain figured bass numbers that do not appear in the published cantatas. In a few instances, the tempo markings found preceding arias in the manuscript copies are different than those tempo markings given in the publication. For example, the aria "Ascolta, ascolta o bella ingrata" in Sant. Hs. 205-11 is marked Andante while the published version has Adagio as the tempo indication.
amici a voi ritorno: "Viena Agosto 1712" is found at the beginning of the second cantata, Quando penso agli' affanni; and "1713. Znamb Majo"\textsuperscript{26} appears with the attribution of the third cantata, Nuovo dardo il sen m'impaga.\textsuperscript{27} The attribution of the cantata Al primo albero sul verde reads "di Bar. d'Astorga (?)" in both copies.

Because so many features of these two collections are identical, it seems likely that one volume was copied from the other. Which is the earlier copy, however, is uncertain. On the title page of the collection in Dresden, Scribe B wrote the date 1764. Both volumes, therefore, may have originated during the last half of the century and may have been prepared from older copies of the cantatas. There are indications that both of these volumes were prepared more as items for display in someone's library than for use in performance. Scribe A filled his copies with elaborate decorations extrinsic to the music and Scribe B provided a thematic index of the compositions contained in the manuscript as well as a separate title page preceding the cantatas. Both scribes carefully aligned the voice and continuo parts and barlines appear as straight vertical lines extending through both staves.

One additional item of interest found in B-Bc, 15.170 concerns one of the two cantatas copied by Scribe B. Preceding the cantata Ruscelletto che vai scherzando this scribe wrote: "Per Inidrarehg." Another, possibly older, copy of the same cantata exists in D-Dl, Mus. 1-B-104 and this copy has the same words preceding it. Volkman suggests that the phrase might contain an anagram for the Italian name Gheradini and

\textsuperscript{26} The place is spelled "Znamb" in D-Dl, Mus. 2030-C-1.

\textsuperscript{27} These same three cantatas are found in another manuscript, B-Bc, 25.764, with the same places and dates written on the music.
could indicate that the cantata was written for the singer, Rinaldo Gheradini, who performed in Italy during the late seventeenth century.\(^{28}\)

Ornamented letters at the beginning of musical staves seldom appear in the manuscripts of Astorga's cantatas. An exceptional volume is found in the Sächsische Landesbibliothek (D-Dl, Mus. 2360-K-1) where all seventeen cantatas of this collection begin with an illuminated letter. The solo parts of all these compositions are scored in the alto clef, and all cantatas were copied by one scribe but there are no scribal attributions. On the first page of music, however, one reads the following statement: "Toutes ces Cantates d'out d'Astorga. A. Wotquenne 1927." Astorga's authorship is supported by the presence of fourteen of these seventeen cantatas in concordances.\(^{29}\)

Other important sources of Astorga's cantatas include two volumes in the Bibliothèque Royale in Brussels (B-Br) that contain forty cantatas. These copies are in the hands of various scribes, the majority of them are scored with the solo parts in the alto clef, and almost all cantatas have individual attributions to Astorga. These volumes are the sources of the copies that Volkmann believes are autographs.\(^{30}\)

At the time of Volkmann's publication the Bibliothèque du Conservatoire in Paris owned two volumes of music by Astorga, each volume containing twelve cantatas. These two volumes today are in possession of the Bibliothèque Nationale in Paris (F-Pn). All twenty-four cantatas were copied by one scribe and none of these works is provided with an

\(^{28}\) Volkmann, Astorga, 1:58.

\(^{29}\) Concerning the three cantatas for which no concordances have been located to date, see #5, #10, and #13 on pages 323-27 below.

\(^{30}\) See p. 37 above.
On the title page of each volume there is a collective attribution that appears to have been written by individuals other than the copyist of the music and texts. The title page of the one volume (D251) reads: "XII Cantate a Soprano del Barone Emanuelle Astorga." Added to this attribution is the statement "morio in Madrid l'an 1757." The title page of the second volume (D252) reads: "XII Cantate a Contralto del Baron di Astorga." Both title pages have the added information that these two volumes at one time belonged to the "Bibliothèque de M. Choron."

The Biblioteca Musicale Governativa del Conservatorio di Musica "S. Cecilia" in Rome (I-Rsc) owns twenty-six copies of cantatas of Astorga, the majority of which are found in Ms. 184. The copies of this volume were all made by one scribe. There are no individual attributions but the scribe provided the following information on the title page: "Cantate XVI e un Duetto Da Cammera a voce sola di Soprano Composte dall' III° Sig.re D. Emanuello Baron D' Astorga Dell'Agliastro, Millaina, e Mortilietto: Dell'Ordine Senatorio, e Feudatorio del Regno de Sicilia." The details of this title page are almost exactly the same information provided on the title page of Astorga's published cantatas. Two other volumes in this library, Ms. 3702 and Ms. 3710, contain nine cantatas by Astorga along with works of other composers.

The Bayerisches Staatsbibliothek in Munich holds a volume of music by Astorga that contains twenty-eight cantatas copied by a single scribe (D-Mbs, Ms. 676). There are no individual attributions. The title page of the volume has the collective attribution "Cantate De. Sig. Barone Astorga." An unusual feature of this collection is that the pages immediately preceding the music of the cantatas have all twenty-eight
cantata texts written in cursive script. Nine of the twenty-eight cantatas in this collection have been located in no other sources.

A volume of cantatas in the Staatsbibliothek Preussischer Kulturbesitz in Berlin (D-B, Ms. 861) has an unusual feature--each system of music has a blank staff for the realization of the continuo part. The title page of this volume reads: "Cantate Dei Sig: Baron d'Astorga a voce sola" and a thematic index of the cantatas follows this attribution. These twelve cantatas were copied by a single scribe.

Several libraries have small holdings of manuscript copies of Astorga's cantatas, and these copies are found in volumes of music by different composers. A catalogue of all sources consulted for this present study can be found in Appendix B of this paper.

Considerations in Dating the Cantatas

Scribes have sparingly assigned dates to Astorga's compositions. The fact that at least three of his cantatas are assigned two different dates by different copyists underscores the fact that when a date appears in a source

... it does not necessarily indicate the date of composition of a particular cantata or group of cantatas. It may simply record the date of completion of a copy or a compilation, the date of the first performance or a subsequent performance, or the date of acquisition of the copy.31

A date in a source indicates the latest possible point in time past when a cantata could have been created.

The earliest dated cantatas by Astorga appear in I-Mc, B23 where the scribe appended the date 1707 after each of the three cantatas

Ah Filli, troppo il pianto, Pensier che con l'immag, and Piango, sospiro

31 Wright, "The Cantatas of Mancini," p. 94.
e penso. The latest dated cantata is *Ti lascio anima mia*, given the date 1736 in I-Nc, 57.2.32. Cantatas to which two different dates are assigned include *Pensier che con l'imagio*, *Col sen di gigli adorno*, *E mari, e monti, e selle*, *Lontananza trafigge il mio core*, and *In questo core più va crescendo*.

The following list provides the dates, titles of cantatas, and sources of those solo cantatas of Baron d' Astorga that appear with dates in the manuscripts. Sometimes the date is written by the scribe at the conclusion of the copy of the cantata; in other cases such as in GB-Lk, R.M. 22.a.9 and R.M. 22.a.10 and GB-Lbm, Add. 39766, the date appears at the heading of the cantata. For those cantatas listed beside the date 1714, the date is found following Astorga's name that appears in the index of composers represented in GB-Lcm, Ms. 685.  

<table>
<thead>
<tr>
<th>DATE</th>
<th>CANTATA</th>
<th>SOURCE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1707</td>
<td>Ah Filli, troppo il pianto</td>
<td>I-Mc: B23/9</td>
</tr>
<tr>
<td>1707</td>
<td>Piango, sospiro e penso</td>
<td>I-Mc: B23/10</td>
</tr>
<tr>
<td>1707</td>
<td>Pensier che con l'imagio</td>
<td>I-Mc: B23/11</td>
</tr>
<tr>
<td>1709</td>
<td>Son più di che sospirando</td>
<td>GB-Lbm: Add. 31639</td>
</tr>
<tr>
<td>1711</td>
<td>Clorinda, s'io t'amai</td>
<td>I-Nc: 34.4.19</td>
</tr>
<tr>
<td>1712</td>
<td>Quando penso agli'affani</td>
<td>B-Bc: 15.170</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B-Bc: 25.769</td>
</tr>
<tr>
<td></td>
<td></td>
<td>D-D1: 2030-C-1</td>
</tr>
<tr>
<td>1713</td>
<td>Nuovo dardo il sen m'impiaga</td>
<td>B-Bc: 15.170</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B-Bc: 25.769</td>
</tr>
<tr>
<td></td>
<td></td>
<td>D-D1: 2030-C-1</td>
</tr>
<tr>
<td>1714</td>
<td><em>Col sen di gigli adorno</em></td>
<td>GB-Lcm: R.C.M. Ms. 685</td>
</tr>
<tr>
<td>1714</td>
<td><em>In questo core più va crescendo</em></td>
<td>&quot;</td>
</tr>
<tr>
<td>1714</td>
<td><em>Non lasciarmi, o bella speme</em></td>
<td>&quot;</td>
</tr>
<tr>
<td>1714</td>
<td><em>Pensier che con l'imagio</em></td>
<td>&quot;</td>
</tr>
<tr>
<td>1714</td>
<td><em>Era poco un laccio al core</em></td>
<td>&quot;</td>
</tr>
<tr>
<td>1714</td>
<td><em>Quella Fileno quella</em></td>
<td>&quot;</td>
</tr>
</tbody>
</table>

32 This manuscript also contains cantatas by Marcello, Francesco Gasparini, Alessandro Scarlatti, Domenico Scarlatti, and Handel. The date 1710 appears after Handel's name in the index of composers.
Col sen di gigli adorno
Su la nascente erbetta
Qui dove il mar tranquillo
E mari, e monti, e selve
All'or che Tirsi ingrato
Col flebile lamento
E mari, e monti e selve
Giunto è l'aspro momento
Lontananza trafige il mio core
Qual ruscello che il prato circonda
Qual sia dentro il tuo core
Qui nell'orror che arrecca
Vezzosi rai se un di fedele
E possibile oh Dio
Vicino ad'un ruscello
Lontananza trafige il mio core
Come di vaghi fiori
In questo core più va crescendo
Or su l'orno & or sul faggio
Bellissima cagion de miei voleri
Vo cercando al monte al piano
Come lieto il ruscelletto
Filli, che ascondi dentro
Saltando mostra ognor la gioia
Ascolta, ascolta o bella ingrata
Gran piacer saria l'amore
Venticel che susurrando
Da te lungi, qual martire
Chiaro fonte cristallino
Per conformarmi, al mio destin fatale
Dunque e pur ver
Come talor in sul meriggio
Ti lascio anima mia
Scoring and Comparison of Multiple Copies of Cantatas

Most manuscript copies are legible and offer few difficulties for today's musician. In the majority of manuscripts the solo part is scored in the soprano clef. The alto clef appears with regularity, but no copies have been located that use the tenor or bass clefs for the voice part. Although a cantata is occasionally designated "Cantata a Voce Sola di Soprano" or "Cantata a Alto Solo," the indication on most cantata copies is simply "Cantata da Camera a Voce Sola." A cantata designated for soprano or alto most likely refers to general voice range rather than to different male or female voice qualities.

Recitatives and arias are clearly differentiated from each other in the manuscripts with the use of double barlines. In addition, the beginning of a recitative is often indicated either by the word "Recitative" or by one of its many scribal abbreviations such as "Rec. VO" or simply "Rec." Following a recitative the scribe sometimes adds "Segue L'Aria" or "Segue." The beginning of an aria is occasionally indicated by the word "Aria" and arias generally have tempo indications. Abbreviations of tempo instructions such as "And." and "All." appear frequently. Common tempo indications ranging from "Largo" to "Presto" are found as well as some more subjective words such as "Amoroso" and "Risoluto." The favorite tempo markings are "A Tempo Giusto" and "Affettuoso." Scribes generally write "Da Capo" or simply "D.C." at the conclusion of an aria.

Recitatives are always notated with the meter signature $\mathbf{C}$, while arias are notated in $\mathbf{C}, \frac{2}{4}, \mathbf{C}, \frac{3}{8}, \frac{4}{8}, \frac{6}{8}, \frac{9}{8}$, and $\frac{12}{8}$. In triple meters, six units rather than three are frequently found within one measure, sometimes to indicate hemiola. Irregular measures containing the value
of eight quarter notes are sometimes found in C.

Accidentals appear in abundance, many of which are necessitated not only when minor keys are used but also by the writing of keys with fewer signs in the signature than the actual key of the music. Both major and minor keys are regularly notated with one accidental too few in the key signature. This is one area where the notational practices of the times were particularly inconsistent in both manuscript and printed music. In the volume of cantatas of Astorga published in 1726, for example, Cantata No. 10, Da te lunghi qual martire, is written in E minor with one sharp in the key signature while Cantata No. 6, Saltando mostra ognor la gioia, is notated in D minor with no flats in the key signature.

A double barline and/or fermata usually signifies the conclusion of the A section of a da capo aria. There is, however, some inconsistency in the placement of these signs, even in copies made by the same scribe. Sometimes a double barline and/or fermata is placed immediately before the basso continuo interlude that separates the A and B sections of the aria; in some instances the double barline and/or fermata appears at the conclusion of this interlude. In the twelve cantatas published in 1726, a double barline and fermata appear consistently before the basso continuo part that occurs between the A and B sections of the aria.

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33 See the following instances in arias located in the Musical Supplement: Cantata No. 1, A-I; Cantata No. 1, A-II; and Cantata No. 2, A-II.

Compared to many of the scores of the seventeenth century, the musical notation typical of the manuscript copies of Astorga’s cantatas is generally undistinguished in appearance. The handwriting often seems hurried or careless, and decorations are almost entirely absent. Pictures or ornamented letters placed at the beginning of musical staves are rarely found. The lack of attractive graphic designs on copies of cantatas indicates that the scores were intended primarily to fill the needs of the performer. Manuscript copies of cantatas of Baron d’Astorga were probably not valued for the visual appeal but for the music contained therein, and the abundance of extant manuscript copies of his cantatas attests to their popularity.

Judging from the number of multiple copies of Astorga’s cantatas that have survived, many of his compositions must have been especially popular among his contemporaries. The cantata *In questo core più va crescendo*, for example, can be found in nineteen manuscript copies; the cantata *Ti parlo, e non m’ascolti* exists in fourteen manuscript copies. Based upon the number of existing copies, the following list provides the titles of some of Astorga’s cantatas that must have been highly regarded:

<table>
<thead>
<tr>
<th>CANTATA</th>
<th>NUMBER OF COPIES</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>In questo core più va crescendo</em></td>
<td>19</td>
</tr>
<tr>
<td><em>Ti parlo, e non m’ascolti</em></td>
<td>14</td>
</tr>
<tr>
<td><em>Clorinda, s’io t’amai</em></td>
<td>12</td>
</tr>
<tr>
<td><em>Augellin che tra le frondi</em></td>
<td>11</td>
</tr>
<tr>
<td><em>Nuovo dardo il sen m’impiaga</em></td>
<td>11</td>
</tr>
<tr>
<td><em>Chiudetevi per sempre</em></td>
<td>10</td>
</tr>
<tr>
<td><em>Quando penso agli affanni</em></td>
<td>10</td>
</tr>
<tr>
<td><em>Dopo tante e tante pene</em></td>
<td>9</td>
</tr>
<tr>
<td><em>Se in remote contrade</em></td>
<td>9</td>
</tr>
</tbody>
</table>
While not all cantatas are preserved in as large quantity of copies as pertains to those cited above, more than half of the 208 cantatas that appear in the index of Astorga's solo cantatas in Appendix B of this paper are found in multiple copies; eighty-five cantatas are preserved in single copies; thirty-four cantatas survive in two copies; twenty-six cantatas are found in three copies; eighteen cantatas exist in four copies; and forty-five cantatas are preserved in five or more copies.

Comparison of multiple copies of a cantata produces some interesting observations. One of the most remarkable aspects of multiple copies is that the cantatas, unlike the opera manuscripts of the time, reveal no significant changes as they reappear in one copy after another. This unchanging quality among multiple copies indicates that the cantatas

... were understood to be suitable for performance again and again, regardless of time and place ... the later copies show no considerable deviation from the oldest, no arie mutate in favor of any presumed new occasion, singer or patron.35

The most common variation among multiple copies of Astorga's cantatas involves transposition. Among the nineteen copies of _In questo core più va crescendo_, for instance, fourteen copies are written in F minor, three copies are written in E minor, one copy is written in D minor, and one copy is written in C minor. Twelve copies of _Ti parlo, e non m'ascolti_ appear in Bb major, while one copy is in C major, and one additional copy is written in F major. When a cantata exists in multiple copies of four or more, at least one copy almost invariably appears in a different key than the key of the cantata found in the other copies.

Whether some of these transpositions of cantatas could be attributed to variances in pitches from one locality to another is uncertain. In his study concerning different pitches that were used during Bach's day, Arthur Mendel points out that "we must keep clearly in mind that pitch varied, at a given date, from town to town, and even from church to church within the same town." Concerning the actual amount of pitch variance, Mendel concludes:

We have, then, apparently three or four pitches spread over a total distance of about a third. I list them here from highest to lowest: Cornet-Ton, apparently the same as Chor-Ton, a major second higher than Cammer-Ton, a minor second higher than Tief Cammer-Ton. It appears, therefore, that transpositions of cantatas that vary by small intervals such as the semitone, whole tone, or minor third might be attributed to variances in pitch between different cities as well as different countries. It seems reasonable to assume, however, that if transpositions were made merely to compensate for pitch variance, the placement of pitches within a certain octave would not vary among transposed copies, especially in the voice part. Comparison of multiple copies of the same cantata shows that oftentimes adjustments are made in the voice part to accommodate the vocal range. Example 9 below shows the opening vocal melody of the first aria of the cantata Augellin che trà le frondi. This cantata appears in A major in five manuscripts, in G major in four manuscripts, and in D major in two other manuscripts. Comparison of these copies shows that in the two copies in D major, adjustments are made in the voice part (measures

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37 Ibid., pp. 337-8.
EXAMPLE 9
A-1 of Augellin che tra le frondi
(Measures 4-9)

A major sources: GB-Lbm, Add. 31310; B-Br, 113956/1, F2439; D-B, Ms. 861; GB-Lbm, Add. 39765; GB-Lk, R.M. 22.a.10.

G major sources: GB-Lbm, Add. 14216; GB-Lcm, R.C.M. Ms. 698; I-Fc, D. 769; I-Nc, 33.4.25

D major sources: D-M Ü s, Sant. Hs. 204; F-Pn, D.252.
4, 8, and 9) that result in the avoidance of the notes \( \text{[music notation]} \).

If the transposition to D major were made to compensate for pitch variance alone, the range of the voice part would seemingly not be affected.

A similar adjustment is made in the opening measure of the basso continuo introduction to this aria (see Example 10 below).

**EXAMPLE 10**
A-1 of Augellin che trâ le frondi

(Measures 1-3)

A major:

[Music notation]

G major:

[Music notation]

D major:

[Music notation]
Occasional inaccuracies of pitch or note values appear when various copies of one work are compared. For example, in the copy of Augellin che trà le frondi found in GB-Lcm, R.C.M. Ms. 698, the last note of measure 5 is notated \( \text{\textcolor{red}{\textbackslash n}} \) instead of \( \text{\textcolor{red}{\textbackslash n}} \) as it appears in all other copies. Other irregularities among multiple copies involve the addition or omission of tempo indications. Only one copy of Augellin che trà le frondi (GB-Lbm, Add. 14216) gives a tempo marking (Larghetto) for the first aria of this cantata; all copies, however, indicate Andante for the second aria of this cantata. These copies of Augellin che trà le frondi are more consistent in this respect than is sometimes the case when several copies of one cantata exist. Of the eight copies of Qual da rupe scocesa, for example, five copies of the first aria have no tempo indication, one copy has Tempo giusto, another copy is marked Andantino, and a final copy reads Larghetto.

Most inconsistencies among multiple copies are related to text underlay, in the placement of words underneath the notes to which they are performed, in the spelling of words, or sometimes in the alteration of the text. Despite occasional mistakes, changes in text, and adjustments resulting from transpositions of cantatas, the compositions remain remarkably consistent as they appear in multiple copies.
CHAPTER IV

STRUCTURAL AND TEXTUAL ASPECTS OF ASTORGA'S CANTATAS

By the beginning of the eighteenth century the Italian cantata da camera, as exemplified in the works of composers such as Alessandro Scarlatti, Antonio Vivaldi, Francesco Mancini, Antonio Lotti, and Domenico Sarro, most commonly consisted of a clearly defined pattern of alternating recitatives and arias for solo voice with continuo accompaniment, the cantata texts dealing almost exclusively with the subject of unrequited love. The most popular format of the cantata consisted of two arias in which one or both arias were preceded by a recitative.

The vast majority of Emanuele d'Astorga's solo cantatas use the form favored by composers around 1700. The pattern most frequently found in Astorga's cantatas is RARA, accounting for one hundred twenty-eight solo cantatas, and the pattern ARA is found in sixty-five cantatas. Two variant structures include ARARA in five cantatas and RARARAR in four cantatas. A small number of cantatas have unusual structures; the cantatas Io parto, o mio tesoro and Di foco, o bella ingrata conclude with recitatives (RARARAR); the cantata Infelice mio

1 These five cantatas are: Bella madre d'erbe e fiori, Che ti giova amor crudele, Era poco un laccio al core, Io son povera pellegrina, and Quella fè che promettesti.

2 These four cantatas are: Fe sette volte il maggio, Forza d'ingiusto fato, Giunto è l'aspro momento, and Villipeso abborrito.
core has the form RRARA; in the cantata Pensier di gelosia the first and third movements are ariosos so that the resulting form is Arioso-Recitative-Arioso-Aria-Recitative-Aria; the cantata Preparati à penar opens with an independent arioso so that the structure of this cantata is Arioso-Recitative-Aria-Recitative-Aria; and the single existing copy of the cantata Io parto, e teco resta preserves only one recitative and one aria (RA), and because the recitative and aria are in different keys, this cantata is most likely incomplete.

Dimensions of the Cantatas

It is commonly accepted that the chamber cantata of the late seventeenth and early eighteenth centuries was a form with substantially smaller dimensions than that found in operas of the time. The fewer number of arias and recitatives of the chamber cantata influenced one writer to describe them as "slices out of operas." Another scholar has described the form as resembling "a detached scene from an opera; it differed chiefly in that both poetry and music were on a more intimate scale." In his historical survey of music, the size of the cantata is summarized by Donald J. Grout as "taking perhaps ten to fifteen minutes to perform." Grout's estimate may be accurate, but until performances

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3 The opening member of this cantata begins as a recitative, then proceeds with an arioso, after which the opening measures of the recitative are repeated.

4 The same text is used for both ariosos.

5 Parry, Music of the Seventeenth Century, p. 393.


7 Ibid.
of the Italian *cantate da camera* become more commonplace than they are currently, it will remain difficult to accurately assess the performing length of a cantata.\(^8\)

While judgements pertaining to the performing length of Astorga's cantatas are difficult to make, some observations concerning the physical size of the cantatas are possible. Initial encounter with Astorga's cantatas as they appear in manuscript sources gives the impression that the cantatas with three and four movements are approximately the same length while those cantatas containing five or more movements are longer than cantatas with fewer movements. This impression is due in large part to the fact that when a group of cantatas is copied by a single scribe, the cantatas tend to take up nearly the same number of pages in the manuscript. For example, in the cantatas found in GB-Lbm, Add. 31638 (reproduced in the Musical Supplement), the majority of the three- and four-movement cantatas cover between nine and eleven pages of music while the single six-movement cantata in this collection takes up thirteen pages of the manuscript.

Closer examination of Astorga's cantatas reveals that some works are noticeably longer than others. The length of the cantatas varies not only between cantatas with three and four movements and those cantatas with five or more movements, but the length also varies among cantatas with the same number of movements. For example, comparison of the number of measures contained in two cantatas with the form ARA in which

\(^8\) A recent recording (Quintessence 2PMC-2714) of a cantata for soprano, flute, and continuo, *Nell dolce dell'oblio*, by Handel is eight and one-half minutes in length. A recording of Scarlatti's cantata *Su le sponde del Tebro* for soprano, trumpet, and continuo (Columbia M34518) is twenty-one minutes in length.
the same meter signatures appear in the arias, reveals that the cantata
_E come, e dove, e quando_ is physically longer than the cantata _Nice e Clori, da ma imparate_; the increased length of the former cantata results from a longer recitative and one longer aria. The number of measures contained in each movement of each of these cantatas is outlined below in Table 2.

<table>
<thead>
<tr>
<th>TABLE 2</th>
</tr>
</thead>
</table>

| Comparison of the Number of Measures in Two Cantatas with the Form ARA |

<table>
<thead>
<tr>
<th><em>E come, e dove, e quando</em></th>
<th><em>Nice e Clori, da ma imparate</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Meter signature</strong></td>
<td><strong>Number of measures</strong></td>
</tr>
<tr>
<td>A-1</td>
<td>12/8</td>
</tr>
<tr>
<td>R-1</td>
<td>4</td>
</tr>
<tr>
<td>A-11</td>
<td>4/4</td>
</tr>
</tbody>
</table>

Table 3 below shows the lengths of two cantatas with the form RARA. There are substantially more measures in the cantata _Cara Lidia adorata_ than appear in the cantata _Innocente sospiro_; the increased length of the former cantata results once again from one longer recitative and one longer aria.

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Separate numbers are provided for the A and B sections of _da capo_ arias.
## TABLE 3

Comparison of the Number of Measures in Two Cantatas with the Form RARA

<table>
<thead>
<tr>
<th>Cara Lidia adorata</th>
<th></th>
<th>Innocente sospiro</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Meter</strong></td>
<td><strong>Number of</strong></td>
<td><strong>Meter</strong></td>
<td><strong>Number of</strong></td>
</tr>
<tr>
<td><strong>signature</strong></td>
<td><strong>measures</strong></td>
<td><strong>signature</strong></td>
<td><strong>measures</strong></td>
</tr>
<tr>
<td>R-1</td>
<td>4</td>
<td>20</td>
<td>R-1</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A-1</td>
<td>3</td>
<td>8</td>
<td>A-1</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>68+41</td>
<td></td>
</tr>
<tr>
<td>R-11</td>
<td>4</td>
<td>12</td>
<td>R-11</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A-11</td>
<td>4</td>
<td>50+49</td>
<td>A-11</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In order to more accurately assess the variance in the lengths of cantatas, a statistical analysis was performed.\(^{10}\) The unit of measurement was the number of beats contained in each cantata. The number of beats was determined by multiplying the number of measures in each movement by the beat unit of the meter signature; the A sections of da capo arias were always counted twice. This analysis was strictly a measurement of physical length and not the performing length, which would be affected by variables such as tempo differences and additions of...

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\(^{10}\) The total number of cantatas analyzed was 193. Fifteen of the total 208 cantatas that appear in the index of Astorga's solo cantatas were omitted. Most of the omissions are either a result of pages missing in the microfilm copies of the cantatas used in this study, or because the microfilm copies were unclear and it was impossible to accurately count measures. Also, the cantatas that have unusual forms (see pp. 69-70 above) were omitted because there are so few of them; and the cantata *Che ti giova amor crudele* was omitted because the second aria of this
ornamentation. Using this method the total number of beats for the four cantatas cited in Tables 2 and 3 above amounts to 780 for Ecose, e dove, e quando; 360 for Nice e Clori, da mana imparate; 1255 for Cara Lidia adorata; and, 693 for Innocente sospiro. (The compound meters 12, 9, 8, and 6 were always counted using 4, 3, and 2 beats per measure.)

Using the number of beats contained in each cantata as the unit of measurement, the mean length for all the cantatas taken as a single unit is 750.35 with a standard deviation of 185.07. Table 4 below shows the mean, standard deviation, minimum value and maximum value for cantatas with three, four, five, and six movements. Two main observations can be made based upon the figures provided in Table 4:
1) Astorga's five- and six-movement cantatas are definitely longer than the three- and four-movement works, and 2) Astorga's three- and four-movement cantatas are essentially the same length.

<table>
<thead>
<tr>
<th>Cantata form</th>
<th>Number of cantatas</th>
<th>Mean beats</th>
<th>Standard deviation</th>
<th>Minimum value</th>
<th>Maximum value</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARA</td>
<td>57</td>
<td>729.49</td>
<td>187.09</td>
<td>346</td>
<td>1218</td>
</tr>
<tr>
<td>RRA</td>
<td>125</td>
<td>743.45</td>
<td>187.90</td>
<td>361</td>
<td>1255</td>
</tr>
<tr>
<td>ARARA</td>
<td>4</td>
<td>942.50</td>
<td>102.58</td>
<td>843</td>
<td>1084</td>
</tr>
<tr>
<td>RARARA</td>
<td>4</td>
<td>1132.25</td>
<td>96.29</td>
<td>999</td>
<td>1214</td>
</tr>
</tbody>
</table>

Table 4

cantata, unlike those found in the four other cantatas that use this form (ARARA), alternates between $\frac{3}{8}$ and $\frac{4}{4}$. 
While it is interesting to examine Astorga's cantatas in reference to the number of measures or number of beats contained therein, the most significant aspect of this analysis concerns the easy accessibility of these works in terms of size. Given the relatively small dimensions of the cantatas, especially when compared to the operas of the day, it seems that it would take minimal expense on the part of publishers to make the works accessible in modern editions. Once Astorga's cantatas, as well as the works of other cantata composers, become available in print, the small size of these works should make them highly attractive to performers interested in chamber music.

Tonal Organization of the Cantatas

Although each aria and recitative in a cantata is a self-contained member, overall unity is achieved through use of a prevailing tonality. With the exception of three cantatas, Barbara lontananza, Fermate il piede, and Si bellissima Clori, the concluding aria of Astorga's cantatas is always in the same key as that of the opening measures of the cantata. The intervening members of the cantata tend to begin and end in keys closely related to the key of the cantata. The tonic key of the cantata generally returns shortly before the conclusion of the recitative that precedes the final aria of the cantata.

A typical key scheme of a three-movement cantata is illustrated by the cantata Così mesta ho l'alma in seno. The opening aria is in A minor; the recitative begins in D minor, modulates to the keys of G minor, Ab major, E minor, and A minor; the concluding aria is in A minor. Portions of this cantata are shown below in Examples 11, 12, and 13.
EXAMPLE 11
A-1 of Cosi mesta ho l'alma in seno

EXAMPLE 12
R-1 of Cosi mesta ho l'alma in seno
EXAMPLE 13
A-II of Cosi mesta ho l'alma in seno

A typical key scheme of a four-movement cantata is illustrated by the cantata Quando penso agli' affanno. The opening recitative of this work begins in B♭ major and cadences in C minor; the first aria is in the key of C minor; the second recitative begins in G minor and cadences in B♭ major; and the concluding aria is in the key of B♭ major.

The tonal schemes of both three- and four-movement cantatas display a preference for major over minor keys. Of 208 cantatas examined,
the prevailing mode of 124 cantatas was major and the mode of 85 cantatas was minor.

The tonal scheme of a cantata with two recitatives and two arias is decidedly more varied and more interesting than that of a cantata beginning with an aria. In cantatas with the form ARA, the two arias are always in the same key. When a cantata opens with a recitative, however, the tonal center that appears at the beginning of the cantata generally does not return until the closing aria or at the close of the recitative that precedes the final aria. Consequently, in cantatas with four movements, the two arias are almost invariably in different keys. Of the 128 cantatas with the structure RARA, the same key appears in both arias in only four cantatas.\footnote{These cantatas are: Dentro fiorita selva, Dunque tu parti, o cara, Ecco, ecco l'ora fatal, ecco il momento, and O d'un nume, ch'e cieco. These four cantatas are included under "others" in Table 5.}

Certain harmonic relationships between the two aria keys appear with regularity in Astorga's four-movement cantatas. These key relationships are shown in Table 5.

Comparison between the recitative cadence and the key of the following aria reveals that in both three- and four-movement cantatas, recitatives most frequently cadence in the key of the following aria. See Tables 6 and 7 below. In four-movement cantatas, the opening recitative cadences in the key of the following aria 53\% of the time; the second recitative of four-movement cantatas cadences in the key of the concluding aria 63\% of the time. In cantatas with three movements, the recitative cadences in the key of the closing aria 41\% of the time.
### TABLE 5

The Harmonic Relationships Between A-I and A-II in Four-Movement Cantatas

<table>
<thead>
<tr>
<th>(R-I); A-I; A-II</th>
<th>Number of Cantatas</th>
<th>% of Cantatas</th>
</tr>
</thead>
<tbody>
<tr>
<td>(I); vi - I</td>
<td>20</td>
<td>16</td>
</tr>
<tr>
<td>(I); iii - i</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>(I); ii - I</td>
<td>17</td>
<td>13</td>
</tr>
<tr>
<td>(I); v - i</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>(I); IV - I</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>(I); v - I</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>(I); V - I</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>(I); VII - i</td>
<td>6</td>
<td>4.5</td>
</tr>
<tr>
<td>(I); iv - i</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>others</td>
<td>25</td>
<td>20</td>
</tr>
</tbody>
</table>

### TABLE 6

Comparison Between the Recitative Cadence and the Key of the Following Aria in Four-Movement Cantatas

<table>
<thead>
<tr>
<th>R-I -- A-I</th>
<th>R-II -- A-II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationship</td>
<td>Number of times</td>
</tr>
<tr>
<td>i-i</td>
<td>38</td>
</tr>
<tr>
<td>I-I</td>
<td>30</td>
</tr>
<tr>
<td>V-i</td>
<td>18</td>
</tr>
<tr>
<td>VI-I</td>
<td>13</td>
</tr>
<tr>
<td>iii-I</td>
<td>8</td>
</tr>
<tr>
<td>V-I</td>
<td>7</td>
</tr>
<tr>
<td>others</td>
<td>14</td>
</tr>
<tr>
<td>Relationship</td>
<td>Number of times</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------</td>
</tr>
<tr>
<td>I-I</td>
<td>15</td>
</tr>
<tr>
<td>III-i</td>
<td>13</td>
</tr>
<tr>
<td>I-i</td>
<td>12</td>
</tr>
<tr>
<td>V-I</td>
<td>9</td>
</tr>
<tr>
<td>v-i</td>
<td>6</td>
</tr>
<tr>
<td>others</td>
<td>10</td>
</tr>
</tbody>
</table>

Tonal contrast is an important element in the organization of Astorga's recitatives and arias. Not only is there harmonic contrast in the overall structure of the cantatas, but the individual recitatives and arias display harmonic contrast in their internal organization.

Nearly all of Astorga's recitatives begin and end in different keys and several modulations generally appear between the start and close of a recitative. In most recitatives, and especially in recitatives that appear at the beginning of a cantata, the tonic key is clearly established at the outset. The tonic note generally appears in the bass line and the recitative melody often begins with a tonic arpeggio. Sometimes an entire phrase is given in the tonic key before modulations occur, such as appears at the beginning of the cantata _lo parto, o mio bel sole_. See Example 14 below.

In some recitatives, especially in second recitatives of cantatas with the structure RARA, the appearance of the tonic chord is delayed. Astorga is particularly fond of beginning recitatives with dominant,
dominant seventh, and leading tone diminished seventh chords. (See Examples 15, 16, and 17 below.) Sometimes the tonic chord of the recitative is delayed even longer by a series of secondary dominant, dominant, secondary diminished seventh, or diminished seventh chords. Two examples are provided in Example 18, and 19 below.
EXAMPLE 17
R-11 of Quando penso agli affanni

Ah che in van si re-si-ste alla forza d’amore

EXAMPLE 18
R-11 of Pensando a te mio bene

Dunque caro mio bene non fare piantano penne si struga quosto
corre che prova per te ogni ora tanti affanni e tormenti

EXAMPLE 19
R-11 of Il doloroso Tirsì

L’anica torto-rel-la, se per sor-te un sol di lun-gi s’av-ve-de
dal suo caro con-for-to vola, e ri-volta questa parte, e quel-la
Harmonic contrast likewise plays an important part in the organization of Astorga's da capo arias. The tonic key of an aria is usually established by an introduction for basso continuo alone. The A section of an aria begins in the tonic key, modulates to a closely related key, and then returns to the tonic key before the end of the A section. The B section of an aria generally begins in the tonic key and immediately modulates to a closely related key or else starts off in a closely related key; after the beginning of the B section, the tonic key does not reappear in the B section of the aria.

The tonal design of the opening aria of the cantata *Cosi mesta ho l'alma in seno*, the beginning of which is shown above in Example 11, is typical of the harmonic structure of an aria in a minor key. The basso continuo introduction begins in A minor and cadences in A minor; the vocal melody begins in A minor, modulates to E minor, and then returns to A minor; an interlude for basso continuo in the key of A minor separates the A and B sections; the B section begins in A minor, modulates to the keys of G major, C major, back to G major, E minor, and cadences in C major.

Thus, while the cantatas are unified by a tonality that appears at the beginning of the opening member of a cantata and then returns for the concluding aria of the cantata, if one considers the number of different keys that appear in the individual recitatives and arias, the total harmonic range of a single cantata is indeed extensive.
Textual Aspects of the Cantatas

The texts found in the cantatas of Emanuele d' Astorga, like those used by most composers of the time, reflect the influence and ideals of the Roman Arcadian Academy. 12 The story of the founding of Arcadia by the followers of the self-exiled Queen Christina of Sweden has been told repeatedly; the express purpose of Arcadia was "to exterminate bad taste, to see to it that it shall not rise again, pursuing it continually wherever it may nest or hide itself, even in the most unknown and inconsiderable towns and villages." 13 The object of attack was the artificiality found in the poetry of the preceding decades and the founders of Arcadia proposed to substitute pastoral simplicity for the excesses that were typical of earlier poetry. The pastoral character of Arcadia was emphasized in emblems and names. The panpipe became the symbol of the academy, and each member was required to assume a pastoral name.

The cantata texts set by Astorga favor pastoral settings and references to the pastoral characters Tirsi, Clorinda, Filli, Fileno, Irene, Lidia, and Amarilli abound. The texts frequently offer colorful images of nature—laughing flowers, pitiful birds, barren sand, wicked tempests, cruel waves, and pleasant forests—but these pictures soon dissolve into the monotony of love's torments. 14 The poetry in the


14 A detailed discussion of imagery found in texts set to music by Alessandro Scarlatti can be found in: Freund, "Scarlatti's Duet Cantatas," pp. 63-86.
cantatas of Astorga deals exclusively with the subject of unrequited love.

Among the thousands of cantata texts written during the seventeenth and eighteenth centuries, the author of the poetry is known in only a small number of cases. The few authors named in later seventeenth and early eighteenth century sources are generally aristocratic amateurs such as Cardinal Pamfili and Cardinal Ottoboni.

A rare instance when the author of one of Astorga's cantata texts is named is found on a copy of the cantata *Ama mi quant'io t'amo* that is preserved in the Gesellschaft der Musikfreunde. Included with the attribution of this cantata is the information "Poesia del Lalli Giorganza."

The Neapolitan poet Sebastiano Biancardi, in the account of his life that was included with the publication of a volume of his poems in 1732, reported that Astorga set many of his poems to music.\(^{15}\) Biancardi, however, is not identified as the author of the texts in any sources of Astorga's cantatas.

Many of the texts that Astorga set to music were undoubtedly written by the aristocratic ladies and gentlemen with whom the composer associated. The creation of both music and text by a composer was probably common although there is little documentation of such. There is evidence that in at least one of Vivaldi's cantatas the composer wrote the words as he was composing the music.\(^{16}\)

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renowned as a poet as well as a composer, and he is identified as the author of a small number of texts that he set to music. 17 Many of Astorga's cantata texts were possibly written by the composer himself.

One of the founders of the Arcadian Academy, Giovan Maria Crescimbeni, wrote a history of Italian poetry with an accompanying commentary. In one of these volumes, he discusses cantata texts in the following terms:

Beyond these texts [those used for musical representations] certain other manners of poetry were introduced for musical settings; today they are commonly called cantatas, which are composed of poetic lines, and little rhymed lines that follow no pattern, with the mixing of arias; and some are for one voice, and others are for more; and there are kinds of them, and made also a mixture of the dramatic and the narrative. This kind of poetry was invented in the seventeenth century. 18

The cantata texts set by Astorga illustrate the loose form described above. Aria texts contain strictly patterned metrical lines and rhyme schemes, while the recitative texts follow no strict metrical structure and only occasionally contain rhymes.

Unity within a cantata text is achieved by limiting the action to a single time and place and there is no progress in the action as the narrative moves from one member of the cantata to another. The texts reveal in any one member of the cantata as much information about


18 Giovan Crescimbeni, Commentarj intorno, 1: 299-300. "Oltre alle texts, s'introdussero per la musica certe maniere di Poesia, che comunemente oggimal si chiaman cantate, le quali sono composte di versi, e versetti rimati senza legge, con mescolamento d'arie, e talora, ad una foce, talor e più; e se ne sono fatte, e fanno anche miste di dramatico, e di narrative. Questo sorta di Poesia è invenzione del secolo XVII."

the cause of the lover's lament, the extent of the pain, and the hopes for a resolution to the problem as does any other member of the cantata.

Most texts are reflective poems and the narrative is in the first person singular. The following cantata text is a typical lover's lament of unrequited love, the solution to which is invariably to die rather than to love again, until everything is forgotten for a new love.

Da te lungi qual martire

Aria I

Da te lungi qual martire,
Il mio cor dovrà soffrire,
So'sospiri tel dirà.

E se mai qualche pietà,
Sentirai del mio tormento,
Più contento penerà.

Recitative I

Filli poi che da me lungi soggiorni,
Sospirando mi struggo a tutte l'ore,
Non perché il mio dolore,
Io cerchi alleggerir con tal ristoro ma,
Per mostrarti che il mio petto amante,
T'amherà benche lungi ognor costante.

Aria II

Potrà l'empia forte,
Per darmi più pene,
Tenerti mio bene,
Lontano da me.

Ma fin che la morte,
Quest'alma non sciolga,
Non sia che mi tolga,
La pura mia se.

Aria I

Far from you what torment my heart must suffer,
intense longings will show it.

And if ever some pity you will feel for my torture,
the happier I will be.
Recitative I

Filli, after you stay away from me so long,
I am completely overcome with grieving,
not because I seek to lighten my sorrow with
other refreshment, but to show you that I have
love in my heart, I will love you always whatever
the cost.

Aria II

Will the strong evil one be able to give me more pains,
to keep my beloved far from me.

But until death this heart may not be free,
it may not be that I can rid myself of my true love
in this way.

One cantata that is particularly charming in both text and music
is Augellin che trà le frondi. In the poem the lover addresses his
song to a bird, and the image of the bird is carried through the text
in each section of the cantata.

Augellin che trà le frondi

Augellin che trà le frondi,
Volì canti e poi t'ascendi,
Spiega il volo e vanne a lei,
Che ad amare il ciel mi diè.

Vedi ben che fa che dice,
S'ella e me'sta ò pur felice,
Se mai pensa a dolor miei,
E poi tornai dillo à me.

Recitative I

Vanne pietoso augel,
Dell'vanne o Dio,
Vanne ch'il ciel ti dia,
Sempre benigno lume,
La selva ombra gradita,
Tener herbetta il prato,
E limpid'onda il rio.
Che mentre tu non torni,
Frà queste selve ombrose,
M'assido pur dubioso ed anelante,
Senza muo ver le piante.
Aria II

Se ritorni con lieta novella,
Spegni pure tua dolce favella,
È consola l'amante mio cor.

Ma se nuncio tu sei di tormento,
Non tornare mà fuggi qual vento,
Per non farmi più grave il dolor.

Aria I

Little bird that through the branches,
flies and sings and hides,
fly off and go to her who gave me the sky to love.

Look at what she does and says,
if she is sad or happy,
if she ever thinks about my sufferings,
and then come back to tell me.

Recitative I

Go oh bird, go with God, go and may the sky always
give you benign light, pleasurable shadow in the brush,
tender grass on the lawn, and clear water from the river;
and while you are gone, between these shady woods
I shall sit quietly and dubious and longing,
without disturbing the silence of the brush.

Aria II

If you return with good news, please speed your
sweet word and comfort my loving heart.

But if you bring bad news, do not come back to me
but fly away like wind in order not to make
my suffering worse.

Astorga's setting of this poem is given below in Example 20. This example was prepared from the copy of this cantata in GB-Lk, R.M.

22.a.10. The realization of the continuo part has been added by the
present writer. In order to avoid excessive accidentals, one sharp has
been added to the key signature of this cantata as it appears in Example
20. Plates III, IV, and V provide facsimiles of the beginning of
each of the arias and the entire recitative of this cantata.
EXAMPLE 20
Augellin che trà le frondi

[Aria 1]  

GB-Lk, R.M. 22.a.10.;  
fols. 15b-18.
Example 20 (continued)

---

- re il ciel mi die. Au- gel- lin che tra le


frondi, Vo- li can- ti e poi Cas- can- di, Spinga il vo-


---

- lo e van- ne a le- i, Che ada-


---

re il ciel mi die. E van- ne vanne a lei che ada-


---
Example 20 (continued)

Il ciel mi dice:

ben che fa che dicce, Sei - le - me? sta o pur fe-

li - ce, Se mi pen - sa a do - lor mi - ci, E - poi

tor - na tor - me dillo à me.
Example 20 (continued)

Ve-di ben che fa che di-ce, s'e-l-la-e me' sta'O' pur fe-

li-co, Se mai pen-sa a do-lor mi-ei, E poi tor-nai dil-

me. Tor-nà di-l-lo tor-nà e di-llo' eme poi tor-nà di-l lo' a

me.

Da Capo
Example 20 (continued)

[Recitativo]

Vanne pietosa vergil, dell'vanne o Dio, vanne che il ciel ti

di a, sempre benigno lu-mo, la selva om-bra gra-ta, temer herbeta dil

pra-to, e lim-pid' on-da il fi-o, che me-nre tu non torni, fia'

geste selve om-bro-se, mias-si-do pur da bi-o sog-o e-ne-lan-te, sen-zo
Example 20 (continued)

[Aria II]
Andante

muover le piante.

Se ritorni con lieta novella,
Se ritorni con lieta novella,
Example 20 (continued)

Spie-ga pu-re tua dol-ce fa-vel-la, E con-so-la

man-te mio cor.

Se ri-tor-ni con lie-ta no-vel-la con lie-ta no-vel-la.

Spie-ga pu-re tua dol-ce fa-vel-la, E con-so-la
Example 20 (continued)

e consola la Pa-\textit{man}te mio cor. Spie-ga pu-re tua
dol-ce fa\textit{-vel}\textia, e cons-o-la l\textit{a} Pa\textit{-man}te mio cor, con-
sola l\textit{a} Pa\textit{-man}te con-s-o-la l\textit{a} Pa\textit{-man}te mio
cor.
Example 20 (continued)

mà se nann'cio tu sei di tormento, non tormento mà fuggi quel vento, per non farmi più grave il dolor.
Example 20 (continued)

ma' se

ma-ci o ta sei di tor- men-to, Non tor-

na-re, Non tor-na-re ma' fag-gi quel ven-to ma'

fag-gi quel ven-to, Per non far-mi piu' gra-ve piu'
Example 20 (continued)

grave il dolor, - Per non far mi più grave il dolor.

Da Capo
CHAPTER V

The overwhelming majority of Astorga's cantata arias are in da capo form. Among the 208 cantatas examined for this study, only three arias were found that are not in da capo form.\(^1\)

The basic structure of Astorga's arias is essentially identical in all da capo arias. The A section of the aria is introduced by the basso continuo; the A section consists of two parts (henceforth to be called A\(^1\) and A\(^2\)) separated by a short passage for basso continuo. In most arias the B section also consists of two parts (B\(^1\) and B\(^2\)) although occasionally the B section of the aria has only one part (B\(^1\)).\(^2\)

Following the conclusion of part B, there is a da capo return of part A. The A section of the aria is always longer than the B section, and A\(^2\) and B\(^2\) are generally longer than A\(^1\) and B\(^1\).

While the arias in Astorga's cantatas exhibit little variety in their structural elements, they present enormous variety in their textual and musical details. Several aspects of this variety will be considered in the following discussion.

\(^1\)A-I of Amor, amor hai vinto; A-II of Clorinda, Clorinda anima mia; and A-I of Ruscelletto che ristretto.

\(^2\)Among the twenty-three da capo arias found in the Musical Supplement (Appendix A) of this paper, the B section in twenty arias has two parts (B\(^1\) and B\(^2\)); the B section in three arias has only one part (see Cantata No. 8, A-II; Cantata No. 9, A-I; and Cantata No. 10, A-I).
Textual and Musical Relationships

The poetry of Astorga's arias consists of two strophes for the musical division required by the da capo form. The two strophes are usually united by a rhyme scheme but there are so many different rhyme schemes employed that it is impossible to isolate any preferred rhyme structure. There is, however, a noticeable tendency for the last line of each strophe of the aria text to rhyme. The texts of the two arias of the cantata Care pupille amate are shown below and although each aria has a different number of verse lines and rhyme scheme, the two strophes of each aria are unified by the rhyme in the last line of each strophe.

Care pupille amate

<table>
<thead>
<tr>
<th>Aria I</th>
<th>Aria II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Care pupille amate</td>
<td>Vo sempre amarvi pupille belle</td>
</tr>
<tr>
<td>Dal de che non vi miro</td>
<td>Se ben crudele mi son le stelle</td>
</tr>
<tr>
<td>Dolente ogn'or sospiro</td>
<td>Se ben tiranno m'e sempre amor.</td>
</tr>
<tr>
<td>E non e o pace al cor.</td>
<td></td>
</tr>
<tr>
<td>Benche lontan io sia</td>
<td>Nel fiero tempo di lontananza</td>
</tr>
<tr>
<td>Da voi luci adorate</td>
<td>Veder potrete la mia costanza</td>
</tr>
<tr>
<td>Pur sente l'alma mia</td>
<td>La beltà fede di questo cor.</td>
</tr>
<tr>
<td>Per voi l'istesso ardor.</td>
<td></td>
</tr>
</tbody>
</table>

The texts quoted above are typical of the aria texts found in Astorga's cantatas. The aria texts set most frequently consist of two strophes of three lines each while two strophes of four lines comprise

---

3 Dear beloved pupils, since the day when I last saw you, sorrowful always longing, and with heart never at peace. It is a long time since your adorable brightness, yet my heart feels for you the same ardor.

4 I will always love you, my beautiful pupils, if fair to me are the stars, if they bring to me always love. From the proud time of long ago, you will be able to see my constancy, the true faith of this heart.
the second most frequently set texts. Other aria texts used by Astorga contain two strophes of two lines each and two strophes of five lines each. Two strophes of unequal lengths are also used from time to time. Generally each aria in a cantata reveals a different stanzaic structure.

Whether setting two three-line strophes, two four-line strophes, of some other poetic form, the musical settings are essentially identical. In the vast majority of Astorga's cantatas the first strophe is set twice in the A section of the aria, and the second strophe is set twice in the B section of the aria. It was mentioned earlier in this discussion that the A section is always longer than the B section and that the second setting of the strophe in both the A and B sections is almost always longer than the first presentation of the strophe. Comparison of the lengths of the various sections of an aria can be seen in the outline of the aria "Non è sol la lontanza," shown below in Example 21. The text of this aria uses two verse lines in the opening strophe and three verse lines in the second strophe. The A section of the aria totals fifty-one measures, substantially longer than the B section of the aria, which contains thirty measures. The second setting of the first strophe in the A section extends over thirty measures, while the first setting of this strophe takes up twelve measures; similarly, the second setting of the second strophe in the B section is twenty-two measures in length, while the first setting of this strophe is thirteen measures long.

The structure outlined above and illustrated in the first aria of the cantata Non è sol la lontanza appears consistently throughout Astorga's arias. Diversity among the arias must therefore stem from
EXAMPLE 21
A-I of Non è sol la lontananza

Section A¹ -- measures 7-18

Non è sol la lon-ta-nanza che tor-men-ta Pal-
ma mi-a che tor-men-ta Pal-

Section A² -- measures 22-51

Non è sol la lon-ta-nanza che tor-men-ta Pal-
ma mi-a che tor-men-ta Pal-

-- ma tor-men-ta l'al-

ma mi-a

a la lon-ta-nanza nè non è sol che tor-men-ta l'al-

ma mi-a non è sol che tor-men-ta Pal-

ma mi-a.

Section B¹ -- measures 57-68

Ma con bar-ba-ro ri-go-re gion-ge for-za al mio do-
lo-re un pen-sier un pen-sier di ge-
lo-si-a.
elements other than the formal structure. One of these elements involves the poetic meter or *ritmica* of the aria texts. In most of Astorga's works, each aria of a cantata reveals a different poetic meter. The aria texts favored by this composer are those that use either seven or eight syllables per verse line of the aria text.

Examination of the texts of Astorga's arias reveals that the *ottonario*, or eight-syllable, poetic meter occurs more than any other *ritmica* and the *settenario*, or seven-syllable, verse line is used almost as frequently. *Ottonacci* and *settenario* arias account for approximately 75% of the aria texts set to music by Astorga. The remaining texts are made up of *quinario* (five-syllable), *senario* (six-syllable), *novenario* (nine-syllable), and *decasillabo* (ten-syllable) structures. The *endecasillabo*, eleven-syllable line, is found only occasionally.

In many of Astorga's arias, the poetic meter is clearly revealed in the musical setting. In order to demonstrate Astorga's approach to
setting aria texts and to show how the clarity of the poetic meter is achieved, the text and music of the aria "Sei troppo dispietata," a settenario text set in $\frac{3}{8}$ will be discussed.

According to the rules of versification, accents in settenario verse lines fall on the penultimate syllable and on one of the first four syllables.\(^5\) The syllables of each verse line are numbered and stressed syllables are indicated with capital letters. Two consecutive vowels are generally pronounced as a single syllable; thus, in the opening verse line the "e" and the "i" of the word sei, and the "i" and the "e" of the word dispietata are pronounced and counted as one syllable. The third and fifth syllables of the second verse line present examples of elision, the dropping or partial pronunciation of a vowel when a word ends with a vowel and the following word begins with a vowel; the final of the first word and the beginning of the next word are elided and counted as one syllable. The concluding lines of each strophe have masculine endings, that is, with an accent on the final syllable. The absence of a seventh syllable for these lines does not change the fact that the ritmica is settenario since all lines are counted as if there were one syllable after the final accent.\(^6\)

\[
\begin{align*}
\text{SEI } & \text{trop-po dis-pie-TA-ta} \\
1 & 2 3 4 5 6 7 \\
\text{BEL-la } & \text{re-nea-MA-ta} \\
1 & 2 3 4 5 6 7 \\
\text{CON } & \text{chi si muor per TE.} \\
1 & 2 3 4 5 6 
\end{align*}
\]

\(^5\) The mechanics of Italian versification are reviewed and related to musical rhythms by Putnam Aldrich, Rhythm in Seventeenth Century Italian Monody (New York: Norton, 1966), p. 103ff.

\(^6\) Ibid., p. 106.
EXAMPLE 22
A-1 of Ritorna il vago Aprile

Sei troppo dispie-ta-ta, o bel-la I-re-ne-a-ma-ta. Con chi si muor per te, Con chi si muor con chi si muor per te.
Example 22 (continued)

O bel la I-re-ne i-re-ne-a-ma-ta.

con chi si muor si muor per te con chi si muor con chi si muor per te.

Se cor hai

pur nel se-no, Do-ve-sti in-gra-ta in-gra-ta al-me-no,

Gra-dir la mia gran fe.
Example 22 (continued)

Se cor hai pur nel se-no, Do-ve-shi in-gra-ta in-gra-ta al-

me-no, Gra-di-r la mia gran fe in-gra-ta gra-di-r la

mia gran fe in-gra-ta al-me-no gra-di-r la

Largo

mia gran fe. Da Capo
SE cor hai pur nel SE-no
1 2 3 4 5 6 7
DO-ve-stiìn-gra-ta-àl-ME-no
1 2 3 4 5 6 7
GRA-dir la mia gran FE.
1 2 3 4 5 6

The music of "Sei troppo dispietata" is provided in Example 22 above. The poetic meter of this aria text is clearly evident in the musical setting, for the verse lines of this text are consistently separated by rests, and most of the settenario verse line occupy three-measure units. Interruptions of the three-measure unit are caused by omissions and repetitions of certain words of the text. In measures 18-19, for example, the third verse line is used without two of its syllables, and in measures 34-37 the third verse line is extended by repetition of two syllables.

A similar approach to setting aria texts is found in arias using different ritmiche and different meter signatures than those found in Example 22. Three examples will further illustrate this approach. Examples 23, 24, and 25 below present sections A¹ of three arias; Example 23 shows an ottonario aria in C; Example 24 is a quinario aria in 12/8; and Example 25 is an ottonario aria in F. In Example 23, verse lines 1, 2, and 3 are all separated by rests; in Example 14, all five lines are separated by rests and all five lines are set with the same rhythmic pattern; in the case of Example 25, the verse lines are not separated by rests but each line begins with the same rhythmic pattern and the verse lines all occupy four-measure units.

The tendency of the verse lines of certain ritmiche to produce regular metrical units such as seen in Example 25 has been observed by
EXAMPLE 23
A-I of Si bellissima Clori

Text:
Quanto io godo in rimirarvi,
Tanto peno in adorarvi,
Vezzosetti pupilette,
Per che siete ingrate e fiere.

EXAMPLE 24
A-II of Trattar tutti equalmente

Text:
La tortorella,
Sola si lagna,
Non si accompagna,
M'al proprio amante,
Serba la fe.
EXAMPLE 25
A-Il of Vilipeso abbortito

Text:
Aure placide è serene,
Che d'intorno al caro bene,
V'aggirate susurrando,
Deh chiedete le fin quando,
Durerà quel suo rigor.

Sven Hostrup Hansell. In his study of the vocal music of Johann Adolf Hasse, Hansell goes to considerable length to discuss the relationship of poetic meters and musical phrases in Hasse's cantatas. Hansell observes that among Hasse's cantatas there are many arias in triple time with three-measure phrases the pervade entire arias and these three-measure phrases result when settentario, or seven-syllable, verse lines are set to music in a ritmo di tre battute (with three quarter notes or three eighth notes per measure). Using a settentario aria text in triple meter (3/8), Hansell demonstrates how the vocal line of this aria consists

exclusively of three-measure phrases and extended three-measure phrases. A three-measure phrase occurs when a single verse line is set syllabically and the resulting musical rhythms total the value of three dotted quarter notes; an extended three-measure phrase results when one syllable of a verse line is set to a melisma or when a word or phrase of a verse line is repeated, thus increasing the length of the phrase beyond the value of three dotted quarter notes. According to Hansell, most of the aria texts written in settenario verse form that Hasse set to music in a triple meter generate phrases of three measures.

Among Astorga's cantatas there are likewise many arias with settenario verse lines set to music in triple meter. The aria "Sei troppo dispietata," given in Example 22 above, is one such example. Two differences between the settenario aria in triple meter presented in Example 22 and the aria that Hansell provides as an example of Hasse's setting of a settenario text in triple meter can be noted. First of all, Hasse employs melismas to a greater extent than does Astorga so that there are more of what Hansell labels as "extended three-measure phrases" in Hasse's aria. Secondly, the three-measure structure does not pervade Astorga's aria as consistently as occurs in the example by Hasse. While there is definitely a tendency for the music of Astorga's aria to be organized into three-measure units that correspond to the verse lines, there are too many interruptions of the three-measure organization to be able to state that three-measure phrases prevail throughout this aria. As a matter of fact, in many of Astorga's arias it appears that he deliberately avoids consistently using symmetrical phrase structures by repeating words to lengthen phrases and by omitting words to shorten phrases. This disruption of regular phrase structures was evident in
the aria "Sei troppo dispietata" (Example 22 above) and is especially obvious in many of the ottobrio arias that Astorga sets in triple meter.

According to Hansell, phrases of two and multiples of two measures occur in Hasse’s arias when ottobrio verse lines are set to music in triple meter. Avoidance of consistent four-bar phrases can be seen in two examples taken from Astorga’s arias. Examples 26 and 27 below both contain ottobrio texts and are formed with similar rhythmic patterns. Both arias begin with two four-bar phrases but this pattern is interrupted with the repetition of words, resulting in a five-bar phrase (measures 9-13 of each example). The repetition of words and the irregular phrase structure that result do not, however, obscure the poetic meter in these two examples.

EXAMPLE 26
A-1 of E pur dolce, dolce amare

Text:
E pur dolce, dolce amare,
Una bella pastorella,
Ch’abbia fido in sen il cor.

\[\text{Musical notation for \textit{E pur dolce, dolce amare}}\]

\[\text{Musical notation for \textit{Una bella pastorella}}\]
EXAMPLE 27
A-II of Quanto care mi siete

Text:
Il dolore per amore,
Non e doglia ma dolcezza.

Sensitivity to the accentual patterns inherent in the Italian verses he set to music is evident in the clarity with which the poetic meter is revealed in most of Astorga's arias. One factor that contributes to this clarity is Astorga's technique of setting the opening verse lines of the aria text before making any alterations in the text, such as the repetition of a verse line or portion of a verse line, or before adding any melismas to the melody. In all examples examined thus far, at least two lines of the text have been presented before any word repetitions or omissions occur, or before a melisma occurs in the melody. The tendency to set the entire first strophe or at least the opening lines of the first strophe before making any alterations in the text or before adding any melismas to the melody accounts for the consistent increased length of the second setting of each strophe in both the A and B sections of the aria. Textual phrases are repeated more extensively in the second setting of each strophe, and melismas in the melody tend to be reserved for the second occurrence of the strophe. In Example 22 above, for instance, the verse lines of the first strophe are repeated numerous times throughout measures 22-52, and several short melismas
appear in these measures; in the opening section, however, the last line of this strophe is repeated only once and the melody is almost entirely syllabic.

It is interesting to note here the comment of one eighteenth century observer concerning the proper manner of setting aria texts.

... a composer must permit no melisma until all the words of a strophe of an aria text have been sung and understood by the listener. However, one can excuse the liberty [of introducing runs] in order to avoid a boring delivery since the ability of the singer must be displayed; ... anyway, the text of the first part of the aria recurs in the second part and those words that are not understood can be seen in the libretto ... 8

Acknowledging that the preceding comment applied to opera arias, it does, however, appear that in the case of Astorga's arias, the recommendation to postpone the appearance of melismas "until all the words of a strophe of an aria text have been sung and understood by the listener" was adopted. To what extent Astorga's contemporaries applied this technique in their cantatas awaits further investigation.

However, to expand this discussion slightly, reference will be made to a cantata by Alessandro Scarlatti. Among the numerous copies of cantatas acquired for this present research appears a copy of a cantata by Scarlatti which is one of an extremely small number of this composer's cantatas in which one aria text appears with more than one musical setting. 9 In the copy of Scarlatti's cantata Qui dove alfin m'assido


9 Among the 783 cantatas contained in Hanley's index of Scarlatti's works, it appears that two different settings of the same aria appear in only four cantatas (No. 53, No. 183, No. 555, and No. 618) and only two cantatas (No. 315 and No. 394) have three alternate settings of the same aria text.
in I-Nc, 57.2.30, fols. 75-80b, the second aria of this cantata is given in two versions, both in $\frac{3}{8}$. The A section of this aria in the first setting is 81 measures long, and in the second version, the A section comprises 60 measures. If one compares the musical setting of the first strophe of these two versions (Examples 28 and 29), it is clear that the extra length of the first version is accounted for by the long melismas on certain syllables while the second version of the same text is a predominately syllabic setting. The style in which the opening strophe is set pervades each setting of the aria; the first version has long melismas throughout the aria while the second version has fewer melismatic passages. It is interesting to speculate that perhaps Scarlatti added the second setting of this aria in order to please those who might find the first version of the aria unacceptable by reason of the melisma, and thus the lack of clear presentation of the text, at the beginning of the first setting.

**EXAMPLE 28**

A-11 of *Qui dove a lfin m'assido*

by Alessandro Scarlatti

*(Setting No. 1)*

\[\text{\textit{Quel bel cantato e si grato, E' in mio cor la pena, molce, E' in dorno menta ogni dolo}}\]

\[\text{\textit{lor - - - - - - - o-gni do-lor.}}\]
EXAMPLE 29
A-11 of *Qui dove alfin m'assido*
by Alessandro Scarlatti
(Setting No. 2)

Preceding examples have illustrated Astorga's approach to setting aria texts to music, and have shown Astorga's technique of providing musical settings in which the poetic meter is clearly revealed. One further aspect involving the relationship between poetry and music concerns the placement of textual accents. In all of the preceding examples except one (Example 21), the syllables that receive textual accents are placed in rhythmically strong positions in the musical setting. In the *settenario* setting of the aria given in Example 22, the penultimate syllable of each verse line always occurs on the first beat of a measure. Accents in *ottonario* texts occur on the third and seventh syllables; in the two examples of *ottonario* texts presented above in Examples 23 and 25, the third and seventh syllables are placed on either the first or third beats in C, or on the first beat in C. The penultimate syllable of the *quinario* text regularly occurs at the beginning of each measure in the setting shown in Example 24. In the *ottonario* texts set in $\frac{3}{8}$ shown in Examples 26 and 27 above, the accented syllables occur at the beginning of a measure.
Occasionally the development of some musical idea takes precedence over the placement of textual accents. In Example 21 above, the development of a syncopated rhythmic pattern and a disjunct melodic line often causes the accented syllables of this ottovario text to occur on beats other than the first in this $\frac{3}{8}$ setting. The accented syllables in this text are stressed more by the syncopated rhythms and by the disjunct intervals of the melody than by the recurring metrical accents of the triple meter.

Finally, the poetic meter or ritmica of an aria text does not appear to dictate the choice of musical meter. The highest percentage of all arias, regardless of poetic meter, is written in common time and the triple meters $\frac{3}{8}$ and $\frac{3}{4}$ appear with nearly equal frequency. Among the 442 arias examined in this study, common time is found in 133 arias (30%), $\frac{3}{8}$ is found in 93 arias (21%), and $\frac{3}{4}$ is found in 73 arias (17%). The remaining 32% of the arias consists of the meters $\frac{12}{8}$, $\frac{6}{8}$, and $\frac{9}{8}$, in that order of frequency.

**Melodic Considerations**

The majority of Astorga's arias are monotematic da capos, that is, arias that use homogeneous thematic material throughout the ternary structure. The melody presented by the voice at the beginning of section A$^1$ provides the basic thematic material that appears in the following sections of the aria. Example 30 below shows the beginning of each section of the aria "L'onda che baccia il lido." Comparison of the beginning of each section of this aria illustrates the monotematic design. The melody of A$^1$ is used as the basis of section A$^2$, B$^1$, and B$^2$, each time appearing a step higher.
EXAMPLE 30
A-II of Qual da rupe scocessa

A similar monothematic aria can be seen in Example 21 above. The melodies found in each section of this aria are closely related to the opening statement of the voice part; and sections A\(^2\) and B\(^1\), like those just examined in Example 30, begin a step higher than the beginning of each of the immediately preceding sections. The rhythms and melodic contour of section B\(^2\), however, do not follow the opening melody as closely as do the melodies of sections A\(^1\) and B\(^1\). This technique of making the melodies of sections A\(^1\), A\(^2\), and B\(^1\) quite similar but altering section B\(^2\) is common in Astorga's arias. This trait can be seen in the opening aria of the cantata Qual ruscello che il prato circonda (Cantata No.1 of the Musical Supplement, Appendix A).

Sometimes the unifying element of the monothematic aria is limited to the rhythmic construction. In the aria "Da voi lunghi pupille serene," for example, the intervallic design of the melodies is changed in each section of the aria but the rhythmic design remains unchanged. The beginning of each section of this aria is provided in Example 31 below.
EXAMPLE 31
A-1 of In queste amene selve

A1

Da voi lungi pere ne tra pianti tra pene

A2

Da voi lungi pere ne tra pianti tra pene

B1

Mai non provo un momento di calma ne senti questalma

B2

Mai non provo un momento di calma ne senti questalma

In some arias the melodies of the various sections of the aria, while obviously related, appear with more extensive variations in their melodic contour and rhythmic design than was evident in any of the examples of monothematic arias examined thus far. An example of this type of monothematic design can be seen in the aria "Tanto sarai col tuo rigore" (A-II of E come, e dove, e quando, Cantata No. 4 of the Musical Supplement) and in the aria "Potessi almeno col mormorio" (A-II of Qual ruscello che il prato circonda, Cantata No. 1 of the Musical Supplement).

Sometimes the B section of an aria begins with a melody that at first glance appears to be entirely different than the melody of the A section; frequently, however, even though the melody of the B section begins with a different melodic idea, it soon draws upon some characteristic rhythmic or melodic pattern of the melody of the A section for its continuation. In the aria "Crudo spietato amore," portions of which are shown in Example 32 below, sections B1 and B2 do not begin the same
as $A^1$ and $A^2$ but the melodies of $B^1$ and $B^2$ incorporate the sixteenth-note scalar design of the melodies that appear in sections $A^1$ and $A^2$.

**EXAMPLE 32**

A-1 of *Crudo spietato amore*

By far the majority of Astorga's reveal monothematic designs similar to those illustrated above. There are a small number of arias in which sufficient thematic contrast exists to warrant labeling certain arias bithematic or polythematic. One polythematic aria is "E come, e dove, e quando." The melodies found in sections $A^1$ and $A^2$ are closely related but the melody that initiates the B section of this aria contrasts with the melody of the A section and the melody of $B^2$ presents a third melodic structure. See Example 33 below.

The most common type of polythematic aria structure is similar to the format shown in Example 33 where the melodies of sections $A^1$ and $A^2$ are similar while the melodies of $B^1$ and $B^2$ are both different than the melody of the A section. One seldom finds an aria in which melodies $A^1$, $A^2$, $B^1$, and $B^2$ are all different.
EXAMPLE 33
A-1 of E come, e dove, e quando

A¹
\[\text{E come, e dove, e quando d'un cor che sta}\]

A²
\[\text{E come, e dove, e quando, e come,}\]

B¹
\[\text{Il cor in me gia manca e pur mai non si stanca non}\]

B²
\[\text{Il cor in me gia manca e pur mai non si stanca}\]

Arias that are bithematic are found less frequently than polythematic arias and are generally limited to those arias in which only one section (B¹) appears in the B section of the aria. The aria "Ella parer mi fa," portions of which are given in Example 34, is bithematic since the melody that appears in the B section of this aria, while not a sharply contrasting melody, is unlike the melody of the A section.

EXAMPLE 34
A-1 of Tirsi, da ch'io t'amai

A¹
\[\text{Ella parer mi fa' che al tuo parti-}\]

\[\text{re io perda te-co}\]

A²
\[\text{Ella parer mi fa' che al tuo parti-}\]

\[\text{re io perda te-co}\]
Example 34 (continued)

Ve-di se dar si può più gran martire
se pro-var pro-var si può mai pe-

One aspect of Astorga's melodic style that deserves notice is the prominence of disjunct melodic intervals. While some melodies tend to be almost entirely conjunct (see Example 24 above), many of the composer's melodies contain disjunct intervals that become the distinctive feature of a particular melody. Mention has previously been made (p. 122 above) of the disjunct nature of the melodic structure of the aria illustrated in Example 21. The use of disjunct intervals in the formation of melodies can also be seen in Example 32. Sections A\textsuperscript{1} and A\textsuperscript{2} of this melody rely heavily upon the opening motive that uses the rhythmic pattern $\frac{12}{8}$\hspace{1em}$. In section A\textsuperscript{1}, the ascending fifth, sixth, and seventh of this motive provide a distinctive shape to the melody; in section A\textsuperscript{2}, the motive is distinguished by a descending sequential pattern.

The disjunct nature of the melody found in Example 21 above may have been inspired by the words lontananza in the text. Astorga frequently sets words such as lontananza, lontano, lungi, and parte with disjunct intervals.

One characteristic of Astorga's melodic style that is evident in the musical examples provided in this chapter is that the melodies in general tend to be syllabic; melismas are used sparingly, restricted for
the most part to certain important words of the text. Returning once again to Example 21 above, sections $A^1$, $B^1$, and $B^2$ of this aria are almost entirely syllabic in style while section $A^2$ presents three relatively short melismas on the words *alma* (spirit). This same word is set in a more extensive melismatic passage in sections $A^1$ and $A^2$ of the opening aria of the cantata *Qual ruscello che il prato circonda* (Cantata No. 1 of the Musical Supplement, Appendix A). Words that end in the syllable *-ar* often appear in melismatic settings, several of which can be located in the Musical Supplement (see Cantata No. 4, A-11; Cantata No. 5, A-11; Cantata No. 6, A-11; Cantata No. 7, A-1; and Cantata No. 9, A-1). The melismatic passages that appear in the arias of the Musical Supplement are typical of Astorga's melodic style. In general, melismatic passages are used sparingly and are of relatively short duration; melismas tend to be restricted to certain key words of the text; melismatic writing appears more extensively in the A section of the aria than in the B section; and melismas generally appear only after most of the aria text has been presented in a syllabic setting at least once.

Among the arias examined for this study, the motto beginning is found in almost one-fourth of all the arias (102 of the 442 arias examined have motto beginnings). Generally the composer uses the motto beginning in only one aria of a cantata, but in several cantatas both arias begin with this device.  

10 Cantatas in which the motto beginning is found in both arias include: *Augellin ch'imprigionato*, *Barbara lontananza*, *Bella madre d'erbe e fiori*, *Che dura pena e questa*, *Dell'umor de mie pupille*, *Giunto del mio morire*, *Io parto o mio bel sole*, *Non può dir quel pena sia*, *Questa dunque*, *Amarilli*, *Rideva in bel giardino*, *Se de miei fieri*, *S'io ti mancai de fede amor*, *Ti lascio anima mia*, *Vola da questo seno*. 
The most common manner in which Astorga uses the motto beginning can be observed in the aria "Se ritorni con lieta novella," the second aria of Augellin che trà le frondi, which is provided above on pages 95-100. After the basso continuo introduction, the voice presents the opening phrase of the melody which is accompanied by the basso continuo. The vocal line is then interrupted by a short passage for basso continuo alone, following which the voice presents the opening phrase a second time and completes the text and melody of section A. This same type of motto beginning can be seen in two arias found in the Musical Supplement (Cantata No. 3, A-III; Cantata No. 11, A-II).

In a few arias the motto is placed immediately at the beginning of the aria without an introductory passage for the basso continuo. An example of this type of motto can be seen in Cantata No. 6, A-II of the Musical Supplement. (Cantatas in which no basso continuo introduction precedes the motto include: Dell'umor di mie pupille, A-I and A-II; Dentro fiorita selva, A-II; Di foco, o bella ingrata, A-II; E possibile oh Dio, A-I; Innocente sospiro, A-II, Non può dir qual penale sia, A-II; Quando penso a quell'ore, A-I; Qui dove il mar tranquillo, A-II.)

The motto presented by the voice is almost always accompanied by the basso continuo. Unaccompanied mottos appear in only a small number of arias. Generally the motto beginning is found only in section A of the aria but occasionally the motto is used again at the beginning of section B. There are also a few arias in which no motto appears at

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11 Cantatas in which no basso continuo introduction precedes the motto include: Dell'umor di mie pupille, A-I and A-II; Dentro fiorita selva, A-II; Di foco, o bella ingrata, A-II; E possibile oh Dio, A-I; Innocente sospiro, A-II, Non può dir qual penale sia, A-II; Quando penso a quell'ore, A-I; Qui dove il mar tranquillo, A-II.

12 Unaccompanied mottos appear in the following cantatas: A te bell'idol mio, A-II; Crudel del mio gran fior, A-I; Questa dunque, Amarilli, A-I; T'ho perduto, e pur non moro, A-II; Ti lasciò anima mia, A-I.

13 The following cantatas contina arias in which the motto appears in sections A and B: Come sei tu mia Clori, A-I; Da quel fatal momento, A-II; Ecco a voi cari sassi, A-I; La dove alto e fastoso, A-I; S'io ti mancai de fede amor, A-II.
the beginning of section A but the motto is used to begin the B section of the aria.  

Tonal Resources

Tonal contrast is an essential element in the organization of Astorga's da capo arias. Most arias begin with an introduction for basso continuo that presents the tonic key of the aria. Section A\(^1\) begins in the tonic and modulates to a closely related key; section A\(^2\) continues in that key but returns to and concludes in the original tonic key of the aria. A short passage for basso continuo usually appears between section A\(^1\) and section A\(^2\) and always at the conclusion of A\(^2\). The B section of the aria sometimes begins in the tonic key and quickly thereafter modulates to another key; often the B section begins immediately in a closely related key. A short interlude for basso continuo separates sections B\(^1\) and B\(^2\) in many arias, but this passage does not appear consistently.

The tonal organization of the aria "Sei troppo dispietata" (Example 22 above) is typical of the tonal organization of Astorga's arias:

<table>
<thead>
<tr>
<th>Section A</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ms. 1-6:</td>
<td>basso continuo introduction in B(^b) major.</td>
</tr>
<tr>
<td>Ms. 7-22:</td>
<td>section A(^1) begins in B(^b) major, modulates to F major, cadences in F major.</td>
</tr>
<tr>
<td>Ms. 23-25:</td>
<td>basso continuo interlude in F major.</td>
</tr>
<tr>
<td>Ms. 26-52:</td>
<td>section A(^2) begins in F major, modulates to B(^b) major, cadences in B(^b) major.</td>
</tr>
<tr>
<td>Ms. 53-59:</td>
<td>basso continuo passage in B(^b) major.</td>
</tr>
</tbody>
</table>

\(^{14}\)In the following cantatas the motto appears only at the beginning of the B section of the aria: Clorinda s'io t'amai, A-1; Era poco un laccio, A-1; Io son povera pellegrina, A-1; Ove d'antica selva, A-11; Sento nel seno il core, A-11. One aria in which the motto is used in sections A\(^2\) and B\(^1\) is the opening aria of Chiedo al sonno che pietoso.
Section B
Ms. 60-69: section B¹ begins in B major, modulates to C minor, cadences in C minor.
Ms. 70-72: basso continuo interlude in C minor.
Ms. 73-92: section B² begins in C minor, modulates to D minor, modulates to G minor, and cadences in G minor.

Section A
A da capo repeat of Ms. 1-59.

Certain key relationships between sections A¹ and A² appear consistently in Astorga's arias. The most frequently used key schemes for sections A¹ and A² are: major tonic to dominant, minor tonic to relative major, and minor tonic to minor dominant.¹⁵ These three tonal relationships between sections A¹ and A² were found in 85% of the arias examined in this study. Of the 439 da capo arias examined, the major tonic to dominant relationship was found in 208 arias, the minor tonic to relative major relationship was found in 107 arias, and the minor tonic to minor dominant relationship was found in 55 arias. The key relationships just cited that apply to the majority of the arias, as well as the various key relationships that occur in the remaining 15% of the arias indicate that the tonal resources within the A sections of Astorga's arias rely on closely related keys.

The B sections of Astorga's arias reveal more variety in their harmonic organization than is found in the A sections of the arias. In most arias the B section begins in the tonic key of the aria but quickly modulates to a closely related key, and the tonic key generally

¹⁵These same tonal relationships between sections A¹ and A² prevail in the twenty-three arias included in the Musical Supplement of this paper: the major tonic to dominant relationship is found in seven arias; the minor tonic to relative major relationship is found in seven arias; and the minor tonic to minor dominant relationship is found in six arias.
does not reappear in the B section. Cadences within the B section tend to utilize keys that are closely related to the tonic key of the aria although cadences in remote keys do appear. For example, in the aria "L'onda che baccia il lido" (Cantata No. 2, A-II of the Musical Supplement), which is in the key of A minor, section B<sup>2</sup> cadences in the key of C minor; and in the aria "Barbara Dio del petto mio" (Cantata No. 7, A-II of the Musical Supplement), which is in the key of F<sup>♯</sup> minor, section B<sup>2</sup> cadences in the key of A minor.

The Basso Continuo

The vast majority of Astorga's arias begin with an introduction for basso continuo alone, and in most arias this introduction is an exact preview of the vocal melody. This type of introduction can be seen in the aria "Sei troppo dispietata," given in Example 22 above (pp. 110-112), and in both arias of the cantata Augellin che trà le fronde, provided in Example 20 (pp. 90-100 above). Regardless of whether the introduction does or does not preview the opening vocal melody, the interludes for basso continuo that appear between sections A<sup>1</sup> and A<sup>2</sup>, between sections B<sup>1</sup> and B<sup>2</sup>, and at the end of the da capo sections are based upon the thematic material presented in the introduction to the aria.

Two different types of bass lines can be isolated in Astorga's arias. The first and by far the most common type is the ordinary bass line that provides harmonic support for the voice part. When accompanying the voice, this type of bass line generally incorporates melodic and rhythmic patterns that are closely related to the structure of the melody. In some arias, however, the bass line tends to move in slower
note values than the melody and makes liberal use of arpeggios, repeated notes, and scale passages.

The second and less common type of basso continuo line that appears in Astorga's arias is characterized by a rhythmic pattern that persists throughout the entire aria. In the aria "Cara mano tu colpisti," shown in Example 36, the continuous eighth notes of the bass line set up a rhythmic ostinato that is broken only at cadences.

EXAMPLE 36
A-1 of Se volesti a Rosaura
Example 36 (continued)

Volto questo cor cara cara tu col-
pisti ma feristi ma feristi questo cor ma fe-

risti più del volto queste cor più del volto più del

volto questo cor.

Ah che lunghi dal disegno se l'im-
pulso fu disdegno per me il colpo fu d'amor per mei
Example 36 (continued)

colpo fu d'amor fu d'amor.
Ah che

lunghi dal disegno se l'impalessa fu disdegno per me il colpo fu d'amor fu d'amor per me il colpo fu d'amor.

De Capo
CHAPTER VI

THE RECITATIVES

Current knowledge of recitativo semplice, more commonly called secco recitative, is based largely upon the secco recitatives of opera seria. While the opera scores of the late seventeenth and early eighteenth centuries often omit the secco recitatives, the sources that preserve the Italian cantate da camera of the same period never omit the secco recitatives and thus provide abundant opportunities for the study of this type of vocal writing.

In an article entitled "Secco Recitative in Early Classical Opera Seria (1720-80)," Edward Downes summarizes the characteristics of eighteenth century secco recitative:

Certain standard characteristics of 18th century secco recitative are well known. The voice part followed the inflections of natural speech, with many repeated notes, stepwise melodic motion, or small skips outlining the harmony of the accompaniment in irregular phrase lengths punctuated by frequent rests, and all within a range seldom exceeding an octave. The secco was generally written in unrelieved common time, which however, was a mere convenience of notation, since performers were expected to avoid any regular beat, to follow the rhythm of the words, and to vary the tempo of speech as an actor would. The continuo part consisted almost exclusively of half or whole notes, many of them tied. An occasional quarter note appeared on the dominant of the conventional authentic cadences, which close a major section of dialogue.1

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The recitatives of Emanuele d' Astorga's solo cantatas follow the conventions of eighteenth century secco recitative as described above. The recitatives found in the Musical Supplement, Appendix A, provide ample examples of the general characteristics of secco recitative described by Downes.

Donald J. Grout remarks that recitatives are often regarded as musically negligible, "having no other purpose than to get through as many words as possible in the shortest possible time and so to prepare the way for the aria to come." While many of Astorga's recitatives give the impression that their sole object is to provide support for the text, his recitatives on the whole, however, are not lacking in musical interest. Of particular interest are Astorga's approach to setting recitative texts and the resources of harmony.

Astorga's Approach to Setting Recitative Texts

Because Astorga's recitative texts are set syllabically and employ eighth notes and quarter notes almost exclusively, the length of the recitative is directly related to the number of verse lines contained in the recitative text. While a small number of Astorga's recitatives are extremely short, consisting of only four or five measures, the majority of the recitatives range from ten to thirty-one measures in length. The recitatives found in the cantatas of the Musical Supplement

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3 The cantatas Che Dorinda mi sprezzì, Cogliea rose Amarilli, Col sen di gigli adorno, and Io son povera pellegrina contain recitatives that are less than ten measures in length.
are typical of the length of Astorga's recitatives; the eighteen recitatives in this collection range from eleven to twenty-eight measures in length.

Two factors make an accurate reproduction of recitative texts difficult: 1) the cantata texts do not exist as independent poetry separate from the music; and 2) punctuation in most sources is found only sporadically or not at all. While an occasional rhyme may provide a guide to the proper lining of the recitative texts, for the most part the lining must be determined from the musical settings. When the composer uses rests to separate individual verse lines, the lining is relatively easy. For example, in the recitative "Senza di te mio bene," shown in Example 37 below, the first three lines of the text are all separated by rests. However, lines 4 and 5 as well as lines 6 and 7 are set without rests separating the lines of poetry. Whenever successive lines of text are set without rests, the lining of the text can usually be determined from the context, using seven- or eleven-syllable lines as the basic structural units. Thus, what appears to be one long line of text in measures 4-5 is simply two seven-syllable lines set without interruption. A similar situation appears in measures 6-8 where lines 6 and 7 of the text are comprised of seven and eleven syllables respectively.

Examination of multiple copies of cantatas often aids in the proper lining of recitative texts for occasionally scribes provide punctuation in the texts. The copy of the recitative "Senza di te mio bene" that appears in the Musical Supplement (Cantata No. 9, R-11) contains no punctuation at the end of verse lines. The cantata in which this recitative appears exists in at least five additional manuscripts
Senza di te mio bene, so- spi-ro a tutte l'ore, nè trovo al mio do-
lo-re con-forte al can, che sol nel la spe- ran-zza, di ri-ve-de-ri-ti un giorno.

Pen-san-do al mio ri-tor-no, più sof-fri-bil di- vien la pena mi-a, ma

ma' poi la ge-lo-si-a, questo breve pia- cer vien- e' rapir-mi, col

far-mi du-bi tar, di tua costanza. Co-si la lon-tan-anza, non

e' la so la pena, che dentro il petto io sen-to, la ge-

lo-si-a al mio mag-
Example 37 (continued)

and two of these copies have some punctuation marks that help in the lining of this recitative text. The text of the recitative "Senza di te mio bene" falls into three sections as follows:

Senza di te mio bene,
soffio a tutto l'ore,
è trovo al mio dolore conforto alcun,
che sol nella speranza,
di rivederti un giorno.

Pensando al mio ritorno,
piu sottrribil di vien la pena mia,
mà poi la gelosia,
questo breve piacer à rapirni,
col farmi dubitar,
di tua costanza.

Così la lontananza,
non è la sola pena,
che dentro al petto io sento,
la gelosia fà il mio maggior tormento.

It is interesting to note that rests are frequently used where commas and periods occur in the text and that the length of rest used often corresponds to the end punctuation. Lines 1, 2, and 3, for example, are separated by eighth rests corresponding to commas in the text whereas longer rests occur in measure 6 corresponding to the period at the conclusion of line 5 of the text.

Perhaps the most fascinating aspect of the textual structure is not, however, that rests are used to correspond to the textual

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3These two manuscripts are: GB-Lk, R.M. 22.a.9 and I-Nc, 33.4.25.
punctuation or that the recitative texts are comprised largely of seven- and eleven-syllable lines, for these traits appear to be common in the cantata literature. A particularly fascinating relationship exists between the textual punctuation and cadential formulas used. Returning to the music of Example 37, it is noted that in the three instances where periods occur in the text (following lines 5, 11, and 15), the corresponding harmonic progression formed between the melody and bass is always dominant to tonic with the chord roots in the bass, immediately preceded by the tonic six-four chord, resulting in the harmonic progression $1_4^6\text{V-I}$ or $1_4^6\text{V-I}$. Cadences that coincide with commas in the text (measures 2, 11, and 15-16) result in the harmonic formula $\text{vii}_7^0\text{-I}$.

The use of the cadential formula $1_4^6\text{V-I}$ to mark off important divisions of the recitative text imparts a sectional character to most of Astorga's recitatives. All of the recitatives found in the Musical Supplement fall into two or more sections separated by this harmonic progression. One cannot, however, state unreservedly that the harmonic formula $1_4^6\text{V-I}$ is restricted to lines of text that conclude with periods. In the recitatives contained in the collection of cantatas published in 1726, where punctuation appears consistently, there is a definite tendency to reserve this progression for the concluding cadences of the recitatives. However, this cadential formula does occasionally occur in conjunction with commas in the text.

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4 The recitatives found in this collection are generally shorter than most of the recitatives of Astorga's cantatas. In none of these published recitatives is the text divided into sections separated by periods; the only periods are those found at the conclusion of the last verse line of the recitatives.
One aspect of the recitative texts that does not appear to have a direct relationship upon the musical settings concerns the appearance of rhymes in the recitative text. Returning once again to the recitative "Senza di te il mio bene" shown in Example 37, the rhymes occurring at the ends of lines 5 and 6, lines 10 and 11, and lines 13 and 14 are not reflected by any similarity in their musical settings.

The music of Astorga's recitatives generally serves to support the text rather than illustrate it, and accurate declamation of the verse is the primary goal. Some recitatives, however, go beyond simply providing a vehicle for the declamation of the text and become musically expressive as well. One such recitative is "Giunto è l'aspro momento" shown in Example 38 below. In this poem the lover, Tirsi, laments the necessity of leaving his beloved Lidia. The text follows:

Giunto è l'aspro momento,
ch'è il termine fatal el mio gioire.

Io già nell'alma sento pena più ria,
pena più ria d'ogni più fier martire.

Che decreto fatal d'avversa stella,
vuol ch'io parta da te Lidia mia bella.

Mà pria ch'io parta Lidia,
à 'me rivolta l'estreme voci,
e il mio pianto ascolta.5

The melody opens with a descending C minor arpeggio, rises to the note F, and descends and cadences on the note C (ms. 1-3). The second section of the recitative (ms. 4-7) begins one step higher than the opening melody; the melody of this second section also begins with a descending

5The hard moment that is ending my joy has come. I feel the strongest sorrow in my soul like the pain of a martyr. Because of that fatal news of bad luck that wants me separated from you, oh beloved Lidia. But before I leave, Lidia, give me your last words and listen to my weeping.
Giunto è l'aspro momento, ch'è il termine fatale del mio gioire.

Io già nell'alma sento pena più ria, pena più ria d'ogni pia fier martire. Che decreto fatale d'avanza stella, vuol ch'io parta da te Lidia mia bella. Ma' pria ch'io parta Lidia, a me rivolta l'estreme voci, l'estreme voci, e il mio pianto ascolta.
arpeggio, rises to the note $\#C$, descends and cadences on the note $G$; the repeated words "pena più ria" (ms. 5-7) are treated sequentially. The third section (ms. 8-11) also begins with a descending arpeggio starting on the note $\#B$, ascends to the note $F$, descends and cadences on the note $F$; the increased rhythmic activity of the bass line in measures 9 and 10 emphasizes the parting theme at the climax of this phrase. The concluding section (ms. 12-17) begins on the note $F$, ascends an octave, descends, rises again, descends once more, and cadences on the note $A$.

The insertion of arioso passages adds to the attractiveness of some of Astorga's recitatives. Most frequently the composer places ariosos shortly before the close of the recitative to emphasize the concluding verse lines. Three recitatives that appear in the Musical Supplement have closing ariosos (Cantata No. 2, R-1; Cantata No. 9, R-1; and Cantata No. 11, R-1). Sometimes arioso passages are placed in the middle of recitatives to emphasize certain lines of text. In the third recitative of the cantata Giunto è l'aspro momento, Cantata No. 3 of the Musical Supplement, an arioso passage is used to stress the words that Lidia would write on the tomb of her beloved, because her heart would break with Tirsi's parting. Occasionally a recitative has more than one arioso passage such as occurs in the recitative "In due vaghe pupille" (Cantata No. 4, R-1 of the Musical Supplement).

With careful examination of Astorga's recitatives it is readily apparent that the textual structure is far more refined than merely a collection of words the purpose of which is nothing more than to prepare the way for the following aria. The texts frequently maintain a consistent verse structure of seven- and eleven-syllable lines which are
sometimes unified by rhymes. The verse structure is often made apparent by the use of rests corresponding to the grammatical punctuation. The effect of the poetic structure upon the musical setting is also evident in the use of rests corresponding to commas, periods, and question marks in the text and in the cadential formulas that correspond to the grammatical end punctuation.

**Harmonic Resources**

Nearly all of Astorga's recitatives begin and end in different keys, and several modulations generally appear between the beginning and ending of a recitative. Some recitatives are straightforward in harmonic approach and internal modulations tend to be restricted to closely related keys. Other recitatives modulate to more distant keys.

An example of a recitative in which the harmonic structure is relatively simple is "Vanne pietoso augel," the first recitative of Augellin che trà le frondi, provided on pages 94-95 above.. This recitative begins with the dominant chord in G major, modulates to B minor, and then proceeds downward by fifths to the keys of E minor, A minor, and D major, and finally cadences in C# minor (with a Piccardy third).

An unusually simple recitative is "Se volesti, o Rosaura," shown in Example 40 below. This recitative is almost entirely in F minor and modulates to C minor only at the final cadence.

The harmonic organization in most of Astorga's recitatives is more complex than that found in the two examples just cited. Most recitatives touch upon several different tonal levels and draw upon distantly related keys. Typical examples of Astorga's harmonic
EXAMPLE 40
R-1 of Se volesti à Rosaura

Se volesti à Rosaura, quando el mio volto la tua man vi-

brasti ch'io provasti lo sdegno ove am-pasti l'effe-

stro, as-colta erdice il come alla tua mano.

structures can be seen in the recitatives of the Musical Supplement.
The harmonic organization of two of the recitatives will be examined
in some detail.

The recitative "Qual sia dentro, al tuo core" (Cantata No. 8,
R-1 of the Musical Supplement), can be divided into three main sections:
ms. 1-6; ms. 7-11; and ms. 11-27. The first section begins in F major,
modulates to C minor, and cadences in C minor. The second section
begins in G minor, modulates to A minor, and cadences in A minor. The
third section begins in E minor, modulates to the keys of F minor (ms.
13-15), Eb major (ms. 16-17), C minor (ms. 17-20), D minor (ms. 21-
23), F# minor (ms. 24-25), G minor (ms. 25-27), and the final cadence
of the recitative is in G minor. A total of nine different major or
minor tonal centers appear in the twenty-seven measures of this recita-
tive, and several of the modulations take place to distant keys.

The tonal organization of the recitative "Mi sforzasti o cupido"
(Cantata No. 7, R-1 of the Musical Supplement), is centered entirely
around sharp keys with root movement downward by fourths providing a
strong organizing feature. This recitative is divided into five sec-
tions: section 1, ms. 1-7; section 2, ms. 7-12; section 3, ms. 13-15;
section 4, ms. 16-23; and section 5, ms. 24-27. The first section
begins in A major, modulates down a fourth to E major, and cadences
in E major. The second section begins in E major, modulates downward
by fourths to the keys of B minor (ms. 7-10), F# minor (ms. 10-12),
C# minor (ms. 12), and cadences in C# minor. The third section begins
in C# minor, modulates to the key of D major (ms. 13-14), then modu-
lates down a fourth to the key of A major (ms. 14-15), and cadences
in A major. The fourth section begins in A major, modulates downward
by fourths to the keys of E minor (ms. 17-21), B minor (ms. 21-24), and
cadences in B minor. The final section of this recitative begins in
C# minor, modulates down a fifth to F# minor (ms. 27), and cadences in
F# minor.

Two main types of modulations occur in the two recitatives out-
lined above: phrase or direct modulations, and common chord modulation.
In phrase or direct modulations, one phrase or section of the recitative
ends in one key and the next phrase simply begins in a new key. This
type of modulation can be seen in measures 6 and 7 of the recitative
"Qual sia dentro al tuo core." The first section of this recitative
cadences in C minor and the next phrase begins immediately in G minor.

A larger percentage of Astorga's modulations take place within a phrase and are accomplished through the use of a common chord. The chords that Astorga uses as common chords are frequently chords that function as secondary dominant chords in either the old or the new key. Several modulations that employ secondary dominant function chords as common chords can be seen in the recitative "Qual sia dentro, al tuo core." In measure 5, the modulation from F major to C minor is accomplished through the use of the seventh chord that functions as $V_2/V$ in F major and functions as $V_2$ in C minor; in measure 10, the modulation from G minor to A minor is accomplished through the use of the chord that functions as $\text{vii}^0_6/\text{ii}$ in G minor and functions as $\text{vii}^0_6$ in A minor; and, in measure 23, the modulation from D minor to the remote key of F# minor is accomplished through the use of a chord that functions as $\text{vii}^0/V$ in D minor and functions as $\text{vii}^0/\text{III}$ in F minor.

Astorga frequently uses chords with subdominant functions as common chords. In the recitative "Mi sforzasti o cupido," for example, the modulation from A major to E major in measure 6 is accomplished through the use of a chord that functions as I in A major and functions as IV in E major. Other instances in which a subdominant function chord is used as the pivot chord can be seen in measures 7 (modulation from E major to B minor), 12 (modulation from F# minor to C# minor), 14 (modulation from D major to A major), and 21 (modulation from E minor to B minor) of this same recitative.
CHAPTER VII

CONCLUSION

The solo cantatas with basso continuo of Emanuele d' Astorga, by virtue of numbers alone, form an important part of the literature of the Italian cantate da camera. As one of the last composers to make significant contributions in this musical form, Astorga's cantatas offer many excellent examples of the forms and style of chamber music that were prevalent during the early years of the eighteenth century.

An aristocrat and amateur composer of music, Emanuele d' Astorga directed his creative efforts toward the cantata da camera to the near exclusion of all other types of music. The abundance of existing manuscript copies of Astorga's cantatas is evidence that during the time of its creation, Astorga's music was popular with contemporary audiences and performers. The inclusion of works by Astorga in eighteenth century anthologies where Astorga's works regularly appear alongside the cantatas of Alessandro Scarlatti, Benedetto Marcello, and G. F. Handel, indicates that the music of Baron d' Astorga was judged worthy to stand comparison with the music of even the best of his contemporaries.

Astorga's cantatas employ the forms and conventions favored by composers of cantatas during the early eighteenth century. The vast majority of his works are solo cantatas with basso continuo, the prevailing formal structure consisting of alternating da capo arias and secco recitatives; the dominant theme of the cantata texts concerns unrequited
love. While Astorga's cantatas reveal no major innovations in formal structure or in musical style as compared to the cantatas written by his contemporaries, the cantate da camera of Emanuele d'Astorga offer many attractive and well-written examples of this music form, many of which are worthy of publication and performance. As the music of the Italian chamber cantata becomes more widely known and more accessible to performers through printed sources, Astorga's music may once again experience a portion of the respect and popularity it once rightfully enjoyed.
APPENDIX A

ELEVEN SOLO CANTATAS WITH BASSO CONTINUO BY

EMANUELE D'ASTORGIA

Reproduced by permission of the British Library
(Source: GB-Lbm, Add. 31638)
No. 1

QUAL RUSCELLO CHE IL PRATO CIRCONDA

(fols. 1-5)
No. 2

QUAL DA RUPE SCOSCESA
(fols. 5b-10)
Tempo piemino

Sola - la - que si - sare - in - grembo - al mio - peno - al mio - tormento -

Sola - la - que si - sare - in - grembo - al mio - peno - al mio - tormento -

Sola - la - que si - sare - in - grembo - al mio - peno - al mio - tormento -

Sola - la - que si - sare - in - grembo - al mio - peno - al mio - tormento -

Sola - la - que si - sare - in - grembo - al mio - peno - al mio - tormento -

Sola - la - que si - sare - in - grembo - al mio - peno - al mio - tormento -

Sola - la - que si - sare - in - grembo - al mio - peno - al mio - tormento -

Sola - la - que si - sare - in - grembo - al mio - peno - al mio - tormento -

Sola - la - que si - sare - in - grembo - al mio - peno - al mio - tormento -
No. 3

GIUNTO È L'ASPRO MOMENTO

(fols. 10b-16b)
3 Del Sig. Bernardo Buonamente

Rex. Si son nel momento de l'arretrar fatal del mio

Lamento.

E' già nel corso sento tormento, e non più mi' riconosco.

Formatore. De' Veccato fate d' amenose bellezze nel par - te. Dea.

Ammirabili, ma pur disperati, (dim., am. tristo. Leitmein.)

Voci. Leitmein Voci e il mio pianto accesi.

Assentono.

Sasco ma lascio il core, ma lascio il core, per-god de l' amico.

Fe ma lascio il core, ma lascio il core, pregna de l' amico.
Que je ne veuille plus qu'une seule cause

Que je ne veuille plus qu'une seule cause

Que je ne veuille plus qu'une seule cause

Que je ne veuille plus qu'une seule cause

Que je ne veuille plus qu'une seule cause
No. 4

E COME, E DOVE, E QUANDO

(fols. 17-21)
No. 5

QUI NELL'ORROR CHE ARRECA

(fols. 21b-26b)
Racc.  Qui nell'orrore del terrore spavento al piede del Folgore ero

Vanno, qua dove ando de questo fiore all'epoca. Tu, o bel Signore, che in

Vano sento l'udì di ferir con amici i beggi, qua dove i Pini o i beggi guarderò

In lei fui lodato, con la voce oppressa e in seno il mio cuore

E in quei guai più che combatte e nel nemico di raccapricciare qua Mir

Ralle l'arresto, qua dall'ingiustizia conforto mi dà Agnò a qua l'aggrimo e

Stanco di penar a: ci e Segura
No. 6

COL FLEBILE LAMENTO

(fols. 27-29b)
Ai dì fanciulle, ah! Spose, la Fisica mio tormenta gode

Expiration non sento dal mio pane e dei spiriti al vento almen

Vide pianto Zefiro non so-ave intorno all'infinito regale dal

Corri Delia luciendol a rapcor rigor

Negro, Ma lo pur dorman non vi apprezzer

Ma lo pur dorman non vi apprezzer, vilga-

Forma che la testa ed apprezzer

Infierar
No. 7

CRUDO SPIETATO AMORE

(fols. 30-33)
Noir è la pieta di mio diletto. Sadà la madara. Sebbene

non speri con mio foco solo è forza per le po - no

ondo è secondo. o singhè mi legami. o sfortù dei misfianci e siemi

Non interpetto

Fù un giorno, che waking mio.o del pensiero mio ritornò fier.

Barbara di del pensiero mio ritornò, fier Barbara.

Tor ritornà dal pensiero mio ritornà fier ritron.

Nò ritornò fier dor.

Dato inganno alla - te dele - ne veleno arsier. Fisco ben.
No. 8

QUAL SIA DENTRO AL TUO CORE
(fols. 33b-38b)
Adagio con molto espressione

Siero, degna d'Amor, a Sano d'Amore — non distinguero mai

Sì, non — ben distinguere non so — non distinguero mai
No. 9

IN QUESTE AMENE SELVE

(fols. 39-43)
No. 10

TIRSI, DA CH'I0 T'AMAI

(fols. 43b-47b)
Cara Teresa, trovato qualche nuova risposta ti - menbrand.. ti

Sì, si perdo mio cara Teresa mia

Sì, sì, sì

Cara Teresa, trovò qualche nuova risposta ti - menbrand.. ti
No. 11

NON È SOL LA LONTANANZA
(fols. 48-52)
APPENDIX B

THEMATIC INDEX OF THE SOLO CANTATAS WITH BASSO CONTINUO
WITH RELIABLE ATTRIBUTIONS TO
EMMANUELE D'ASTORGA
PROCEDURES

The following index is the result of the present writer's search for Emanuele d' Astorga's solo cantatas with basso continuo and their concordances. Each cantata entered in Appendix B meets one or more of the following requirements: 1) the cantata itself has an individual attribution to Astorga written in the hand of the copyist of the cantata; 2) a group of cantatas, of which this is one, is embraced by a collective attribution to Astorga in the hand of the copyist of the cantata; 3) the cantata is preserved in at least two sources, one of which meets requirement No. 1 or No. 2 above. All copies reported here have been examined personally by the present writer through microfilm reproductions.

In an appendix to his study of the music of Emanuele d' Astorga published in 1919, Hans Volkmann included a list by title of the cantatas of Astorga and the locations of all copies of these works that he had been able to locate.¹ Volkmann's list provided an invaluable aid in the formulation of this present study and with few exceptions, the sources of Astorga's cantatas reported by Volkmann in 1919 remain valid today.²

¹Volkmann, Astorga, 2:211-219.
²Mention has previously been made (p. 56 above) of the two volumes of cantatas formerly owned by the Bibliothèque du Conservatoire in Paris that are currently preserved in the Bibliothèque Nationale in Paris. Volkmann reported the presence of twelve cantatas by Astorga in the Deutsche Staatsbibliothek in Berlin; these twelve works are presently
Volkmann's catalogue includes the titles and locations of the solo cantatas with basso continuo that he considered authentic works of Astorga, a list of cantatas for which he considered Astorga's authorship doubtful, and another list containing cantatas that Volkmann believed to have been falsely attributed to Astorga. Some clarification regarding the categories set forth by Volkmann and the incorporation or lack thereof of the works included within each division into this present catalogue is in order.

Volkmann's catalogue includes 158 solo cantatas with basso continuo that he considered authentic works of Astorga. Three cantatas in this list were unavailable for use in this present study: Non più guerra, Scorso e gran tempo, and Usignol ch'or al bosco. The cantata Godea già fuor d'impacci was regarded by Volkmann as an authentic work by Astorga; since this cantata was located in only one source and since this single source does not have an individual attribution to Astorga, the cantata Godea già fuor d'impacci is not included in this present

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owned by the Staatsbibliothek der Stiftung Preussicher Kulturbesitz in West Berlin. Volkmann reported copies of Col flebile lamento, Qui dove il mar tranquillo, Torna Aprili, e l'aur e scherzano, and Trattar tutti igualmente in B-Bc; these copies were not located there. Volkmann also reported a copy of Come talor in sul meriggio in I-Bc and a copy of Dunque e pur ver in F-Pc; these two copies were not located in the respective libraries.

3 Volkmann, Astorga, 2:212-216. 4 See p. 37 above.

5 The source of this cantata is listed in Volkmann, Astorga, 2:216 as "Sammlung Farrenc" and in a footnote Volkmann supplies this information: "Nach Mitteilung des Herrn Professor A. Wotquenne in Brüssel."

6 Ibid.
index of cantatas with reliable attributions to Astorga.\(^7\) Thus, with the exception of the four cantatas just mentioned, all the cantatas listed by Volkmann as authentic works of Astorga are included in this thematic index of the composer's cantatas.

Volkmann lists the titles of 13 solo cantatas with basso continuo for which he considered Astorga's authorship doubtful.\(^8\) The reasons provided by Volkmann for listing these works as being of questionable authenticity are largely based upon stylist considerations. For example, Volkmann questions the authenticity of Ch'io t'adori ingrata because of its "weak bass"\(^9\) and Tormentosa partenza because of the "stiff melody and awkward bass."\(^10\) With the exception of two cantatas, the remainder of the cantatas listed by Volkmann as being of doubtful authenticity are included in the present index of Astorga's solo cantatas with basso continuo. The two cantatas that are not included here are Ogni sospiro ch'esce dal core and Prima del morir mio; neither of these cantatas exists in a copy with a reliable attribution to Astorga.

Volkmann provides a list of compositions containing 11 cantatas and 4 arias that he believed to have been falsely attributed to Astorga.\(^11\) Two cantatas from this list have conflicting attributions: the cantata Deh' per merce is attributed only once to Astorga, while

\(^7\)See the thematic incipit and pertinent source information of p. 324 below.

\(^8\)Volkmann, Astorga, 2:217-218. The aria fragment "A poco a poco" included in this list is part of the cantata Clori, Fileno oh Dio for two voices and basso continuo.

\(^9\)"Matte Bassführung."

\(^10\)"Steife Melodiebildung und ungeschickte Bassführung."

five other copies have attributions to Alessandro Scarlatti;¹²and
the cantata Deh volate all'idol mio is attributed to both Astorga and
Marcello in one source (1-Bc, DD27) while in four other sources this
cantata is attributed to Marcello.¹³The cantata Or che febo gia scorre
has no attribution in the single copy that was examined in the present
study. The attribution to Astorga that appears on the copy of the
cantata Dormiva in grembo ai fiori was clearly written in a hand that
differs from that of the copyist of the cantata, possibly a later hand.
The cantata Ora poco un laccio and the arias "Conservati fedele," "Fra
dubbi penosi," "Scieglier fra mille," and "Sola mi laci," that Volkmann
includes in the list of works he believed to have been falsely attributed
to Astorga were not located by the present writer. All compositions
cited in this paragraph are given below in Appendix C among the works
with questionable or conflicting attributions to Astorga. Five of the
cantatas that Volkmann considered to have been falsely attributed to
Astorga are included in this present index of works with reliable attrib-
utions to Astorga (No. 2, No. 28, No. 83, No. 149, and No. 191) because
they meet the requirements of attributions set forth at the beginning of
this discussion.

The total number of solo cantatas with basso continuo that, in
the opinion of the present writer, have reliable attributions to Astorga
is 208. The increase in quantity of cantatas over the 158 cantatas
listed by Volkmann is partly due to the acceptance of 11 cantatas for
which Volkmann considered Astorga's authorship doubtful and 5 cantatas

that Volkmann felt had been falsely attributed to Astorga; the additional works included here were unknown to Volkmann. An even more dramatic increase occurs in the number of manuscript copies of cantatas; the thematic index included in this study lists 712 sources of Astorga's solo cantatas, an increase of 251 over the number of manuscript copies listed by Volkmann.

Each individual entry of the thematic index of Astorga's solo cantatas with basso continuo contains the following information:

(a) An index number for facilitating exact reference.

(b) The title of the cantata, consisting of the initial words of the cantata's opening recitativo or aria.

(c) The thematic incipit. The original soprano or alto clefs used for the vocal lines have been transposed to treble clef. When tenor clefs appear in the basso continuo parts, transposition to bass clef has been made for this index. When the vocal entry of an aria is delayed more than a few measures, a skip is made after giving the opening of the basso continuo part so that the vocal entry can be included. Redundant accidentals that appear in some sources are omitted in order to conform to modern usage. All editorial additions are provided in square brackets.

(d) Textual incipits of the cantata's arias and recitative(s). The spellings and diacritical marks are given as they appear in the sources. Keys and meters are listed for arias. Because of the modulatory nature of recitatives, the keys in which a recitative begins and ends are provided; all recitatives are notated in common time.
(e) All manuscript copies examined by the present writer are listed by the corresponding RISM library siglum and catalogue number, where known. (A list of libraries consulted appears on pp. ix-x at the beginning of this study.) When a date or place appears on a manuscript copy, that information is provided in quotation marks following the library siglum and catalogue number. For each copy, important deviations from the reading as indexed are listed. These include transpositions and omissions or alterations in any of the cantatas members.

(f) When applicable, printed copies of cantatas are cited in italics.

(g) Other pertinent information.
1. A Clorinda, al suo bene.

A-I: "Bell' idolo mio più d'un tormento." C minor, 4.
R-II: "E ver ch'io ti sasciai." G minor - B♭ major.
A-II: "Credimi si ch'io T'amo." B♭ major, 4.

A-Wgm.
B-Br. 2439.113956/1. (Key of F major).
D-Mbs. Mus. Ms. 676.
D-Müs. Sant. Hs. 204b. (Key of F major; R-II and A-II precede R-I and A-I).
GB-Lbm. Add. 14220. ("Del Sig. Antonio Lotti").
GB-Lbm. Add. 31489. (Key of F major).
GB-Lbm. Add. 39765. (Key of F major).
GB-Lk. R.M. 22.a.9.
I-Bc. DD28.
I-Fc. D-11-564. (Key of F major).
I-PAc.

2. Ah Filli, troppo il pianto amor.

R-I: "Ah Filli, troppo il piano amor." A minor - D minor.
R-II: "O ciel d'ami consiglio." G major to E minor.

3. **All'or che Tirsi ingrato.**

R-I: "All'or che Tirsi ingrato." F minor, 7 F minor.
A-I: "Cinta d'affanni e pene." Bb major, 6.
R-I: "Ma forse in van mi lagno." G minor, 8 F minor.

GB-Lbm. Add. 39766. "In Lisbona 1722."
GB-Lk. R.M. 22.a.9.
I-Rsc. Ms. 184.

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4. **Ama mi quant'io t'amo.**

A-I: "Ama mi quant'io t'amo." E minor, 3
R-I: "Quel barbaro martire." A minor, 8 E minor.
A-I: "Temo, temo perché t'adore." E minor, 8.

A-Wgm. (Key of C minor).
D-Mbs. Mus. Ms. 676. (Key of C minor).
D-MUs. Sant. Hs. 204.
F-Pn. D.252.
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.
5. Amo, ne ancor poss'io.

R-I: "Amo, ne ancor poss'io." D major - A major.
A-I: "Non ancor derito è il core." A major, 4.
R-II: "Strano influsso di stelle." E minor - B minor.
A-II: "Palpitando il cor mi dice." D major, 3.

D-B. Mus. Ms. 861.
D-Mbs. Mus. Ms. 676.

6. Amor, amor hai vinto.

R-I: "Amor, amor hai vinto." E minor - C major.
A-I: "Ardo si mai m'a d'un ardore." C major, 8.
R-II: "Se dell'amato oggetto." F major - E minor.
A-II: "E l' alma in catene." E minor, 4.

B-Br. 2439.113956/1.
A-I is not da capo.

7. Amor, amor vincesti.
8. **Amorosa contesa.**

R-I: "Amorosa contesa." A major - B minor.
A-I: "Nera pupilla vaga." B minor, 4.
R-II: "Ceda d'un occhio ch'è nero." F# minor - A major.
A-II: "Tra bruno velo chiusa pupilla." A major, 2.

D-Müs. Sant. Hs. 203b.
I-Bc. DD27.

9. **Antri amici, à voi ritorno.**

A-I: "Antri amici, à voi ritorno." C major, 3.
R-I: "Si che da voi lontano." G minor - C major, 4.
10. **Ardo ma chiudo in seno l'ardor cosi.**

R-I: "Ardo ma chiudo in seno l'ardor cosi." B♭ major - G minor.
A-I: "Ardo, e peno il mio tormento." G minor, $\frac{4}{4}$.
R-II: "Elizia d'amor fedele." E♭ major - D minor.
A-II: "Ardoro in due pupille." B♭ major, $\frac{6}{8}$.

11. **A Rosalba la bella.**

R-I: "A Rosalba la bella." C minor - D minor, $\frac{4}{4}$.
A-I: "Vedo a bella incontro a morte." D minor, $\frac{4}{4}$.
R-II: "Il men'che mi spaventa." F major - E♭ major.
A-II: "O viva in fine o mora." C minor, $\frac{4}{4}$.

GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.
12. Ascolta, ascolta o bella ingrata. (Escucha, eschca dueño mio.)

A-I: "Ascolta, ascolta o bella ingrata." Bb major, 4
R-I: "Nel vederti sprezzar gli affetti miei." F major - Bb major.
A-II: "Il pensar che per te moro." Bb major, 6.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-Plc.


R-I: "A tè bell'idol mio.: B minor - A major.
A-I: "T'amo si con tanta fede." A major, 4.
R-II: "Il dirti che lontano." E minor - B minor.
A-II: "Con dir ch'io t'amor caro mio bene." B minor, 3

I-Bc. DD28. (Key of A minor).
I-Plc.

A-I: "Augellin che trà le frondi." A major, 12.
R-I: "Vanne pietoso augell." F♯ minor - C♯ minor.
A-II: "Se ritorni con lieta novella." A major, 4.

B-Br. 2439.113956/1.
D-B. Mus. Ms. 861.
D-Müs. Sant. Hs. 204. (Key of D major).
F-Pn. D.252. (Key of D major).
GB-Lbm. Add. 14216. (Key of G major).
GB-Lbm. Add. 31310.
GB-Lbm. Add. 39765.
GB-Lcm. R.C.M. Ms. 698. (Key of G major).
GB-Lk. R.M. 22.a.10.
I-Fc. B.2375. (Key of G major).
I-Nc. 33.4.25. (Key of G major).

15. Augellin ch'impриgionato.

R-I: "Mà nò che e uguale." G major - A major.
A-II: "Vò sospirando mà son contento." D major, 4.

B-Bc. 15.170.
D-B. Mus. Ms. 861.
16. Aure dolci che spirate.

R-1: "Discolta il crine e lacrimosa involto." D minor - A minor.
A-II: "Mostri del cieco averno." F major, 4.

I-Bc. DD29.
I-Rsc. Ms. 184.

17. Aurora idolo mio.

R-1: "Aurora idolo mio." G major - D minor.
R-II: "Se mi lascia bella." C major - E minor, 3.
A-II: "Di me gelosa saresti ancora." G major, 4.

I-Nc. 33.4.25.
18. Barbara lontananza.

R-I: "Barbara lontananza." C minor - G minor.
A-I: "Non hà pace il cor nel seno." Bb major, 3.
R-II: "Celinda mio tesoro." Eb major - G minor.

I-Bc. DD28.


R-I: "O nume, o biondo nume." B minor - A minor.
A-II: "Nice mia bella quando parti." D minor, 3.
R-II: "Ah non e ver che lontananza sani." A minor - G major.
A-III: "Io lo sò che se'l destino." G major, 2.

B-Bc. 15.155. (Key of C major).
B-Bc. 15.170. (Key of C major).
B-Br. 2439.113956/2.
D-Di. Mus. 2030-C-1. (Key of C major).
D-Müls. Sant. Hs. 204.
F-Pn. D.252.
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.
I-Bc. DD28. (Key of Bb major).
20. Bellissima cagion de miei voleri. (Bellissima prision de mi alve drio.)

R-I: "Bellissima cagion de miei voleri." C major - E minor.
R-II: "E si estremo l'amor." G major - C major.
A-II: "Che mi amassi non vorrei." C major, 8.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-PLc.


A-I: "Brama d'esser amante il mio core." F major, 4.
R-I: "Da un sospetto il fiero." D minor - A minor.
A-II: "Seguire il bel consiglio." F major, 8.

B-Bc. 15.170.
B-Bc. 15.154.
D-D1. Mus. 2030-C-1.
22. **Cangio loco, e cangio sorte.**

R-I: "Ah che in van mi lusingo." F major - G major.
A-II: "L'esser à voi vicino." G major, 8.

D-Mü. Sant. Hs. 859.
GB-Lcm. R.C.M. Ms. 688.

23. **Cangio loco, e cangio sorte.**

R-I: "Ah che in van mi lusingo." G minor - B♭ major.
A-II: "L'esser à voi vicino." E♭ major, 8.

B-Br. 2439.113956/1. (Key of F major).
D-Mbs. Mus. Ms. 676. (Key of B♭ major).
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.
I-Be. DD28. (Key of G major).

24. **Cara leggiadra Filli.**
Rec., "Cara leggiadra Filli." B♭ major - E♭ major.
Aria, "Doppo la tua partita." E♭ major, 12.
Rec., "Qual'or vado pensando." B♭ minor - B♭ major.
Aria, "Un raggio di speme." B♭ major, 4.

I-Rsc. Ms. 184.

25. Cara Lidia adorata.

Cara Lidia adorata, se bi muffe il desio

R-I: "Cara Lidia adorata." F minor - C minor.
R-II: "Ah, che Lidia il mio bene." G minor - C minor.
A-II: "Irene intanto." F minor, 4.

D-MUs. Sant. Hs. 859.

26. Care pupille amate.

A-I: "Care pupille amate." C major, 4.
R-I: "No che la lontananza." F major - A minor.
A-II: "Vo' sempre amarvi pupille belle." C major, 3.

B-Br. 2439.113956/1. (Key of G major).
D-Mbs. Mus. Ms. 676.
D-MUs. Sant. Hs. 205.
GB-Lbm. Add. 39765. (Key of G major).
GB-Lk. R.M. 22.a.10. (Key of G major).
27. Che Dorinda mi spreazzi.

R-I: "Che Dorinda mi spreazzi." B♭ major - C minor.
R-II: "Mia stupida e che pensi." B♭ major - D minor.

D-Mü. Sant. Hs. 204. (Key of F major).
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.

28. Che dura pena e questa.

R-I: "Che dura pena e questa." F minor - F major.
R-II: "Cielo, che far deggio." C minor - F minor.

I-Nc. 34.4.19. (A-II is incomplete).

29. Che sisifo infelice.
30. Che ti giova amor crudele.

A-I: "Che ti giova amor crudele." C major, $\frac{3}{4}$.
R-I: "Ma che penso, che dico." D major - D major.
A-II: "Se il valore de l'amore." G major, $\frac{3}{8}$.
R-II: "Guerra sdegnato amor." E minor - C major.$\frac{4}{4}$.
A-III: "Guerra, guerra ardite amore." C major, $\frac{4}{4}$.

A-Wn. 17567.

31. Chiaro fonte cristallino. (Cristallina dulce suente.)

A-I: "Chiaro fonte cristallino." C minor, $\frac{3}{4}$.
A-II: "La mia fiera stella." C minor, $\frac{3}{8}$.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-PLc.

32. Chiedo al sonno che pietoso.

A-I: "Chiedo al sonno che pietoso." G major, $\frac{3}{8}$.
R-I: "No che gli occhi dolenti." F major - B minor.
A-II: "Io penerò fin tanto." G major, $\frac{3}{8}$.

D-B. Mus. Ms. 861. (Key of F major).
D-Mbs. Mus. Ms. 676.

33. Ch'io mi scordi d'amarti.

R-I: "Ch'io mi scordi d'amarti." B♭ major - D minor.
A-I: "Son fida a te mio bene." G minor, $\frac{12}{8}$.
R-II: "E pur di mia costanza." C major - B♭ major.
A-II: "A me infedel perche." B♭ major, $\frac{4}{4}$.

D-B. Mus. Ms. 861.
GB-Lk. R.M. 22.a.9.

34. Ch'io t'adori ingrata.
R-I: "Ch'io t'adori ingrata." A major - D major.
A-I: "E una folle servitù." B minor, $\frac{3}{4}$.
R-II: "Sprezzati catene." A minor - D major.
A-II: "Son libero son sciolto." A major, $\frac{4}{4}$.

D-Mbs. Mus. Ms. 676.

35. Chiedetevi per sempre, o a pianger sol v'Aprile.

R-I: "Chiedetevi per sempre, o a pianger sol v'Aprile." G major - B minor.
A-I: "Vuol ch'io stille tutto il cor." B minor, $\frac{4}{4}$.
R-II: "A voi dunque, ò miei lumi." A minor - G major.
A-II: "Rondinella, che smarrita." G major, $\frac{4}{4}$.

B-Bc. 15.154.
B-Bc. 15.170.
B-Br. 2439.113956/1. (Key of C major).
D-B. Mus. Ms. 861.
D-Dl. Mus. 2030-C-1.
D-Mbs. Mus. Ms. 676. (Key of A major).
D-Müüs. Sant. Hs. 204b. (Key of C major).
GB-Lk. R.M. 22.a.9.
I-Bc. DD28.
I-Nc. 33.5.24.

36. Clori, bell'idol mio, di quest'amante.
37. Clori, che ardea d'amore.

38. Clori, che un di vantava.

The same text is found in a cantata by Francesco Mancini. Wright, "Cantatas of Mancini," p. 327.
39. **Clorinda, Clorinda anima mia.**

R-I: "Clorinda, Clorinda anima mia." G major - B minor.
R-II: "Ma poiche del morir." C major - G major.
A-II: "M'è così cara così gradira." G major, 3.

I-Bc. DD27.

A-II is strophic.

40. **Clorinda, s'io t'amai.**

R-I: "Clorinda, s'io t'amai." Bb major - G minor.
A-I: "Non lagnarti se più non sei." G minor, 8.
R-II: "E qual fe', qual amor da'me pretnedi?" Eb major - Bb major.
A-II: "Gia' libero gia' sciolto." Bb major, 4.

B-Br. 2439.113956/2.
D-Mü. Sant. Hs. 203b.
D-Müs. Sant. Hs. 205.
F-Pn. D.251.
GB-Lbm. Add. 31489.
GB-Lbm. Add. 14216. (Key of F major).
GB-Lbm. Add. 39765. (Key of C major).
GB-Lk. R.M. 22.a.10. (Key of C major).
I-Bc. DD28. (Key of C major).
I-Nc. 34.4.19. (Key of C major). "Fine 1711."
I-Rsc. Ms. 3702.
41. Clori, nel tuo bel viso.

\[ \text{Clori, nel tuo bel viso veggo tutto il mio fato} \]

R-I: "Clori, nel tuo bel viso." D minor - F major.
A-I: "Tu ben sai che nel mio core." F major, \( \frac{3}{4} \).
R-II: "Si, che lo sai crudele." B\( \text{b} \) major - A minor, \( \frac{4}{4} \).
A-II: "Dir saprei che per te mi struccio." D minor, \( \frac{4}{4} \).

D-B. Mus. Ms. 861.

42. Clori, vorrei narrarti.

\[ \text{Clori vorrei narrarti quel che so' che ben sai} \]

A-I: "Negl'occhi hò la favella." E minor, \( \frac{4}{4} \).
R-II: "Mò, che mi vale ahi basso." C major - E minor.
A-II: "Saetta pur saetta." G major, \( \frac{2}{4} \).

I-Nc. 33.4.24.

43. Cogliea rose Amarilli.

\[ \text{Cogliea rose Amarilli presso una siepe om brosa} \]
44. Col fleibile lamento.

R-I: "Cogliea rose Amarilli." F major - D minor.
A-I: "Fiore ingrato, ingrato fiore." D minor, 3.
R-II: "Ti parea poco pena." A major - A minor.
A-II: "Non mi saresti." F major, 4.

I-Rsc. Ms. 3710. (Key of B♭ major).
S-Skma.


45. Col sen di gigli adorno.

R-I: "Col sen di gigli adorno." D major - A major.
A-I: "Dolce fiato all'augelletto." A major, 3.
R-II: "Lascia intento le piume." E minor - D major.
A-II: "Bei lumi lusinghieri." D major, 4.
46. Come di vaghi fiori.

\[\text{MUSICAL NOTATION}\]

R-I: "Come di vaghi fiori." G major - F major.4
A-I: "Or ch'io torna al primo foco." D minor, 4.
R-II: "Clori, se pria quest'alma." E major - B minor.
A-II: "Speme non mi tradir." G major, 3.

GB-Lbm. Add. 14225. "1724."

47. Come il ciel ti formo.

\[\text{MUSICAL NOTATION}\]

R-I: "Come il ciel ti formo." G minor - D minor.
A-I: "Chi rivoglie in te lo sguardo." B♭ major, 4.
R-II: "Si che ben io lo provo." Eb major - G minor.
A-II: "Che bel contento io provo." G minor, 3.

D-Mbs. Mus. Ms. 676.
48. Come lieto il ruscelletto. (Mira como il arroyuelo.)

A-1: "Come lieto il ruscelletto." D major, $\frac{3}{4}$.
R-1: "Sgombro già dal suo core." G major $\frac{3}{8}$.
A-11: "Sei pur troppo dispieto." D major, $\frac{3}{8}$.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-PLc.

No. 4 in Cantate Da Camera A Voce Sola Di Don Emanuello Baron

49. Come sei, tu mia Clori.

R-1: "Come sei, tu mia Clori." A major – B minor.
A-1: "Fin che l'alma in seno auro." C minor, C.
R-11: "Come il giglio tra fiori." F$\#$ minor – A major.
A-11: "Son fido e voglio per voi." A major, $\frac{3}{8}$.

B-Br. 4249.113956/2. (Key of D major).
D-Mü. Sant. Hs. 203.
D-Mü. Sant. Hs. 204. (Key of D major).
F-Pn. D.252. (Key of D major).
GB-Lbm. Add. 31489.
GB-Lbm. Add. 39765. (Key of D major).
GB-Lk. R.M. 22.a.9.
I-Bc. DD27.
50. Come talor in sul meriggio ardente.

R-I: "Come talor in sul meriggio ardente." E major - B minor.
A-I: "Vado a morir ma in quella." B minor, 3.
R-II: "Pur del mio mal contento." E major - E major.
A-II: "Vago il rischio e pur non sò." E major,

D-MUs. Sant. Hs. 205. "1731."

51. Come vago augelletto.

R-I: "Come vago augelletto." A major - C# minor.
A-I: "Io son la tortorella." F# minor, 12.
R-II: "Mà se il porto al no chiero." E major - C# minor.
A-II: "Lieta và la rondinella." A major, 3.

GB-Lbm. Add. 14220.
I-Nc. 57.2.32.

52. Così mesta ho l'alma in seno.
A-I: "Cosi mesta ho l'alma in seno." A minor, ².
R-I: "Ahì che son così arrezzo à pianger sempre." D minor – A minor.
A-II: "Se ben tall'or io sento." A minor, ³.  

B-Br.  2439.113956/1. (Key of E minor).
D-Mü. Sant. Hs. 203b.
D-Mü. Sant. Hs. 204b.
GB-Lkm. Add. 39765.
GB-Lk. R.M. 22.a.10.
I-Bc.  DD28.
I-Bc.  DD45.
I-Nc.  57.2.31.  

53. Cruel del mio gran foco.

R-I: "Cruel del mio gran foco." G major – C major.
A-I: "Se dovevi abbandonarmi." C major, ².
R-II: "Ma se con altro dardo." D major – G major.
A-II: "Tibasti d'avermi un mi tradito." G major, ³.  

D-Mü. Sant. Hs. 204b.  

54. Crudo spietato amore.

A-I: "Crudo spietato amore." C minor, ².
R-I: "Mi sforzasti o cupidò." E♭ major – C minor.
A-II: "Barbaro dio del petto mio." C minor, ³.
55. Da che due neri lumi.

R-I: "Da che due neri lumi." F major - G minor.
A-I: "Per due pupille nere." G minor, $\frac{12}{8}$.
R-II: "Ardea, ma il foco mio." D minor - F major.
A-II: "Vaghe luci amorosette." F major, $\frac{3}{8}$.

56. Da quel fatal momento.

R-I: "Da quel fatal momento." D minor - F major.
A-I: "Sei tanto vague e bella." F major, $\frac{4}{8}$.
R-II: "E se doppo che gl'occhi an goduto." C major - D minor.
A-II: "Al tuo soave canto." D minor, $\frac{3}{8}$.

D-Müs. Sant. Hs. 204.
D-Müs. Sant. Hs. 204b.
D-Mbs. Mus. Ms. 676.
D-Müs. Sant. Hs. 204b.
57. Da quel giorno che cinto.

Da quel giorno che cinto da guardo tui

R-I: "Da quel giorno che cinto." G minor - D minor.
A-I: "Che respiri l'alma mia," Bb major, $\frac{4}{4}$.
R-II: "Ad altri, ad altri dunque." F major - Bb major.
A-II: "Son contento di penar." G minor, $\frac{3}{4}$.

D-Mbs. Mus. Ms. 676.

58. Da te lunghi qual martire. (Sean Filio de mi llanto.)

Se an Filio de mi llanto,
Da te lunghi qual martire.

A-I: "Da te lunghi qual martire." E minor, $\frac{4}{4}$.
R-I: "Filli poi che da me lunghi soggiorni..." B minor - E minor.
A-II: "Potrà l'empia forte." E minor, $\frac{4}{4}$.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-PLc.

59. Deh, dimmi amor.

R-I: "Deh, dimmi amor." C major - A minor.
R-II: "Si, ch'io comprendo ben." B major - C major.
A-II: "Non è Irene che cruda sia." C major, 6.

D-Müs. Sant. Hs. 204. (Key of G major).
F-Pn. D.252.
GB-Lbm. Add. 14216. (Key of G major).
I-Bc. DD27.

60. Dell'umor di mie pupille.

R-I: "E ancor mi credi." F major - A minor.
A-II: "Credi al pianto l'amor mio." A minor, 8.
I-Nc. 33.4.24.

61. Del sol cocente per fuggir.
62. **Dentro ameno giardino.**

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Dentro ameno giardino ove Flora face a gentil corona.
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R-I: "Dentro ameno giardino." C major - G minor.
A-I: "Che mi giova aver dell'alba." G major, $\frac{3}{4}$.
R-II: "A si dogliosi accenti." A minor - C major.
A-II: "A fin sei pur felice." C major, $\frac{3}{4}$.

GB-Lbm. Add. 14216.
GB-Lbm. Add. 39765. (Key of G major).
GB-Lk. R.M. 22.a.10. (Key of G major).
I-Nc. 33:4.25.

63. **Dentro fiorita selva.**

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Dentro fiorita selve, ove lieto scherzava ruscelletto gentil.
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R-I: "Dentro fiorita selva." G major - E minor.
A-I: "Se questo fior, Daliso." G major, $\frac{3}{4}$.
R-II: "Allo pure Daliso." E minor - G major.
A-II: "Bella Clori, questo fiore." G major, $\frac{3}{4}$.

D-Müs. Sant. Hs. 205.
64. **Di foco, o bella ingrata.**

R-I: "Di foco, o bella ingrata." G minor - G minor.
A-I: "Quanto infedel mi sei." G minor, $\frac{3}{4}$.
R-II: "Sono oh Dio? Se noi sai amorosa." G major - F major.
A-II: "La farfalletta ch'ancor crudela." D minor, $\frac{6}{8}$.
R-III: "Acciecato così da quel bel lume." Bb major - G minor.

I-Nc. 57.2.32.

65. **Dissi t'amo o bella Irene.**

A-I: "Dissi t'amo o bella Irene." G major, $\frac{3}{8}$.
R-I: "T'amo pur dissì e del mio core amante." E minor - B minor.
A-II: "Penso ch'il di verra." G major, $\frac{4}{4}$.

B-Br. 2439.113956/2.
D-Dl. Mus. 2360-K-1. (Key of F major).
GB-Lbm. Add. 14216.
GB-Lbm. Add. 39765. (Key of D major).
GB-Lk. R.M. 22.a.10. (Key of D major).
I-Nc. 33.4.24.
66. Doppo tante e tante pene.

A-I: "Doppo tante e tante pene." A minor, 4.
R-I: "Il timor di tua fede quarto oh Dio." E minor - A minor.
A-II: "Quella fiamma che m'accende." A minor, 3.

D-MüS. Sant. Hs. 205-11. (Key of B minor).
GB-Lbm. Add. 14216. (Key of E minor).
GB-Lbm. Add. 14226.
GB-Lbm. Add. 29963.
GB-Lbm. Add. 31489. (Key of B minor).
GB-Lk. R.M. 22.a.9.
I-Bc. DD28.
I-Nc. 33.4.24.
I-Rsc. Ms. 3710. (The first line of text reads "Dubio di vostra fede quanto o Dio" in R-I; the text continues the same as in the other copies.)

67. Dunque e pur ver.

R-I: "Dunque e pur ver." Bb major - C, minor.
R-II: "Infelice a chi parto." Eb major - Bb major.
A-II: "Senza chiamarti ingrata." Bb major, 3.

GB-Lbm. Add. 31489.
I-Nc. 57.2.32. "1727."
I-Nc. 33.5.24.
68. Dunque tu partì, ò cara.

R-I: "Dunque tu partì, ò cara." C major - C major.
A-I: "Scol vederti a monta mare." C major, 12.
R-II: "S'agar pia non poss'io." F major - C major.

I-Nc. 33.4.25.

69. Ecco à voi, cari sassi.

R-I: "Ecco à voi, cari sassi." F major - G minor.
A-I: "Mentre il cor si stilla in piano." G minor, 4.
R-II: "Si si tra sassi algente." D minor - F major.
A-II: "Pellegrin che qui d'intorno." F major, 4.

D-MüS. Sant. Hs. 204b.
GB-Lbm. Add. 37965. (Key of Eb major).
GB-Lk. R.M. 22.a.9. (Key of Bb major).
I-Bc. DD28. (Key of Eb major).
70. **Ecco, ecco l'ora fatal, ecco il momento.**

\[\text{Musica con note musicali} \]

R-I: "Ecco, ecco, l'ora fatal." E minor - E minor.
A-I: "Scrivero, per ove io posso." E minor, 4\(\text{\textfrac{4}{4}}\).
R-Il: "Oh dio! La tenerezza." E minor - A minor.
A-Il: "Un sospiro messaggiero." E minor, 2\(\text{\textfrac{2}{4}}\).

D-MÜs. Sant. Hs. 205.

This same text is found in a cantata by Hasse in l-Bc, DD27.

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71. **Ecco perfida Irene.**

\[\text{Musica con note musicali} \]

R-I: "Ecco perfida Irene." F\# minor - D major.
A-I: "Sussurrando il venticello." B minor, 4\(\text{\textfrac{4}{4}}\).
R-Il: "Ah no leggiadra Irene." A major - A major.
A-Il: "S'alle me calde lagrime." F\# minor, 4\(\text{\textfrac{4}{4}}\).

D-MÜs. Sant. Hs. 859.

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72. **E come, e dove, e quando.**

\[\text{Musica con note musicali} \]
73. E mari, e monti, e selve.

R-I: "E mari, e monti, e selve." A major - D major.
A-I: "Veggio quel crine quel ciglio." D major, 4.
R-II: "Si no i tuoi dolci accenti." E minor - E minor.
A-II: "Nel pensar a si fiero tormento." A major, 3.

D-MÜs. Sant. Hs. 205-11.
GB-Lbm. Add. 39766. "In Lisboa 1722."
I-Bc. DD29.

74. E possibile oh Dio.

E possibile oh Dio che dopo tante offese
R-I: "E possibile oh Dio." G major – B minor.
A-I: "Lascia mi un sol momento." B minor, G.
R-II: "Che giova, oh Dio che giova." F# minor – G minor.

B-Br: 2439.113956/1. (Key of C major).
GB-Lbm. Add. 29963.
GB-Lbm. Add. 39766. "In Lisbona 1722."
GB-Lk. R.M. 22.a.10. "In Lisbona 1722."

75. E pur dolce, dolce amare.

R-I: "Mai dal cor delle ninfe." G minor – Bb major.

B-Br. 2439.113956/2. (Key of F major).
D-MüS. Sant. Hs. 203b.
D-MüS. Sant. Hs. 205.
D-MüS. Sant. Hs. 859.
F-Ph. D. 251.
GB-Lbm. Add. 31489.
GB-Lbm. Add. 39765. (Key of D major).
GB-Lk. R.M. 22.a.10. (Key of D major).
I-Bc. DD28.

76. E quando, d cieco nume.

E quando, o cieco nume, cara ch'io guda l'ieto un sol momento.
77. Era poco un laccio al core.

A-I: "Era poco un laccio al core." A minor, ³.
R-I: "Tutto cinto d'orrore." C major - D minor.
A-II: "Non cerco più pietà." F major, ⁴.
R-II: "Se per darti la pace." D minor - B minor.

78. E si vago il mio tesoro.

A-I: "E si vago il mio tesoro." E minor, ¹².
R-I: "Se ben peni, e languisca." G major - B minor.
A-II: "O men bello, o più fedele." E minor, ⁴.

D-Müs. Sant. Hs. 204b.
I-Nc. 33.4.25. (Key of A minor).
79. *Fedeltà s'e tanto bella.*

A-I: "Fedeltà s'e tanto bella." A major, $\frac{4}{4}$.
R-I: "Or come dunque ingrata." D major - $\frac{4}{4}$ minor.
A-II: "Fuggirò d'amore i dardi." A major, $\frac{4}{4}$.

1-Nc. 57.2.31.

80. *Fermate il piede.*

R-I: "Fermate il piede." F major - F major.
A-I: "Quei vaglie zeffiretti." F major, $\frac{3}{4}$.
R-II: "Forse rimidi siete." D minor - C major.
A-II: "Troppo cari son quei lacci." C major, $\frac{6}{4}$.

D-Müs. Sant. Hs. 204.

81. *Fè sette volte il maggio.*

D-Müs. Sant. Hs. 204.
R-I: "Fè sette volte il maggio." D major - E minor.
A-I: "Assai piangete." E minor, C.  
R-II: "Non ti rividi prima." C major - C major.
A-II: "Ma non mi fido ancor." F major, 3.  
R-III: "Ti perfei per destino." B♭ major - D major.

GB-Lbm. Add. 29963.
I-Bc. DD27.

82. Filli, che ascondi dentro al tuo bel seno. (Filia, que
abrigas en tu pecho hermoso.)

R-I: "Filli, che ascondi dentro al tuo bel seno." A minor - F major.
A-I: "Se a te non manco." F major, 3.  
R-II: "Parli, poi che il dolor mia lingua annoda." D major - A minor.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-PLc.

No. 5 in Cantate Da Camera A Voce Sola Di Don Emanuella Baron

83. Filli, già volge l’anno.

Filli, già volge l’anno che piagato il mio cuor da tuei bei lumi
84. **Forza d'ingiusto fato.**

R-1: "Forza d'ingiusto fato." B♭ major - D minor.
A-I: "S'io parto lungi il piedo." D minor, 4
R-II: "M'è tu piangi." G minor - D minor.
A-II: "Care luci voi piangete." G minor, 3
R-III: "Oh di barbarre stelle." E♭ major - D minor.
A-III: "Una speme lusinghiera." B♭ major, 8

B-Br. 2439.113956/2.

85. **Giunto del mio morire.**

R-1: "Giunto del mio morire." G major - C major.
A-I: "Nel moririt o cara inseno." A minor, 3
R-II: "Un gelido vele no." E minor - B minor.
A-II: "Quando poi non mi vedrai." G major, 4

D-Mbs. Mus. Ms. 676.
86. Giunto è l'aspro momento.

R-I: "Giunto è l'aspro momento." C minor $\rightarrow$ D minor.
A-I: "Parto ma lascio il core." G minor, $\frac{3}{4}$.
R-II: "Solean le mie pupille." Eb major $\rightarrow$ F major.
A-II: "Povera tortorella." Bb major, $\frac{3}{4}$.
R-III: "Quanto meglio sarria." G minor $\rightarrow$ C minor.
A-III: "Quando tra i boschi, e monti." C minor, $\frac{6}{8}$.

GB-Lbm. Add. 31638.
I-Bc. DD27.

87. Gran piacer sarria l'amore. (Fuera amor un gran contento.)

A-I: "Gran piacer sarria l'amore." G major, $\frac{3}{4}$.
R-I: "Barbara legge oh Dio." C major $\rightarrow$ G major.
A-II: "O più non ingannarmi." G major, $\frac{6}{8}$.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-PLc.

88. Il doloroso Tirsi.

R-I: "Il doloroso Tirsi." C minor - D minor.
A-I: "Filli sai ben se t'amò." F major, $\frac{3}{8}$.
R-II: "S'amica tortorella." G minor - C minor.
A-II: "Filli, Filli s'havessi in petto." C minor, $\frac{12}{8}$.

I-Nc. 33.4.25.

89. Infelice mio core.

R-II: "Ah, si pur troppo è vero." A minor - A minor.
A-I: ? pp. 72-73 of manuscript missing on microfilm copy.
R-III: ?
A-II: "Sara maggior tuo vanto la bella." A minor, $\frac{12}{8}$.

I-Nc. 33.4.24.

The opening member of this cantata begins as a recitative, then proceeds with an arioso, after which the opening measures of the recitative are repeated.
90. **Innocente sospiro.**

R-I: "Innocente sospiro." D minor - G minor.
A-I: "In quel viso tu vedrai." G major, 4.
R-II: "Ma qui t'arrestar caro sospiro." A minor - D minor.
A-ll: "Fille che l'amo ancor." D minor, 3.

B-Bc. 15.155.
D-Dl. Mus. 2360-K-1. (Key of A minor).
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.9.
I-Rsc. Ms. 3702. (Key of C minor).

91. **In qual parte del cielo.**

R-I: "In qual parte del cielo." C minor - Bb major.
A-I: "Mai non sciolse all'aure e venti." Eb major, 4.
R-II: "Non sa che sia beltade." Ab major - C minor.
A-ll: "Luci si bella il ciel d'amor." C minor, 3.

I-Bc. DD29.
92. *In queste amene selve.*

![Musical notation]

R-I: "In queste amene selve." F major - A minor.
A-I: "Da voi lungi pupille serene." A minor, $\frac{3}{4}$.
R-II: "Senza di te mio bene." E minor - F minor.
A-II: "Quando a te tornar dovrò." F major, $\frac{4}{4}$.

GB-Lbm. Add. 31638.
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.9.
I-Bc. DD27.
I-Nc. 33.4.25.

93. *In questo core più va crescendo.*

![Musical notation]

A-I: "In questo core più va crescendo." F minor, $\frac{4}{4}$.
R-I: "In cosi dure pene." D♭ major - C minor.
A-II: "Pensa, per qualch'istanse." F minor, $\frac{3}{4}$.

A-Wgm.
B-Br. 2439.113956/1.
D-B. Mus. Ms. 861.
D-Müs. Sant. Hs. 203b.
D-Müs. Sant. Hs. 204b.
GB-Lbm. Add. 14216, p. 82.
GB-Lbm. Add. 29963. (Key of D minor).
GB-Lbm. Add. 39765.
GB-Lcm. R.C.M. Ms. 685.
94. Io parto, e teco resta.

R-I: "Io parto, e teco resta." E minor - B minor.

D-Müs. Sant. Hs. 204b.

95. Io parto, ô mio bel sole.

R-I: "Io parto, ô mio bel sole." A minor - A minor.
R-I: "Si che temo, ô mio bene." Bb major - E minor.
96. Io parto, ò mio tesoro.

R-I: "Io parto, ò mio tesoro." B minor - E minor.
A-I: "Vorrei che nel mio seno." E minor, \( \frac{3}{4} \).
R-II: "Oh, se lecito fosso." G major - E minor.
A-II: "Sento mancarmi il cor." B minor, \( \frac{12}{8} \).
R-III: "Ma già del mio partir." F# minor - B minor.

97. Io più quella non son ch'esser solena.

R-I: "Io più quella non son ch'esser solena." Eb major - C major.
A-I: "E sole dal giardin." F major, \( \frac{12}{8} \).
R-II: "Una turba di fiori." Bb major - Eb major.
A-II: "Fiori orgogliosi." Eb major, \( \frac{4}{4} \).

D-Müs. Sant. Hs. 203b.
98. Io sarei pur fortunato.

A-I: "Io sarei pur fortunato." F major, 4.
R-I: "Il mio cor tu vedresti." B♭ major - A minor.
A-II: "Ad' avvampar per me." F major, 3.

B-Br. 2439.113956/1.

99. Io son povera pellegrina.

A-I: "Io son povera pellegrina." A major, 12.
R-I: "Sotto mentite spoglie." F# minor - F# minor.
A-II: "Quanto misero e l'mio cor." D major, 7.
R-II: "Ma pur non veglio ancor." B minor - C# minor.

I-Nc. 33.4.24.

100. La dove alto e fastoso.

La dove alto e fastoso inalza amore il trono
101. **L'aggiunger nuovo pene a questo core.**

R-I: "L'aggiunger nuove pene a questo core." G major - C major.
A-I: "Tu ben sai, se ogn'or costante." C major, 3/4.
R-II: "Si si, crudele, il sai." A minor - G major.
A-II: "Se m'amì, credi mi che t'amò anch'io." G major, 4/4.

D-Müs. Sant. Hs. 205.

102. **Lascia di tormentarmi.**

Arioso and R-I: "Lascia di tormentarmi." Bb major - D minor.
R-I: "Tentò la gelosia." E major - Bb major.
A-I: "Non credò che m'amì." Bb major, 4/4.

D-Mbs. Mus. Ms. 676.
D-Müs. Sant. Hs. 203b.
D-Müs. Sant. Hs. 205.
F-Pn. D. 251.
GB-Lbm. Add. 39765. (Key of F major).
GB-Lk. R.M. 22.a.10. (Key of F major).
103. Lidia, tornami il core.

R-I: "Lidia, tornami il core." A major - Bb major.
A-I: "Cor tradito datti pace." F minor, 3.
R-II: "Peno, per gelosia." C major - E minor.

I-Nc. 33.4.24.

104. Lontananza trafigge il mio core.

A-I: "Lontananza trafigge il mio core." F minor, 6.
R-I: "E ver che l'esser privo." B major - F minor.
A-II: "Ah cruda gelosia." F minor, 4.

GB-Lbm. Add. 39766. "In Lisbona 1722."
GB-Lk. R.M. 22.a.9.
I-Rsa. Ms. 184.
105. **Luci del mio bel sole.**

R-I: "Luci del mio bel sole." C major - A minor.
A-I: "Di me non dubitate." D minor, 12.
R-II: "Si, si care mie stelle." A minor - C major.
A-II: "Se lunghi o presso io sia." C major, $\frac{4}{4}$.

B-Br. 2439.113956/1.
D-Mbs. Mus. Ms. 676.
I-Nc. 33.4.25. (R-II begins "Si, si care pupille"; continues with same text as found in other copies.)

106. **Lungi dalla sua Clori.**

R-I: "Lungi dalla sua Clori." Eb major - F minor.
A-I: "Non è la lontananza." Bb major, 4.
R-II: "Troppoh Dio nel mio petto." F minor - Eb major.
A-II: "Ho sempre nel occhi." Eb major, $\frac{4}{4}$.

I-Bc. DD27.

107. **Miei lumi tutti in lagrime.**

Miei lumi tutti in lagrime.
108. Ne soligni recessi.

A-I: "Miei lumi tutti in lagrime." Eb major, 12.
R-I: "Se questo pianto amaro." C minor - G minor.
A-II: "Se un zeffiro grato." Eb major, 2.

B-Br. 2439.113956/1.
D-Müs. Sant. Ms. 204b.

R-I: "Ne soligni recessi." F major - Bb major.
A-I: "Vedi quell'ruscelletto." Bb major, 3.
R-I: "Tutto e amor cio che miri." Ab major - F major.
A-II: "Pensa che per te peno." F major, 4.

B-Br. 2439.113956/2. (Key of D major).
GB-Cfm. Mus. Ms. 24-F-11. (Key of G major).
GB-Cfm. Mus. Ms. 24-F-12. (Key of G major).
GB-Lbm. Add. 14216.
I-Bc. DD27.

109. Nice e Clori, da me imparate.

A-I: "Nice e Clori, da me imparate." A major, 4.
R-I: "Quall'or Fileno." D major - B minor.
A-II: "Non è fede ma un'ombra di fede." A major, 12.

D-Mbs. Mus. Ms. 676.
110. Non deggio lagnarmi.

A-I: "Non deggio lagnarmi." C minor, Ⅳ.
A-II: "Pastorella di me più infelice." C minor, Ⅳ.

A-Wgm. (Key of D minor).
I-Bc. DD27.

111. Non è sol la lontanza.

A-I: "Non è sol la lontanza." E major, Ⅲ.
R-I: "Temo, temo che l'idol mio." A major - B minor.
A-II: "Per togliemi d'affanno." E major, Ⅳ.

A-Wgm.
D-Müs. Sant. Hs. 205.
F-Pn. D. 251.
GB-Lbm. Add. 31638.

Volkmann, Astorga 2:215 catalogues a copy of this cantata with flute obligato in S-Uu. The cantata with flute obligato preserved in S-Uu, Vok, mus. ks. 47:15 has an individual attribution to Astorga. While the text is identical to the cantata cited in this entry, the music is entirely different.
112. Non è solo un tormento.

R-I: "Non è solo un tormento." G major - B minor.
A-I: "Crudo fato amor tiranno." B minor, $\frac{3}{4}$.

D-B. Mus. Ms. 861

113. Non hò più pace al core.

A-I: "Non hò più pace al core." D minor, $\frac{12}{8}$.
R-I: "Frà contrario vicende." B major - F major.

D-Müs. Sant. Hs. 204b.

114. Non lasciarmi, o bella speme.
A-I: "Non lasciarmi, o bella speme." Eb major, 4
R-I: "Togli dalla mia mente ogni sospetto." Ab major - Eb major.
A-II: "Non me si grave la lontananza." Eb major, 3

B-Br. 2439.113956/1. (Key of D major).
D-Mü. Sant. Hs. 203.
D-Mü. Sant. Hs. 204. (Key of C major).
D-Mü. Sant. Hs. 859.
GB-Lbm. Add. 14216. (Key of Bb major).
I-Nc. 57.2.32. (Key of D major).
I-Nc. 34.5.9. (Key of Bb major).

This same text is found in a cantata by Orlandini in GB-Lbm, Add. 14220.

115. Non può dir qual pena sia.

A-I: "Non può dir qual pena sia." A minor, 4
R-I: "Come, come posso infelice." C major - A minor.
A-II: "Io ti sento amica speme." A minor, 3

I-Bc. DD28.

116. Non so, non so d'Irene mia.

R-I: "Non so, non so d'Irene mia." F major - Ab major.
A-I: "Quando m'affisso nel bel sembiante." Ab major, 3
R-II: "E destin ch'io t'adoro." Eb major - F major.
A-II: "Quando canti o bella Irene." F major, 3.
117. Non vuò, più pene al cor.

R-I: "Non vuò, più pene al cor." C minor - B♭ major.
A-I: "No che non voglio amor." G minor, C.
R-II: "Torno a voi care selve." B♭ major - F minor.
A-II: "Il bosco il prat'e il rio." C minor, 1/2.

D-Müs. Sant. Hs. 203b.
D-Müs. Sant. Hs. 205.
F-Pn. D.251.

118. Non vuò mirarvi più fabri.

A-I: "Non vuò mirarvi più fabri." G major, C.
R-I: "Di sua man propria amore." C minor - B minor.
A-II: "Che a voi girì un solo." G major, 4.

I-Bc. DD29.
119. **Nuovo dardo il sen m'impliaga.**

A-I: "Nuovo dardo il sen m'impliaga." G major, 4.
R-I: "Povero cor che fai?" D minor - G major.
A-II: "Gia che più mio non sei." G major, 3.

B-Bc. 15.170. (Key of A major). "1713 Znaimb Majo."
B-Bc. 25.769. (Key of A major). "1713 Znaimb Majo."
D-DI. Mus. 2030-C-1. "1713. Znaimb Majo."
D-Müs. Sánt. Hs. 204b.
GB-Cfm. Mus. Ms. 24-F-12.
GB-Lbm. Add. 14225. (Key of A major).
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.
I-Nc. 33.4.25.
I-Nc. 57.2.31.

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120. **O dolce mia speranza.**

R-I: "Senza te, dolce speme." E♭ major - E♭ major.

D-B. Mus. Ms. 861.
D-Mbs. Mus. Ms. 676. (Key of D minor).
I-Bc. DD27.
I-Rsc. Ms. 3702.
121. O d'un nume, ch'e cieco.

R-I: "O d'un nume, ch'e cieco." Bb major - D minor.
R-II: "E l'incendio amoroso." D minor 4 Bb major.
A-II: "Lasciarmi in pace dovea l'amor." Bb major, 3.

I-Nc. 33.4.25.


A-I: "Vivo e ver, mà solo in vita." F major, 4.
R-II: "Già più volte ho mirato." Bb major - A minor.
A-II: "Dimmi bell'idol mio." D minor, 4.

I-Nc. 33.4.25.

123. Oh infuorribil tormento.
R-I: "Oh insoffribil tormento." G minor - G minor.
A-I: "Ferma il passo o vago rio." B♭ major, $\frac{3}{4}$.
R-II: "Tu venticello almen." C major - G minor.
A-II: "Prego il ruscello che vai mormurando." G minor, $\frac{2}{4}$.

I-Nc. 34.5.9.

124. Or su l'orno & or sul faggio. (De conteno è sta arrullando.)

A-I: "Or sul l'orno & or sul faggio." F major, $\frac{4}{4}$.
R-I: "Rimiri o vagga Filli." D minor - A minor.
A-II: "Non vuo che il Dio bendato." F major, $\frac{5}{4}$.

D-MÜs. Sant. Hs. 205-11.
GB-Lcm. R.C.M. Ms. 18.
I-Bc. DD29.
I-Plc.

125. Ove d'antica selva.

R-I: "Ove d'antica selva." A minor - E minor.
A-I: "Allor ch'io mi mirai." C major, $\frac{4}{4}$.
R-II: "Disse ma il tutto udio." G major - A minor.
A-II: "Tu vanezzi non sento mai pene." A minor, $\frac{4}{4}$.

I-Bc. DD27.

126. Ove raggiri il piede.

R-I: "Ove raggiri il piede." F major - C minor.
A-I: "Ria fortuna crudo fato." C minor, $\frac{3}{4}$.
R-II: "Sento un eco che dice." G minor - F major.
A-II: "Cerca il suo fido la tortorella." F major, $\frac{2}{4}$.

I-Nc. 34.5.9.

127. Palpitar già sento il core.
128. Pensando a te mio bene.

\[ \text{Pensando a te, a te mio bene} \]

A-I: "Pensando a te mio bene." G major, \( \frac{4}{4} \).
R-I: "Dunque caro mio bene." E minor - D major.
A-II: "Se tu mivi il tuo rigore." G major, \( \frac{3}{4} \).

GB-Lbm. Add. 39766.
GB-Lk. R.M. 22.a.10.

129. Pensier che con l'imago.

\[ \text{Pensier che con l'imago de perdato mio bene} \]

R-I: "Pensier che con l'imago." D minor - F major.
A-I: "S'era apento a poco a poco." F major, \( \frac{4}{4} \).
R-II: "E destin ch'io v'adori." B♭ major - D minor.
A-II: "Piu no pensar mio core." D minor, \( \frac{2}{4} \).
130. Pensier di gelosia.

Arioso: "Pensier di gelosia." E major, 3/2.
R-I: "Se bostante a suena mi." A major - E major.
Arioso: "Pensier di gelosia." E major - F minor.
R-II: "Invan, invan." B major - B minor.

I-Bc. DD27.

131. Perche mai bell'idol mio.

R-I: "La su l'egizia arene." D♭ major - C minor.
A-II: "Due di pianto amare stille." F minor, 6/8.

B-Bc. 15.326.
I-Bc. DD29.
I-Rsc. Ms. 184.
132. Per conformarmi, al mio destin fatale. (Obedeciendo, a leyes del destino.)

R-1: "Per conformarmi, al mio destin fatale." A major - C major.
A-1: "Chi amor non provò." C major, $\frac{4}{4}$.
R-II: "Tanto diletto sento." D major - A major.
A-II: "Se tu fossi men vezzosa." A major, $\frac{3}{4}$.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-PLc.


133. Piacque un tempo al mio core.

R-I: "Piacque un tempo al mio core." D minor - E minor.
A-I: "Chi vive amando vago belta'." A minor, $\frac{4}{4}$.
R-II: "Troppo involte in affanni." F major - B minor.
A-II: "Io non voglio amar più nò." D minor, $\frac{2}{4}$.

I-Bc DD27.
134. Piange la tortorella.

A-I: "Piange le tortorella." F major, 3.
R-I: "Dal di che nó vi veggo." Bb major - C major.
A-II: "Se non torno à rimirarvi." F major, 3.

B-Bc. 15.155.
GB-Lbm. Add. 14216.
I-Bc. DD27.
I-Nc. 33.4.25.
I-Rsc. Ms. 3710.

135. Piangi, deh piani ghi lasso.

R-I: "Piangi, deh piani ghi lasso." G major - B minor.
R-II: "Parte, la bella donna." B minor - D major.
A-II: "Liete voi piane ridenti." G major, 3.

GB-Lbm. Add. 14216.
136. Piango, sospiro, e peno.

R-I: "Piango, sospiro, e peno." B♭ major - D minor.
A-I: "Resistere al tormento." G minor, 3.
R-II: "Ma pur fra tante pene." E♭ major - B♭ major.
A-II: "Per non penar non lascierò d’amor." B♭ major, 8.

D-MÜs. Sant. Hs. 204b. (Key of F major).

137. Più che porto il piè lontano.

A-I: "Più che porto il piè lontano." B♭ major, 4.
R-I: "No che non può il mio core." A♭ major - D minor.
A-II: "Col pensiero almeno io fingo." B♭ major, 4.

B-Br. 2439.113956/1. (Key of F major).
D-MÜs. Sant. Hs. 204. (Key of F major).
GB-Lbm. Add. 14216. (Key of A major).
GB-Lbm. Add. 39765. (Key of A major).
GB-Lk. R.M. 22.a.9.
I-Bc. DD27. (Key of F major).
I-Nc. 33.4.25. (Key of A major).
138. **Poiche deggio partire.**

A-I: "Io ti sento afflitto core." D minor, 8.
R-II: "Ma se tu fida ancora." G major - E minor.
A-II: "Non mi tradir ben mio." A minor, 12.

D-MÜs. Sant. H. 859.
I-Nc. 33.4.24.

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139. **Poiche partir tu vuoi.**

R-I: "Poiche partir tu vuoi." C major - E minor.
R-II: "Senza di te qual pace sperar." F major - G major.
A-II: "Gia che parti, e vuoi cosi." C major, 3.

D-MÜs. Sant. Hs. 205. The last page reads "Il Baron d'Astorga morì in Madrid l'anno 1757."
140. Preparati à penar.

Arioso: "Preparati à penar." B minor, 4.
R-1: "Dal seno oh Dio di Clori." G major – F# minor.
A-1: "Deh per pietade amor." E minor, 4.
R-II: "Mà qual pace qual fede." F# minor – D minor.
A-II: "Se Clori piangerà." B minor, 8.

B-Br. 2439.113956/2. (Key of D minor).
D-Müs. Sant. Hs. 204b. (Key of E minor).
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.

141. Pupille, pupille serene.

R-1: "Sin che il ruscello al mare." C# minor – A major.
A-II: "Per amor increspan l'onde." E major, 4.

B-Br. 2439.113956/1.
142. Qual da rupe scoscesa è al pestre sasso.

R-I: "Qual da rupe scoscesa è al pestre sasso." A major - E minor.
A-I: "Tu parti e me qui lasci." E minor, 4.
R-II: "Dunque possibil fia." A major - A major.
A-II: "L'onda che baccia il lido." A major, 3.

B-Bc. Z563.
D-Mü. Sant. Hs. 205.
F-Pn. D.251.
GB-Lbm. Add. 31638.
GB-Lk. R.M. 22.a.9.
I-Bc. DD29.
I-Pac.
I-Rsc. Ms. 184.

143. Quall'or bella fissate.

R-I: "Quall'or bella fissate." D minor - F major.
A-I: "Nel rimirar quel volto." F major, 3.
R-II: "Ma quel fragile vetro." A major - D minor.
A-II: "Mirar se volete." D minor, 8.

D-Mü. Sant. Hs. 204.
F-Pn. D.252.
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.
144. Qual più fiero martire.

R-I: "Qual più fiero martire." F minor - C minor.
A-I: "Deggio morire s'il mio martire." C minor, ¾.
R-II: "Ascolta ameno o bella." G minor - F minor.

GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.

145. Qual ruscello che il prato circonda.

A-I: "Qual ruscello che il prato circonda." Eb major, ¾.
R-I: "E pure ahi crudo fato." Bb minor - Eb major.
A-II: "Potessi almeno." Eb major, ¼.

B-Br. 2439.113956/2.
D-MÜs. Sant. Hs. 205.
F-Pn. D.251.
GB-Lbm. Add. 31638.
GB-Lcm. R.C.M. Ms. 698.
GB-Lk. R.M. 22.a.9.
I-Bc. DD28.
I-Rsc. Ms. 184.
146. Qual sia dentro al tuo core.

R-I: "Qual sia dentro al tuo core." F major - G minor.
A-I: "Qual prevaglia ne tuo core." G minor, 2.
R-II: "Mà qual sia che tu fingi." D minor - A minor.
A-II: "L'ardor, che nel tuo seno." F major, 4.

D-MUs. Sant. Hs. 205.
F-Pn. D.251.
GB-Lbm. Add. 14214.
GB-Lbm. Add. 31638.
GB-Lbm. Add. 14225.
GB-Lk. R.M. 22.a.9.
I-Rsc. Ms. 184.

147. Quando ad altrui favella.

R-I: "Quando ad altrui favella." G minor - D minor.
A-I: "Se gelosa l'alma mia." D minor, 3.
R-II: "Se ad altrui lusinghieri." Bb major - G minor.
A-II: "Vorreì che agli'occhi." G minor, 8.

B-Br. 2439.113956/2.
148. Quando mai tiranno amore.

A-I: "Quando mai tiranno amore." F minor, 4.
R-I: "Cessa, deh cessa al fine." Bb minor - F minor.
A-II: "Se pietoso à me sarà." F minor, 4.

B-Bc. 15.155.
B-Bc. 15.170
D-Dl. Mus. 2030-C-1.

149. Quando penso agli' affanno.

R-I: "Quando penso agli' affanno." Bb major - C minor.
R-II: "Ah, che in van si resisti." G minor - Bb major.
A-II: "Soffrir conviene cor mio." Bb major, 4.

B-Bc. 15.170. "Viena Agosto 1712."
B-Bc. 25.769. "Viena Agosto 1712."
D-Dl. Mus. 2360-K-1.
D-Dl. Mus. 2030-C-1. "Viena Agosto 1712."
D-MUs. Sant. Hs. 203b.
D-MUs. Sant. Hs. 205.
GB-Lbm. Add. 14215.
GB-Lbm. Add. 14216.
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.
150. Quando penso à quell'ore.

R-I: "Quando penso à quell'ore." E minor - A minor.
A-I: "Cessa omai pensier crudele." A minor, $\frac{3}{4}$.
R-II: "Mà come ahime." D minor - B minor.
A-II: "Soggiaccia dunque il core." E minor, $\frac{3}{8}$.

A-Wn. 17567.

151. Quando penso esser discioltò.

R-I: "Quando penso esser discioltò." B♭ major, $\frac{4}{4}$.
A-I: "Or ti capisco amore." G minor - G minor.
A-II: "V'amerò benché costante." B♭ major, $\frac{4}{4}$.

D-Mbs. Mus. Ms. 676.

152. Quante sian le mie pene.
153. Quanto care mi siete.

R-I: "Quanto care mi siete." E minor - G major.
A-I: "Vaghe luci amorosette." G major, ¾.
R-II: "Si, si care pupille." D minor - E minor.
A-II: "Il dolore per amore." E minor, ¾.

GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.

154. Quella fè che promettesti.

A-I: "Quella fè che promettesti." F minor,
R-I: "Ah che pria d'mett uno." C minor - Bb major.
A-II: "Io be só che tuoi rimorsi." Bb minor, ¾.
R-II: "E poi di tanti errori tu non ben sazia." E major - F minor.
A-III: "Un giorno mi dirai." F minor, ¾.
155. Quella, Fileno, quella.

R-I: "Quella, Fileno, quella." F minor - F minor.
A-I: "Tu non sei ch'un fier tiranno." E major, \( \frac{4}{4} \).
R-II: "Voi, dell'anima mia miseri affetti." C minor - C minor.
A-II: "Almen quando si perde." F minor, \( \frac{12}{8} \).

GB-Lcm. R.C.M. Ms. 685.

156. Questa dunque, Amarilli.

R-I: "Questa dunque, Amarilli." E major - C# major.
A-I: "Perdonami crudele." F# minor, \( \frac{3}{4} \).
R-II: "Impara, o cruda impara." C# minor - E major.
A-II: "Se non auoi la morte mia." E major, \( \frac{2}{4} \).

D-Müs. Sant. Hs. 204.
F-Pn. D.252.
157. Qui dove il mar tranquillo.

Qui dove il mar tranquillo, con chiave e placida onde,

R-I: "Qui dove il mar tranquillo." C minor - D minor.
A-I: "Con suoi frati il zeffiretto." B♭ major, $\frac{2}{4}$.
R-II: "Ma se il mio fido amore." D major - C minor.
A-III: "Cari voi siete il cor." C minor, $\frac{3}{8}$.

GB-Lbm. Add. 14214.
GB-Lk. R.M. 22.a.10. "Roma 1721."
I-Rsc. Ms. 184.
I-Rsc. Ms. 3710.

158. Qui nell'orror che arreca.

Qui nell'orror che arreca spavento al pie del pellegrino errante

R-I: "Qui nell'orror che arreca." A minor - B minor.
A-I: "Pensa che non e teco." G major, $\frac{3}{4}$.
R-II: "Si due soli pensieri." C major - A minor.
A-II: "Datti pace vanne a morte." A minor, $\frac{4}{4}$.

B-Br. 2439.113956/1.
D-MUs. Sant. Hs. 205-11.
GB-Lbm. Add. 31638.
GB-Lbm. Add. 39766. "In Lisbona 1722."
GB-Lk. R.M. 22.a.9.
I-Bc. DD29.
I-Rsc. Ms. 184.
159. Regio fior, pompa d'Aprile.

A-I: "Regio fior, pompa d'Aprile." F major, $\frac{3}{8}$.
R-I: "Così un giorno dicea." C major - F major.
A-II: "Pensa che questo fiore." F major, $\frac{7}{4}$.

GB-Lbm. Add. 14216.
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.
I-Nc. 33.3.30. (Attributed to Marcello).

160. Rideva in bel giardino.

R-I: "Rideva in bel giardino." D minor - F major.
A-I: "Sei d'amor dolce amabile viso." F major, $\frac{7}{4}$.
R-II: "Dalissa dolce ninfa." D major - D minor.
A-II: "Non è così di Clori." D minor, $\frac{3}{4}$.

I-Bc. DD27.
161. Ritorna il vago Aprile.

R-I: "Ritorna il vago Aprile." G minor - Bb major.
A-I: "Sei troppo dispietata." Bb major, \( \frac{3}{4} \).
R-II: "Amor già non pretendo." G minor - G minor.
A-II: "Già che non senti amor." G minor, \( \frac{4}{4} \).

B-Br. 2439.113956/1. (Key of E minor).
GB-Lbm. Add. 14215.
I-Bc. DD27.

162. Ruscelletto che ristretto.

A-I: "Ruscelletto che ristretto." E major, \( \frac{4}{4} \).
R-I: "Perfida gelosia." A major - B major.
A-II: "Piana di giubbito." E major, \( \frac{3}{8} \).
I-Rsc. Ms. 184.

163. Ruscelletto che vai scherzando.
A-I: "Ruscelletto che vai scherzando." F major, $12$.
R-I: "Ma che vaneggio, oh Dio." Bb major - F major.
A-I: "Aure che mormorate." F major, $\frac{3}{8}$.

B-Bc. 15.170. "Per Inidraregh."
B-Br. 2439.113956/2.
D-Dl. Mus. 1-B-104. "Per Inidraregh."
D-Mbs. Mus. Ms. 676. (Key of G major).
D-Mü. Sant. Hs. 204b.
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.9. (Key of C major).
I-Nc. 33.4.25. (Key of G major).
I-Nc. 57.2.31. (Key of A major).

164. Saltando mostra ognor. (Belando con plazer.)

A-I: "Saltando mostra ognor." D minor, $\frac{4}{4}$.
R-I: "Tirsi che nel suo seino." Bb major - D minor.
A-I: "Qual sarebbe il mio contento." D minor, $\frac{3}{8}$.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-Plc.


165. Saria pur dolce amor.
A-I: "Saria pur dolce amor." D major, ¾.
R-I: "Ahi dispietata legge." F# minor - A major.
A-II: "Se languisce il sen d'Irene." D major, ¾.

GB-Lk. R.M. 22.a.9.

166. Scrivo alla bella mia.

A-I: "Cara per te lanquisco." F minor, 12.
R-II: "Qual empietade è quella." B♭ major - C minor.

I-Nc. 33.4.25.

167. Se del duol che m'affligge.

R-I: "Se del duol che m'affligge." E minor - G major.
A-I: "Bell'idol mio se nel tuo amore." G major, 12.
R-II: "Pria si vedrà privo di luce il sole." C major - E minor.
A-II: "Credimi se non vuoi." E minor, ¾.

B-Br. 2439.113956/1. (Key of G minor).
D-MÜs. Sant. Hs. 204.
168. Se de miei fieri ardori.

R-I: "Se de miei fieri ardori." D minor - B♭ major.
A-I: "Quel volto bello che tu rimivi." B♭ major, 12.
R-II: "Dimmi forse non e' vaga." D major - A minor.
A-II: "Quella tu sei si si." D minor, 3.

D-Műs. Sant. Hs. 204b. (Key of A minor).
I-Bc. DD45.
I-Plc.

169. Se in remote contrade.

R-I: "Se in remote contrade." F major - G minor.
A-I: "Se ritorna a me fedel." C minor, 4.
R-II: "Troppo ahì troppo soffersi di lontananza." G minor - C minor.
A-II: "Vò narrando le mie pene." F major, 8.

A-Wgm.
B-Bc. 15.155.
B-Bc. 15.170.
B-Br. 2439.113956/2.
D-Dl. Mus. 2030-C-1.
D-Műs. Sant. Hs. 203b.
D-Műs. Sant. Hs. 205.
F-Pn. D.251.
I-Nc. 34.5.9.
170. **Sei pur bella e in sol mirarti.**

A-I: "Sei pur bella e in sol mirarti." A major, $\frac{4}{4}$.
R-I: "Splende ne tuoi begl'occhi." E major - C# minor.
A-II: "Non amo in te quel bello." A major, $\frac{3}{4}$.

D-MüS. Sant. Hs. 204.
F-Pn. D.252.
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.
I-Bc. DD28. (Key of D major).

171. **Se l'amarti e delitto.**

R-I: "Se l'amarti e delitto." F# minor - D major.
A-I: "Non dovevi innamorarti." A major, $\frac{3}{4}$.
R-II: "Come dunque tu vuoi." D major - A major.
A-II: "Se credi ch'a te sia." F# minor, $\frac{4}{4}$.

GB-Lbm. Add. 14207.
GB-Lbm. Add. 14225.
I-Nc. 33.4.24.
172. **Selve adorate e care.**

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Selve adorate e care boschi frondosi
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R-I: "Selve adorate e care." D minor - G minor.
A-I: "Sol tra voi piante gradite." G minor, $\frac{3}{4}$.
R-II: "Acque limpide e chiare." E♭ major - D minor.
A-II: "Se zefiro spira." D minor, $\frac{4}{4}$.

D-Mūs. Sant. Hs. 204b.
I-Nc. 33.4.25. (Key of A minor).

173. **Sen va volando l'ape vezzosa.**

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Sen va volando l'ape vezzosa
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A-I: "Sen va volando l'ape vezzosa." F major, $\frac{2}{4}$.
R-I: "Nice, ti dice il ver." D minor - C major.
A-II: "Nella scola di cupidio." F major, $\frac{3}{4}$.

GB-Lcm. R.C.M. Ms. 696.

174. **Sento nel seno il core.**

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Sento nel seno il core
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A-1: "Sento nel seno il core." B minor, $4\text{.}$
R-1: "E qual fiero destino." F$\#$ minor – B minor.
A-11: "Per un momento destino irato." B minor, $\frac{3}{4}\text{.}$

D-B. Mus. Ms. 861.

175. Se sia ninfa, non sò.

R-1: "Se sia ninfa, non sò." G major – E minor.
A-1: "Per me paria queste Irene." E minor, $\frac{3}{8}\text{.}$
R-11: "Ella pure sen fugge." B minor – G major.
A-11: "Non so dir s'amante io sia." G major, $\frac{2}{4}\text{.}$

D-Müs. Sant. Hs. 204b.
I-Bc. DD28. (Key of C major).

176. Se tu bell'idol mio.

R-1: "Se tu bell'idol mio." A major – F$\#$ minor.
A-1: "Non farà destin crudele." D major, $\frac{3}{8}\text{.}$
R-11: "Quel fato, che t'involta alla tua fida." E major – A major.
A-11: "Io resto in tanto a piangere." A major, $\frac{12}{8}\text{.}$

I-Nc. 33.4.24.
177. Se volestì d' Rosaura.

R-I: "Se volestì o' Rosaura." F minor - C minor.
A-I: "Cara mano tu colpisti." C minor, 3.
A-II: "Torna a ferir mio belta." F minor, 4.

GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.

178. Si, bellissima Clori.

R-I: "Si, bellissima Clori." B minor - A major.
R-II: "Clori non mi rispondi." G major - E minor.
A-II: "Ben ch'in braccio alla costanza." G major, 3.

D-MüS. Sant. Hs. 204b.
179. S’io ti mancai di fede.

A-I: "Se ti non fido bell’idol mio." G minor, Č.
R-II: "Tanta fede non serva." B♭ major - F major.
A-II: "Quel fonte quel rio." F major, ¾.

B-Br. 2439.113956/2. (Key of C major).
I-Bc. DD28.
I-Nc. 33.4.25.

180. Solo mesto e penoso.

R-I: "Solo mesto e penoso." F major - C minor.
A-I: "Le selve i monti." G minor, Č.
R-II: "In van dunque m’ascondo." D minor - C major.
A-II: "Il crudel non e contento." F major, ¾.

I-Bc. DD29.
181. Son piu di che sospirando.

A-I: "Son piu di che sospirando." B♭ major, 4.
R-I: "Pastorella vezzose." F major - B♭ major.
A-II: "Non partir mai dal mio core." B♭ major, 4.

D-Dl. Mus. 2360-K-1. (Key of F major).
D-Mbs. Mus. Ms. 676.

182. Son questi i dolci sguardi.

R-I: "Son questi i dolci sguardi." G minor - A minor.
R-II: "E vuoi ch'io non ti vegga." F major - G minor.
A-II: "Se mi dispinse al core." G minor, 4.

D-Müś. Sant. Hs. 204.

183. Sopra d'un verde prato.

R-I: "Sopra d'un verde prato iemi viva giace un pasto nella."
R-I: "Sopra d'un verde prato." G minor - D minor.
R-II: "Ah! che troppo e vero piango." A minor - G minor.
A-II: "La navicella ch'in mezzo alli ode." G minor, ⁸⁄₈.

GB-Lbm. Add. 14216.

184. Sovra letto d'erbette.

R-I: "Sovra letto d'erbette." G major - B minor.
A-I: "Luci care indolarare." A major, ⁴⁄₄.
R-II: "Vaghi luci d'amor." D major - G major.
A-II: "Se un guardo mi negato." G major, ⁶⁄₄.

D-Mbs. Mus. Ms. 676.

185. Sovra poggiotto ameno.

R-I: "Sovra poggiotto ameno." C major - A minor.
A-I: "Quella fronda quell'onda quell'fior." F major, ⁴⁄₄.
R-II: "Quidi pentito all'or del suo riposo." A major - G major.
A-II: "Corro a' voi luci vezzose." C major, ⁸⁄₄.

D-MUs. Sant. Hs. 203b.
GB-Lbm. Add. 39765. (Key of D major).
GB-Lk. R.M. 22.a. 10. (Key of D major).
186. **Sovra una bella rosa.**

![Musical notation](image1)

R-I: "Sovra una bella rosa." A minor - A minor.
A-I: "Io lo so non sei pur me." C major, 8\(^4\).
R-II: "Amanti sfortunati." D minor - E minor.
A-II: "Allor che s'accende in alma costante." A minor, 12\(^8\).

D-Mbs. Mus. Ms. 676.

187. **Stelle chiare e lucenti.**

![Musical notation](image2)

R-I: "Stelle chiare e lucenti." G minor - F major.
A-I: "S'un pensier di vaggeiar vi." F major, 8\(^4\).
R-II: "Così mentre io veggo." Eb major - G minor.
A-II: "A voi penso luci care." G minor, 8\(^4\).

I-Rsc. Ms. 3702.

188. **Su la nascente erbeta.**

![Musical notation](image3)

Su la nascente erbeta dormi tra vagh' fior Clori so-llesta:
R-I: "Su la nascente erbetta." A major - D major.
A-I: "Rosa tenera e vermiglia." D major, 2.
R-II: "E qual magica forza il piè m'arresta." G major - A major.
A-II: "Amor, t'intendo se scherzi vuoi." A major, 3.

D-Müs. Sant. Hs. 205.
GB-Lbm. Add. 14213.

189. T'ho perduto, e pur non moro.

R-I: "Se miro nell'occaso." F minor - G minor.
A-II: "Muore il sole poi sorga l'aurora." C minor, 3.

B-Br. 2439.113956/2. (Key of G minor).
D-Mbs. Mus. Ms. 676.
D-Müs. Sant. Hs. 204.
GB-Lbm. Add. 39765. (Key of G minor).
GB-Lk. R.M. 22.a.9.
I-Nc. 34.4.19.

190. Ti lascio anima mia.

R-I: "Ti lascio anima mia." G minor - D minor.
A-I: "Parto date mia vita." B♭ major, 12.
R-II: "Deh perché tante lagrime o mio core." F minor - D minor.
191. Ti parlo, e non m’ascolti.

R-I: "Ti parlo, e non m’ascolti." B♭ major - C minor.
R-II: "Mà già che la mia sorte." A minor - B♭ major.
A-II: "L’imago tua vezzosa." B♭ major, 4.

A-Wgm.
D-Mbs. Mus. Ms. 676.
D-Müs. Sant. Hs. 203.
D-Müs. Sant. Hs. 204b. (Key of F major).
GB-Lbm. Add. 14216.
GB-Lbm. Add. 14225. (Key of C major).
GB-Lbm. Add. 39765.
GB-Lcm. R.C.M. Ms. 688.
GB-Lk. R.M. 22.a.9.
GB-Lk. R.M. 22.a.10. (R-I only).
I-Bc. DD28.
I-Nc. 33.4.25. "1712."
I-Nc. 57.2.32.

6:67.

192. Tirsi, da ch’io t’amai.
R-I: "Tirsi, da ch'io t'amai." E minor - G major.
A-I: "Ella parer mi fà ch'al tuo partire." G major, G.
R-II: "Tu che rispondi?" G minor - E minor.
A-II: "Con si bella si dolce speranza." E minor, E.

D-Mùs. Sant. Hs. 205.
GB-Lbm. Add. 31638.
I-Rsc. Ms. 186. (R-I missing).

193. Tirsi parti d'unico.

R-I: "Tirsi parti d'unico." Eb major - G minor.
A-I: "In braccio a rio morir." G minor, A.
R-II: "Tirsi crudel a chi t'amo." D minor - Eb major.
A-II: "L'infedel che mi lascio." Eb major, A.

I-Bc. DD27.

194. Tirsi partir dove à.

R-I: "Tirsi partir dove à." Bb major - D minor.
A-I: "Cor mio dove tu resti." G minor, A.
R-II: "Così dicendo ancor tronco sospiro." Eb major - Bb major.
A-II: "Ferma ti non partir." Bb major, E.

I-Bc. DD27.
195. Tormentosa partenza.

R-I: "Tormentosa partenza." D major - D major.
A-I: "Lasciar l'idolo mio." A major, 3\.
R-II: "No che non è sì ria." E major - G major.
A-II: "E come far partita potro." D major, 4\.

D-Mbs. Mus. Ms. 676.

196. Torna Aprile, e l'aure scherzano.

A-I: "Torna Aprile, e l'aure scherzano." A major, 4\.
R-I: "Ride la terra il cielo." E minor - E minor.
A-II: "Se zefiro spira." A major, 4\.

B-Br. 2439.113956/2. (Key of F major).
D-Dl. Mus. 2360-K-1. (Key of C major).
GB-Lbm. Add. 14216. (Key of E major).
GB-Lbm. Add. 14215.
I-Nc. 33.3.30.
197. Tra solitarie balze.

R-I: "Tra solitarie balze." D minor - A minor.
A-I: "Piangi mesto o vago rio." F major, 4.
R-II: "Tirsi infido, chi mai ti foco il cor." G minor - A minor.
A-II: "E troppo à questo cor." D minor, 8.

I-Nc. 33.4.24.

198. Trattar tutti egualmente.

R-I: "Trattar tutti egualmente." A minor - C major.
A-I: "D'un bel volto allo sguardo sereno." C major, 3.
R-II: "Or tu che molti amante." F major - A minor.
A-II: "La tortorella, che vedro vella." A minor, 8.

D-Müs. Sant. Hs. 204.
F-Pn. D.252.
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.
I-Bc. DD27. (Key of D minor).
199. *Tu parti, amato bene.*

R-I: "Tu parti, amato bene." A major - E minor.
A-I: "Duol più severo di quel ch'io sento." E minor, 2
R-II: "Hà se a partir ti sforza." D major - A major.
A-II: "Quando senti un venticello." A major, 4

D-Dl. Mus. 2360-K-1. (Key of D major).
D-Mûs. Sant. Hs. 204.
F-Pn. D.252.
GB-Cfm. Mus. Ms. 24-F-13. (Key of C major).
GB-Lbm. Add. 39765.
GB-Lk. R.M. 22.a.10.

200. *Venticel che susurrando.* (Respirad mao sea quedito.)

A-I: "Venticel che susurrando." F major, 3.
R-I: "D'un verde faggio." B major - C major.
A-II: "Torna ingrata non partire." F major, 4.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-Plc.

201. Vezzosi rai se un di fedele.

A-I: "Vezzosi rai se un di fedele." A major, $\frac{3}{8}$.
R-I: "Ti che ben lo sapete o Luci bella." D major - C# major.
A-II: "La vostra crudeta." A major, $\frac{6}{4}$.

B-Br. 2439.113956/1.
GB-Lbm. Add. 39766. "In Lisbona 1722."
GB-Lk. R.M. 22.a.10. "In Lisbona 1722."
I-Rsc. Ms. 184.

202. Vicino ad'un ruscello.

R-I: "Vicino ad'un ruscello." A minor - B minor.
A-I: "Bell'onda d'argento." E minor, $\frac{3}{4}$.
R-II: "Quanti tormenti e quanti." G major - A minor.
A-II: "Quando senti il venticello." A minor, $\frac{6}{4}$.

A-Wgm.
D-Hbs. Mus. Ms. 676. (Key of C minor).
GB-Lbm. Add. 39766. "In Lisbona 1722."
GB-Lk. R.M. 22.a.10. "In Lisbona 1722."
I-Bc. DD27. (Key of G minor).
I-Nc. 34.4.19. (Key of C minor).
I-PAc.
203. Vilipeso abborrito.

R-I: "Vilipeso abborrito." B♭ major - C major.
A-I: "In tanto rio tormento." C minor, 3.
R-II: "Si, si Clori vezzosa." A♭ major - C major.
A-II: "Aure placide serene è serene." F major, 4.
R-III: "Ah, ch'io lusingo in vano." B♭ major - B♭ major.
A-III: "Non vò che più mi dica." B♭ major, 3.

B-Br. 2439.113956/2. (Key of F major).
D-Müs. Sant. Hs. 203b.
I-Bc. DD27.

204. Vo cercando al monte, al piano. (Siempre in busca el alma mia.)

A-I: "Vo cercando al monte, al piano." G major, 3.
R-I: "Filli, spietata Filli." C major - G major.
A-II: "Se l'orso è gia ferito." G major, 4.

GB-Lcm. Ms. 18.
I-Bc. DD29.
I-Plc.

205. Voi credete, ò molli erbette.

A-I: "Voi credete, ò molli erbette." B♭ major, 4.
R-I: "Pianto che stilla amore." Ab major - C minor.

I-Rsc. Ms. 184.

206. Vola da questo seno.

R-II: "Se si scordo, de miei passati amori." F major - D minor.

D-Müs. Sant. Hs. 204.
GB-Lcm. R.C.M. Ms. 584.
I-Nc. 33.4.24.
207. Vorrei per lusingarmi.

A-I: "Vorrei per lusingarmi." A major, $\frac{3}{4}$.
R-I: "Tu sai ben ch'il mio core." D major - C# minor.
A-II: "S'e ver che vivi in pene." A major, $\frac{3}{8}$.

I-Nc. 34.5.9.

208. Zeffiretto arresta il volo.

A-I: "Zeffiretto arresta il volo." A minor, $\frac{3}{4}$.
R-I: "Vanne all'idolo mio." F major - E minor.
A-II: "Auretta vezzosa." A minor, $\frac{4}{4}$.

D-B. Mus. Ms. 861. (Key of G minor).
D-Mbs. Mus. Ms. 676. (Key of G minor).
D-MÜs. Sant. Hs. 204. (Key of D minor).
F-Pn. D.252.
GB-Lbm. Add. 39765. (Key of D minor).
GB-LK. R.M. 22.a.9.
I-Bc. DD28. (Key of E minor).
APPENDIX C

CATALOGUE OF THE SOLO CANTATAS WITH BASSO CONTINUO
WITH QUESTIONABLE ATTRIBUTIONS TO
EMMANUELE D'ASTORGA
Part 1. Solo Cantatas with Questionable or Conflicting Attributions to Astorga.

1. A Clorinda, al suo bene.
   See above, p. 226.

2. Al primo albero sul verde stelo.

   A-I: "Al primo albero sul verde stelo." D major, $\frac{3}{4}$.
   R-I: "Quindi su gli altri fiori." B minor - A major.
   A-II: "S'il piacere non è colto." D major, $\frac{3}{4}$.

   B-Bc. 15.155.
   D-D1. Mus. 2030-C-1.

   The copy in B-Bc has no attribution and the attribution on the copy found in D-D1 reads "Astorga?".

3. Deh per merce l'ignudo Dio.

   A-I: "Deh per merce l'ignudo Dio." E minor, $\frac{4}{4}$.
   R-I and Arioso: "Ah che in van mi querelo." C major - D minor.
   A-II: "Sempre cosi penando." B♭ major, $\frac{4}{4}$.
   R-II: "Quanto, quanto veneggia un core che ferito d'amore." D minor - A minor.
   A-III: "Lontananza crudel, lontananza." E minor, $\frac{4}{4}$. 

Hanley, "Scarlatti's Cantate da Camera," pp. 182-3, lists five additional sources of this cantata.

4. Deh volate all'idol mio.

A-1: "Deh volate all'idol mio." A major, $\frac{3}{4}$.
R-1: "Se à voi sospiri miei." D major - A major.
A-Il: "Dite à lei ch'ella a mia speme." A major, $\frac{3}{4}$.

I-Bc. DD27. "Cantata a Voce Sola del Sig. Baron d'Astorga e Secondo altri del Cavallier Benedetto Marcello."
I-Nc. 57.2.30. "Del Sig. Marcel."

Sites, "Marcello's Chamber Cantatas," p. 26, lists three additional sources of this cantata.

5. Doppo l'orrido verno.

R-1: "Doppo l'orrido verno." D major - E minor.
A-1: "Vinto il freddo estrutto il ghiazzo." E minor, $\frac{3}{8}$.
A-Il: "Deh mi lasciate ò stolti." D major, $\frac{3}{8}$.

D-Dl. Mus. 2360-K-1.
A collective attribution to Astorga was placed by A. Wotquenne in 1927 on the first page of the manuscript cited above. No concordance for this cantata has been located to date.

6. Dormiva in grembo a i fiori.

R-1: "Dormiva in grembo a i fiori." D major - D major.
A-1: "Vanno disse impenna l'ale." G major, $\frac{3}{4}$.
R-II: "Destosi al fiero colpo." E major - E minor.
A-II: "Più dello stral d'amore." D major, $\frac{4}{4}$.

GB-Lbm. Add. 29963.

The attribution to Astorga that appears on this copy is in a hand that clearly differs from the hand of this copyist of the cantata.

7. Godea già fuor d'impacci.

R-1: "Godea già fuor d'impacci." E minor - G major.
A-1: "Quando amore in sen m'avventa." G major, $\frac{4}{4}$.
R-II: "Ma lasso, il cor sentilla." D minor - B minor.
A-II: "D'una pupilla il lampo." E minor, $\frac{3}{4}$.

B-Br. 2439.113956/2.

Unlike the majority of the cantatas in the collection cited above, this cantata does not have an attribution to Astorga. See above, p. 37 and p. 221.
8. Ogni sospiro ch'esce dal core.

R-I: "Dal di piacqui a te Filli." G minor - G minor.
A-II: "Quando ritornerai." B♭ major, 2/4.

B-Br. 2439.113956/2.

Unlike the majority of the cantatas in the collection cited above, this cantata does not have an attribution to Astorga.

9. Or che febo gia scorre.

R-I: "Or che febo gia scorre." B♭ major - B♭ major.
A-I: "Dor me in pace il caro bene." Eb major, 4/4.
R-II: "Mà, la vigile auror." C major - F major.

GB-Lcm. R.C.M. Ms. 685.

Unlike the seven other cantatas by Astorga contained in the collection cited above, this cantata has no individual attribution to Astorga. The highly melismatic style of the arias adds further doubts concerning Astorga's authorship.
10. Pensier, che insidioso.

R-I: "Pensier che insidioso." D major - G major.
R-II: "E pur non cessi ancora." D minor - F# minor.

D-DI. Mus. 2360-K-1.

A collective attribution to Astorga was placed by A. Wotquenne in 1927 on the first page of the manuscript cited above. No concordance for this cantata has been located to date.

11. Prima del morir mio.

R-I: "Prima del morir mio." F minor - G major.
R-II: "Di due numi ne miel." Bb minor - C minor.

Neither copy cited above has an attribution to Astorga. These two copies appear in collections of cantatas by Astorga, the majority of which do have individual attributions to Astorga. The extensive dotted rhythm patterns found in the basso continuo part of A-I are unlike Astorga's style and thus contribute to the questionable authenticity of this work.

See above, p. 298.

13. *Stupor de le foreste.*

\[ \text{ \textbf{Stupor de le foreste amor de prati}} \]

R-I: "Stupor de le foreste." E minor – G major.
A-I: "Fu dardo amoroso." G major, $\frac{7}{4}$.
R-II: "Disse un pastor s'ella non canta." C major – B minor.
A-II: "Su bella su cantate." E minor, $\frac{3}{8}$.

D-DI. Mus. 2360-K-1.

A collective attribution to Astorga was placed by A. Wotquenne in 1927 on the first page of the manuscript cited above. No concordance for this cantata has been located to date.

Part 2. **Solo Cantatas and Arias Unavailable for Inclusion in this Study.**

1. "Conservati fedele."
2. "Fra dubii penosi."
3. "Scieglier fra mille."
4. "Sola mi lasci."

According to Volkmann, Astorga, 2:219, these four arias were falsely attributed to Astorga in l-Mc.

5. Or poco un laccio.

According to Volkmann, Astorga, 2:219, this cantata was falsely attributed to Astorga in GB-Lcm.
6. **Non piú guerra.**
   
   See above, p. 37.

7. **Scorso e gran tempo.**
   
   See above, p. 221.

8. **Usignol ch'or al bosco.**
   
   See above, p. 221.
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