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The Chamber Duets of Agostino Steffani (1654-1728), with Transcriptions and Catalogue.

Timms, C. R

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The first consideration in the study of almost any type of vocal music should be the text. After looking at this separately, one should be in a position to see why the music is in its present form, to distinguish between the contributions of the composer and poet and to point out ways in which they may have collaborated. This approach is particularly appropriate to the Baroque period, because the form of the music was often closely related to that of the text, and music itself, like oratory and some types of poetry, was considered a rhetorical art whose primary purpose was to move the passions of the soul.

The main difficulty in applying this approach to the study of secular Italian vocal music of the late seventeenth century is that there are so few independent sources of the texts. Most of the poetry is anonymous; little of it was printed, and the only manuscripts are often the musical sources. It is not always easy to tell from these what the shape of the original poem was. Since the Italian language abounds in rhymes and the poetry of the period displays a wide variety of form and line-length, with frequent use of internal rhyme, a number of permutations are sometimes possible. If the composer attempted to disguise or contradict the poetic form, as Steffani and his contemporaries occasionally did, this difficulty may be aggravated.

Since the chamber duet is one of the many types of secular Italian cantata, this discussion must begin with a brief account of cantata texts in general. These, like sixteenth-century madrigal verse, are almost exclusively amatory in nature. There are cantatas on historical, mythological, philosophical, moral, satirical and humorous subjects, but the vast majority are concerned with 'the sentimental effusions of Arcadian nymphs and shepherds in an artificial pastoral setting'.  

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unrequited love, and the texts are written in an affected, rhetorical style
drawing heavily on figures of speech such as metaphor, antithesis and
oxymoron. The style derives in part from the mannerisms of Giambattista
Marini, whose work remained a model for countless imitators throughout the
seventeenth century.

Cantata texts have attracted a good deal of criticism on account of
their subject-matter and style. Even the apparently bland description
quoted above is pejorative in tone. Some of the earliest criticism is in
the form of contemporary parodies. Dent cites a satirical text thought to
have been set by Bernardo Pasquini, but perhaps the most extended and
biting parody is Cesti's Aspettate! adeaso canto, which satirises all the
clichés of contemporary cantata verse:

La volete d'amore,
Di sdegno, di martello, di partenza,
In rimprovero, in onore,
O tutta quanta di maledicenza?...

Non s'è dunque da sentire
   Altro mai che 'Pupilette,
   A morir, core, a morire.'
   E su tante barzellette
   'Filli', 'Lilla', 'Luci belle,'
   'Occhi vi chiamerei, ma siete stelle,'
   Roba così molesta
   Ch'ha fatta al mondo omai tanto di testa.

Cesti's text is rivalled in venom by the condemnation of Henry Prunières,
who appears to have been the most outspoken critic of cantata texts in recent
times: 'The chief grounds for criticism are the weakness, bombast, and the

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2 Italian Chamber Cantatas', Musical Antiquary, ii (1910-11), p. 191,
footnote.

3 Ed. Burrows, The Italian Cantata, I: Antonio Cesti (1623-1669). The
which must have been written between 1653 and 1669, is translated in this
edition and discussed in Burrows, 'Antonio Cesti on Music', Musical
bad taste of the words... and it would certainly appear that the musicians were absolutely indifferent to the quality of the verses that they clothed with music... 14

Although cantata texts are worthless as poetry, they were clearly ideal as poesia per musica. The difference was recognized by Italians in the sixteenth century. The father of Torquato Tasso pointed out in 1549 the special qualities expected of poems that were intended for setting to music: 'They are smooth; they are amorous in their affection; they are colorful; and they abound in phrases suitable for music.' 5 Cantata texts have all these attributes. The by now worn-out poetic images were brought to life by the affective imagery of the composer, and the argument was conducted through the music. There may be some truth in Prunières' view of the cantata as 'the symbol of the revenge taken by music, upon literature, when the Florentines attempted to make her literature's slave'; 6 but it should also be borne in mind that most cantata texts were specially written for setting to music and that the cantata would have been less successful as a union of words and music if the poets had not understood exactly what type of poetry was best suited to the style of the music for which they were writing. The very qualities that render cantata texts negligible as poetry also make them perfect poesia per musica, and these qualities appear to have been specially cultivated for their musical value.

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Concordances

The texts of Steffani's chamber duets were clearly considered rather feeble by his first biographer. After giving the names of the few known poets, Hawkins continues, somewhat circuitously:

'...but the assistance he received from these persons was not so considerable as altogether to free him from the necessity of sometimes composing to words, that, to say the least, did not call for the utmost exertion of his genius; and when every other resource failed him, he would sometimes, as an exercise of his fancy, make use of words that had formerly been set by other masters; of these, the chief are the prince of Venosa, and the famous Alessandro Stradella, so celebrated for his singing and performance on the harp.'

It is not known whether Hawkins had any reliable evidence for his final statement, but Steffani does not appear to have used any of the secular texts known to have been set by Carlo Gesualdo, presumably the 'prince of Venosa' to whom Hawkins refers, or by Stradella. The original versions of Lungi dal idol mio and Vorrei dire are ascribed to Stradella, but are not thought to have been composed by him, and Stradella's Chi dirà che nel veleno is in one source incorrectly ascribed to Steffani. It is possible, therefore, that Hawkins' statement is based in part on unreliable ascriptions.

Though probably inaccurate, it prompts one to ask whether Steffani's texts are identical to those of any other composer or similar to those of Stradella or of anybody else. In fact, so far as I have been able to establish, five of Steffani's duets are based on texts set by other composers:

7 Gentleman's Magazine, xxxi (1761), p. 490.


9 They are included as 'unreliable' in Jander, Alessandro Stradella, WECIS, fasc. 40 (Wellesley, Mass., 1969). For discussion of Lungi dal idol mio, see below, p. 324 ff. For Vorrei dire, see above, p. 116.

10 See Appendix D, duet 84.
Tu m'aspettasti  
La fortuna su la ruota  
È spento l'ardore  
No, no, no, non voglio se devo amare  
Dir che giovì  

Since the first two texts, at least, appear to be of Roman origin and the last two of Bolognese, these concordances tend to confirm the possible influences discussed at the end of the previous chapter.

Cesti's Tu m'aspettasti, a solo cantata, cannot have been written later than 1669, the year of his death, and Steffani presumably came across it during his period of study in Rome in 1672-4. La fortuna su la ruota is ascribed to 'Lunati' in the only known source, the Bologna MS V. 195. Einstein challenged this ascription on stylistic grounds, but there seems little reason for doing so since many of the other ascriptions in the manuscript have been shown to be reliable. Indeed, the manuscript itself provides grounds for thinking the ascription correct.

Although it is dated 1719, some of its contents date from the mid-seventeenth century and most of the composers named, including Kerll and Bernabei, spent some or much of their working life in Rome. Lonati, who was in the service of Queen Christina of Sweden for many years and acted as an assistant to Stradella, is no exception. Since he accompanied or followed Stradella when the latter left Rome in 1677, it seems very likely that his duet was written before this date. Whether this was before or after the composition of Steffani's setting is immaterial at this stage: the fact that

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12 The duets Chi non sa come un sol a guardo and Soffrirei con lieto core, which are unascribed, are by Luigi Rossi. See Caluori, Luigi Rossi. WECIS, fasc. 3a (Wellesley, Mass., 1965).

13 See above, p. 123.
he and Steffani were both in Rome between 1672 and 1674 suggests that the
text was circulating there at that time and that Steffani became acquainted
with it then.

È spento l'ardore may also be a Roman text. The concordance survives
anonymously in two related versions, a printed duet in Giovanni van Geertsem's
Canzonette amorose libro primo a una, doi, e tre voci (Rotterdam, 1656) and a
manuscript aria in B.M. Add. 14336. The soprano part-book is missing from
the only known copy of van Geertsem's print, but most of the part can be
taken from the aria which, despite some substantial discrepancies, appears to
be essentially an embellished version of the soprano part of the duet.

Both of these sources give only the first stanza of the text that
Steffani set. His last movement is a setting of a matching stanza:\n
14Brussels, Bibliothèque Royale de Belgique. See Huys, Catalogue des
Imprimés Musicaux des XVIe, XVIe, et XVIIe siècles. Fonds général

15These stanzas provide a good example of the kinds of difficulty discussed
in the second paragraph of this chapter. The first two lines of both
stanzas might be sub-divided into lines of six and five syllables:

<table>
<thead>
<tr>
<th>Line</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>È spento l'ardore</td>
<td>6</td>
</tr>
<tr>
<td>Ch'il sen m'inflammò;</td>
<td>5</td>
</tr>
<tr>
<td>O barbaro amore,</td>
<td>6</td>
</tr>
<tr>
<td>Felice vivrà.</td>
<td>5</td>
</tr>
</tbody>
</table>

The words 'nò' and 'al' in the third line of each stanza occur three times
in the music and might be repeated in the text in something like the
following form:

<table>
<thead>
<tr>
<th>Line</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non sento tormento,</td>
<td>6</td>
</tr>
<tr>
<td>No, no, per colei</td>
<td>5</td>
</tr>
<tr>
<td>Che nemica è di pietà:</td>
<td>7</td>
</tr>
<tr>
<td>Son rotti i legami, mio cor,</td>
<td>11</td>
</tr>
<tr>
<td>Libertà.</td>
<td></td>
</tr>
</tbody>
</table>

Although this arrangement continues the rhythm of the preceding lines,
however, it does not obviate the change of rhythm in the penultimate line and
it leaves two lines un-rhymed. For these reasons, it seems less convincing
than the arrangement given above.
First movement

<table>
<thead>
<tr>
<th>Italian</th>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>È spento l'ardore ch'il sen m'infiammò;</td>
<td>11</td>
<td>a</td>
</tr>
<tr>
<td>O barbaro amore, felice vivrò.</td>
<td>11</td>
<td>a</td>
</tr>
<tr>
<td>Non sento tormento, nò.</td>
<td>7</td>
<td>a</td>
</tr>
<tr>
<td>Per colui che nemica è di pietà;</td>
<td>11</td>
<td>b</td>
</tr>
<tr>
<td>Son rotti i legami, mio cor, libertà.</td>
<td>11</td>
<td>b</td>
</tr>
</tbody>
</table>

Last movement

<table>
<thead>
<tr>
<th>Italian</th>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Io sprezzo lo strale ch'il cor mi ferì;</td>
<td>11</td>
<td>c</td>
</tr>
<tr>
<td>La piaga mortale lo sdegno guarì.</td>
<td>11</td>
<td>c</td>
</tr>
<tr>
<td>Mia vita tradita, sì.</td>
<td>7</td>
<td>c</td>
</tr>
<tr>
<td>Per chi ogn'h'or la schermì non penerà;</td>
<td>11</td>
<td>b</td>
</tr>
<tr>
<td>Son rotti i legami, mio cor, libertà.</td>
<td>11</td>
<td>b</td>
</tr>
</tbody>
</table>

In view of the close correspondence between these stanzas, down to the identical pattern of internal rhymes, the balancing 'nò' and 'sì' in the third line and the rhythmic dislocation in the fourth, it seems certain that they were written at the same time. The text in van Geertson and in Add. 14336 is therefore incomplete, and Steffani or his poet must have seen another source, now lost.

The possibility that E spento is a Roman text is suggested by the contents of the two surviving sources. The first piece in van Geertson is ascribed to 'Marco Aurelli', also known as 'Marcorelli', who was maestro di cappella at the Chiesa Nuova c. 1649 and at S. Maria della Vallicella c. 1654. The other pieces are unascribed, but two of them are known to be by Carissimi and two others by Luigi Rossi. These five pieces, which account for one fifth of the publication, are certainly Roman. In the year of these Canzonette

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16 Add. 14336 also lacks the second and third strophes of Luci belle, mio tesoro, which may be by Luigi Rossi.


19 Deh, soffri, mio cuore and Fanciulle tenete. See Caluori, op. cit.
van Geertson also published a collection of motets by Abbatini, Aurelli, Benevoli, Carissimi, Silvestro Durante, Stefano Fabri, Francesco da Foggia, Bonifazio Graziani, Paolo Tarditi and Giuseppo Triscario20 — all of whom worked in mid-seventeenth-century Rome. In view of the provenance of these motets, it seems possible that the remainder of van Geertson's Canzonette are also of Roman origin. This possibility receives mild support from Add. 14336 which, apart from motets ascribed to Henri Dumont, includes thirteen pieces of secular Italian vocal music copied in the later seventeenth century. These are unascribed, but one is by Rossai, another is an arrangement of a piece by him and a third is an arrangement of a piece ascribed to him unreliably elsewhere.21 Since è spento appears here and in van Geertson, it is not unlikely that it is a Roman text.

The two Bolognese concordances were both printed, but Ossonî's No, no, no, non voglio se devo amare is little easier to place. The only known copy of the source,22 his Cantate a una, due e tre voci...Op. 13, lacks the title-page and must be dated by reference to his other works. The latest possible date is 1679, the year of his Op. 14, and the earliest is 1671, the date of his Op. 11. His Op. 12 was reprinted in 1675 but the date of its first printing is not known. Since Op. 13 could have appeared before or after this reprint, the dates 1671-1679 are the nearest that can be given. Where Op. 13 was published is not known. Op. 11 and the reprint of Op. 12 were


21. Pietà, spietati lumi, D'una bella infedele ch'ha di spirto and Luci belle, mio tesoro respectively. See Caluori, op. cit., fascs. 3a and 3b.

published in Bologna, but Cossoni was in Milan from 1671 and his Op. 14 appeared there.

Although it is possible, therefore, that Steffani became acquainted with Cossoni's duet during his stay in Rome or on his way back to Munich in 1674, there is one other possibility. It appears that he may also have been familiar with another Bolognese duet not listed above, G. B. Mazzaferrata's Sia maledetto Amor. Although the first line is identical to that of Steffani's duet, the rest of the text, which is by 'Sig. Ugolini', is substantially different:

**Mazzaferrata**

Sia maledetto Amor.
Che stronata favella
Contrro un ciel, contro un dio,
Oh questa, sì, ch'è bella.
Lasciate pur ch'io dico il fatto mio.

Io son cieco, io faccio il male,
Io sol porto e l'arco e strale...

**Steffani**

Sia maledetto Amor,
Se dall'arco d'un ciglio
m'avventa
Setta non lenta ch'impiaga il mio cor.

Se pietosa fosse almeno
La cagion d'ogni mio danno,
Goderei che questo seno
Fosse stanza a tanto affanno...

Despite the differences, the texts are alike in that the first line of each is a refrain. As a result, both duets are rondo structures, and the beginning of the second line is marked by a change of time in both. There do not appear to be any other similarities between them, but this alone suggests that Steffani may have known Mazzaferrata's duet.

The source of this duet is Mazzaferrata's _Canzonette, e cantate a due voci..._ Op. 3, which was first published in 1668 and reprinted in 1675 and 1680. Assuming that Steffani saw the duet in this publication and encountered the publication in Italy, the only printing that he is likely to have seen is that of 1675. This is the only one of those three years for which there is documentary evidence of his having left Munich. He appears to have made a journey in the autumn, possibly in the company of another
Italian musician and possibly to Italy.23 If he did, he may have picked up a copy of Mazzaferrata's *Canzonette* and possibly, also, Cossoni's *Cantate*... Op. 13. Indeed, the possibility that Steffani knew Mazzaferrata's reprint of Bologna, 1675, provides grounds for suggesting that Cossoni's *Cantate* were published there that year.

As for *Dir che giovi*, Steffani may have come across this text during a later visit to Italy. Albergati's solo cantata was published in his *Cantate da camera...* Op. 6 (Bologna, 1687) and Steffani appears to have visited Italy in the spring of 1688, after leaving Munich but before moving to Hanover.24 His text is almost identical to Albergati's until just over halfway through:

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23 On 20th September, 1675, Augustin Sayler was paid 'die ienige Ainhundert gulden, welche Se. Churfr. Drt. ihme Steffani zu einem rais Pfennig gnedigst verwilflgt'. The account books for 1675 also include the following entry, for which there is no obvious explanation other than this journey: 'Joseph Barberio Musico vnd H. [?] Stephano auss Cr. craftt Ordinanz vnd achein f. 400'. Einstein, 'Agostino Steffani', *Kirchenmusikalisches Jahrbuch*, xxiii (1910), p. 18.

24 A Munich decree of 14th May, 1638, reads: '...Augustin Stephani...dass er sich widerumb ins Welschland vnd anderwertshin begeben möge'. The arrears of his salary were sent by bill of exchange to Venice: '...vnd das Ybrige als 1281 f. mitls eines wexlbriefs nach Venedig ybermacht...'. Einstein, op. cit., p. 35.
After this, however, Albergati continues with free verse and an aria, while Steffani has a *canzonetta*-like strophic aria:

<table>
<thead>
<tr>
<th>Albergati</th>
<th>Steffani</th>
<th>Syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Co’ i momenti del tempo</td>
<td>Che giova lontano</td>
<td>6</td>
</tr>
<tr>
<td>Che il tutto amienta in me</td>
<td>Ch’io porti le piante,</td>
<td>6</td>
</tr>
<tr>
<td>crescendo ogn’hora</td>
<td>Se il vago sembiante</td>
<td></td>
</tr>
<tr>
<td>Va il pargoletto Dio;</td>
<td>Nel seno mi stà.</td>
<td>5</td>
</tr>
<tr>
<td>Ne amorzar può il suo foco onda d’oblio.</td>
<td>Non tento ch’invano</td>
<td></td>
</tr>
<tr>
<td>La piaga ch’è nel seno</td>
<td>Fuggir da le pene,</td>
<td></td>
</tr>
<tr>
<td>Con dolce rimesembranza</td>
<td>Se meco s’en viene</td>
<td></td>
</tr>
<tr>
<td>Sempre alorè;</td>
<td>Chi al core le dà.</td>
<td></td>
</tr>
<tr>
<td>Si caro è il suo veleno,</td>
<td>Più penso fuggire,</td>
<td></td>
</tr>
<tr>
<td>Che lunga lontananza</td>
<td>Più cresce il martire,</td>
<td></td>
</tr>
<tr>
<td>Sanarla mai non può.</td>
<td>Se il male mortale</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lontano non và.</td>
<td></td>
</tr>
</tbody>
</table>

[No refrain] Dir che giovi...

It is difficult to say whether either of these texts derives directly from the other. Albergati’s final recitative and aria match the preceding recitative and arioso, but Steffani’s strophic aria ends with exactly the

25 ’Mal’ in Albergati, ’dio’ in Steffani.
right rhyme to prompt a final repeat of 'Dir che giovi' — which is what one would expect, given the earlier repeat of that section. As for the discrepancy in the opening line, 'dio' seems the obvious choice, but 'mal' would actually make more sense in Steffani's text, which ends with the words 'Se il male mortale / Lontano non v'è'. There is no musical evidence that either composer knew the other's setting, so it is possible that they worked independently on a text that was in circulation about 1687-8.

The importance of the Roman background, suggested by the concordances already discussed, is underlined by more superficial similarities between Steffani's texts and those set by some of his Roman contemporaries. He may not have re-used any of Stradella's texts, but the opening lines of some of his duets bear an uncanny resemblance to them:

<table>
<thead>
<tr>
<th>Stradella</th>
<th>Steffani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amorose mie catene,</td>
<td>Placidissime catene,</td>
</tr>
<tr>
<td>non vi chiedo libertà</td>
<td>rallentarvi è crudeltà</td>
</tr>
<tr>
<td>Aure, voi che spirate</td>
<td>Aure, voi che volate</td>
</tr>
<tr>
<td>di Partenope ai Lidi</td>
<td>intorno al idol mio</td>
</tr>
<tr>
<td>Begl'occhi, il vostro piangere</td>
<td>Begl'occhi, oh Dio, non più,</td>
</tr>
<tr>
<td>fa mate ogni rigor</td>
<td>più non piangete, oh Dio.</td>
</tr>
<tr>
<td>Piangete, occhi dolenti,</td>
<td>Occhi, perchè piangete?</td>
</tr>
<tr>
<td>piangete i miei tormenti</td>
<td></td>
</tr>
</tbody>
</table>

Whether these similarities extend beyond the opening line or two is a topic which must await further investigation.²⁶

²⁶It is conceivable that the Steffani texts are reworkings of the Stradella, similar to, though perhaps more extensive than the reworkings of Lungi dal idol mio and M'hai da piangere; for discussion of which see below, pp. 324ff.

²⁷The following list is based on the WECIS volumes already cited, plus: E. Bernabei, Concerto madrigalesco (Rome, 1669); Eisley, Mario Savioni. WECIS, fasc. 2 (Wellesley, Mass., 1964); Weaver, Alessandro Melani, Atto Melani. WECIS, fasos. 8-9 (Wellesley, Mass., 1972); Hanley, 'Scarlatti, Alessandro', NCS, xi (1963), cols. 1488-95.
<table>
<thead>
<tr>
<th>Luigi Rossi</th>
<th>Steffani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Begl'occhi, piétà, son vinto, vi cedo 28</td>
<td>Occhi belli, non più. Voi siete vincitori ed io son vinto</td>
</tr>
<tr>
<td>M'uccidete, begl'occhi</td>
<td>È perché non m'uccidete, spietatissimi occhi ingrati</td>
</tr>
<tr>
<td>Mai no'l dirò, chi sia quel core, quel possessore</td>
<td>No, no, no, mai no'l dirò, qual sia quell'idolo tanto gradito</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Giacomo Carissimi</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Il mio core è un mar di pianti</td>
<td>Il mio seno è un mar di pene</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ercole Bernabei</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fulminate, begl'occhi</td>
<td>Fulminate, saettate, luci belle, eccovi il sen</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Alessandro Stradella</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fulminate, luci adorati</td>
<td>Fulminate, saettate</td>
</tr>
<tr>
<td>Fredde marmi, algenti sassi</td>
<td>Fredde ceneri gradite (revised without first stanza as Saldi marmi che coprite)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mario Savioni</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Navicella, ch'a bel vento</td>
<td>Navicella, che t'en vai</td>
</tr>
<tr>
<td>Voglio provare uno altro poco</td>
<td>Io voglio provar s'è vero</td>
</tr>
<tr>
<td>Vorrei dire a la bella, ch'io per lei ardo</td>
<td>Vorrei dire un non so che</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Alessandro Melani</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Che volete da me, lumi tiranni</td>
<td>Che volete, o crude pene</td>
</tr>
<tr>
<td>Che volete da me, vani pensieri</td>
<td>Che volete, o crude pene</td>
</tr>
<tr>
<td>Lungi dal sole amato</td>
<td>Lungi dal idol mio</td>
</tr>
</tbody>
</table>

---

28. Two settings, one a reliable attribution, the other not.

The composers listed here spent much of their working life in Rome and include the leading representatives of the Roman cantata. Although Rossi, like Cesti, was dead before Steffani went to Rome (indeed, he was dead before Steffani was born), his cantatas continued to be copied, as was seen above, in the early eighteenth century. Carissimi was still composing cantatas in 1672; Bernabei's Fulminate was printed in his Concerto madrigalesco (Rome, 1669), a publication that Steffani must surely have known, and cantatas by Stradella and Savioni were presumably sung in Rome during Steffani's stay. If he did not hear them then, he may have become acquainted with them later through manuscript copies. The similarities in Scarlatti, relatively few in view of the size of his output, may reflect the tendency of later seventeenth-century cantatas to begin with free verse, and indicate that the Roman cantata was most important for Steffani during his formative years. Nevertheless, the links with Scarlatti and Melani, who died in 1703, suggest that Steffani or his poets were still affected by the aesthetic of the Roman cantata in the late seventeenth and early eighteenth centuries.

30 Appendix D, duet 77 (with instruments). Scarlatti's Sotto l'ombra also has instruments. The fact that it is by Francesco Maria Paglia slightly increases the possibility that this is the author of Steffani's Io mi parto. See above, p. 48.

That there are weaknesses in this evidence must be freely admitted. The similarities listed above take no account of the fact that after the opening line or two the texts may be substantially different, as in the case of *Sia maledetto Amor*. The sample also may be unrepresentative. Roman cantatas happen to have been more thoroughly catalogued than manuscript cantatas from other centres, though some prominent Romans, among them Carlo Caproli, Marco Marazzoli, Antonio Francesco Tenaglia and Pier Simone Agostini, still lack a published catalogue. It remains to be seen whether the works of these composers will confirm the pattern discerned in those of their contemporaries listed above.

Nevertheless, the evidence is far from specious: the impression that Steffani's texts are distinctively Roman receives support from the paucity of comparable similarities in the works of non-Roman composers. In all but five of those sources in Appendix B that were published between 1650 and 1700 in cities other than Rome, there are only three pieces with titles bearing a similar resemblance to those of Steffani - Giovanni Felice Sanoss' *Che volete da me* (a 2), Barbara Strozzi's *Lilla mia* (a 1) and Carlo Grossi's *Che sareà* (Dialogo a 2) - and only in the first of these does the correspondence appear to be any more than minimal. The situation is much

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32 The contents of most of the sources are listed in Vogel, Bibliothek der gedruckten weltlichen Vocalmusik Italiens. Aus den Jahren 1500-1700. Mit Nachträgen von Prof. Alfred Einstein (Hildesheim, 1962). The five sources of which no list of contents was available for this inquiry are Carlo Grossi, *La Cetra d' Apollo* (Venice, 1673); Francesco Petrobelli, *Cantate a una e due voci* (Bologna, 1676); Simone Coya, *L'amante impazzito* (Milan, 1679); Angelo Berardi, *Musiche diverse* (Bologna, 1689) and Giovanni Pietro Franchi, *Duetti da camera* (Bologna, 1689). The text of Giovanni Lorenzo Gregori's *In amor ci vuol* (Arie in stil francese (Lucca, 1698)) is not the same as Steffani's *In amor ci vuol godere*, and the publications of Lotti (1705) and Pistocchi (1707) also include no titles similar to those of Steffani.

33 *Trattenimenti musicali per camera...libro primo* (Venice, 1657).

34 *Ariette a voce sola* (Venice, 1657).


36 The first resembles texts set by Kellini; the other two are clichés from which it would be difficult to deduce anything of relevance.
the same in contemporary publications of music for solo voice. Vogel includes over thirty such books from the period 1650-1700, and these include only four pieces with titles resembling Steffani's - Barbara Strozzi's *Luci belle*,

Cazzati's *Si, ch'è dolce il soffrire*, Legrenzi's *Che volete dal mio...*, and G. B. Bassani's *Lungi dal bel ch'adoro*. The scarcity of similarities in solo publications may be due to the same cause as the paucity in Scarlatti, but even so, the similarities that are found are not generally as close or as extensive as those from Roman composers, there are fewer of them, and the composers do not form a distinctive group. On the basis of the evidence given so far it would not be unfair to conclude that the most important single influence on the texts of Steffani's duets was the Roman cantata of the mid-to-late seventeenth century.

**Subject-matter and Style**

In view of this, it need hardly be said that as far as subject-matter and style are concerned Steffani's texts are typical examples of seventeenth-century cantata poetry. The vast majority are concerned with unrequited love,

37 *Arie...Op. 8* (Venice, 1664).

38 *Il quarto libro delle canzonette...Op. 43* (Bologna, 1667).


40 *Affetti canori, Cantate et griette...Op. 6* (Venice, 1664). Vogel gives 1692, but that was a reprint. The book was also re-printed in 1695. Scarlatti set what appears to be the same text.
and the names of Arcadian nymphs and shepherds occur in about thirty per cent of them. Dimmi, dimmi, Cupido is labelled 'Bel piede veduto' in two related manuscripts, but no other duet has a title.

It may seem surprising that a single topic should provide material for so many compositions, especially as, in Steffani's duets, at least, it is invariably treated from the same point of view - that of the lover rather than that of the beloved. These limitations appear, however, to have acted as a spur to the imagination of the poets, who treat the subject in a remarkable variety of ways. In one duet the lover asks when his servitude will end, in another he cheers himself up with the thought that countless other women yield to his advances. He may feel betrayed, but in that case he can try his luck elsewhere; and if he is still unsuccessful he may demand justice in a court of law or renounce love altogether. Although these approaches are all clichés, they display some invention and yield images ideal for setting to music.

41 Berlin, Staatsbibliothek, Stiftung Preussischer Kulturbesitz, MS 21210 and Hamburg, Staats- und Universitäts-bibliothek, MS Ma/242.

42 Aure, voi che volate: 'Quando mai avrà merce / Una lunga servitù?'.

43 Parlo e rido: 'Cento almeno m'hàn per amante, / ma di tante / Una sola nel cor mi sta'.

44 Ah! che l'hò sempre detto, / Ch'Amor mi tradirà.

45 Canzio, canzio pensier, mio cor; / Se la spera t'ingannò.

46 Mi voglio far intendere / Al tribunal d'Amor; / Al fin m'havete a rendere / O la mercede, o'l cor.

47 Quest'è l'ultima per me and Ribellatevi, o pensieri.
The remaining texts deal with a number of topics. A few are concerned with lovers' parting or separation and a few with the problem of jealousy - the nearest Steffani gets to a moral subject. A few extol the pleasures of love, while others rejoice in freedom from it. \textit{Io voglio provar} may be considered humorous, but one searches in vain for a satirical, philosophical or historical text.

The texts are almost exclusively lyrical in expression. The singers normally represent one and the same character and, except in solo movements, sing the same words. Even in the solo movements, they do not become distinct characters. In \textit{Begl'occhi, oh Dio, non piú}, for example, they represent the lover of Cloris, addressing her jointly in the duet movements and separately in the solos:

\begin{center}
\begin{tabular}{ll}
Duet: & \textit{Begl'occhi, oh Dio, non piú,} \\
& \textit{Più non piantete...} \\
Alto & Clori mia, s'il cor t'ingombra \\
solo: & Qualche dubbio di mia fè, \\
& Tal pensier agombra da te... \\
Soprano & Se la tua gelosia \\
solo: & \textit{E parte del tuo amor, o bella Clori,} \\
& \textit{Che fia dunque?...} \\
Duet: & Clori mia, deh, ferma alquanto, \\
& \textit{Ferma il corso a quei due fiumi} \\
& \textit{Che dai lumi versi ogn'hor...}
\end{tabular}
\end{center}

Nothing could illustrate more clearly the view of the chamber duet as a textural expansion of the solo aria or cantata, a view supported by the fact that three of Steffani's duets are based on texts set as solos by other composers.

\begin{itemize}
\item [48] E.g. \textit{Gìà tu parti} and \textit{Lungi dal idol mio}.
\item [49] \textit{Gelosia, che vuoi da me} (two texts) and \textit{Tien m'il cor la gelosia}.
\item [50] E.g. \textit{Dolce è per voi soffrire, Labri belli} and \textit{Quanto care al cor voi siete}.
\item [51] E.g. \textit{È spento l'ardore} and \textit{Più non amò}.
\end{itemize}
Although the texts are predominantly lyrical and sometimes dramatic, consisting mainly of the direct speech of lovers, they also include some narrative passages in which the poet comments impersonally on the situation or sets the scene. These are fewer and briefer, however, than in contemporary solo cantatas. Only four duets have any narrative at all, and there is only one passage in each. It occurs at the beginning of two duets and later on in the other two, where it provides a context for an earlier lyrical section:

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duet:</td>
<td></td>
</tr>
<tr>
<td>Saldi marmi, che coprite</td>
<td>8</td>
</tr>
<tr>
<td>Del mio ben l'ignuda salma,</td>
<td>8</td>
</tr>
<tr>
<td>Ch'ogni di più in mezzo all'alma</td>
<td>8</td>
</tr>
<tr>
<td>La mia fede stabilita,</td>
<td>8</td>
</tr>
<tr>
<td>Che ne dite? Deggio al nuovo desire</td>
<td>11</td>
</tr>
<tr>
<td>Opporre il vostro gelo, o pur morire?</td>
<td>11</td>
</tr>
<tr>
<td>Recitative, soprano</td>
<td>7</td>
</tr>
<tr>
<td>Così Fille dicea,</td>
<td></td>
</tr>
<tr>
<td>Del suo perduto bene</td>
<td>7</td>
</tr>
<tr>
<td>solo:</td>
<td>11</td>
</tr>
<tr>
<td>Rivolta un giorno alle bellezze estinte.</td>
<td></td>
</tr>
<tr>
<td>Viss'ella di Fileno</td>
<td>7</td>
</tr>
<tr>
<td>Lunga stagione in fortunati amori...</td>
<td>11</td>
</tr>
</tbody>
</table>

The narrative is always in free verse and set as solo recitative, and as soon as it is over the singer resumes his normal role as a partner in a lyrical/dramatic duo.

The only duet in which the singers do not function in this way is Io mi parto. Here they represent separate characters. The characters are neither named nor clearly differentiated, but they have different (though only slightly different) words in the duet movements as well as in the solos, and the layout of the text in the duets is identical to that in contemporary operatic duets:

52 Turbini tempestosi and D'un faggio all'ombra assiso.
Soprano: Io mi parto, o cara vita,
Tenor: Resto solo, o cara vita,
Soprano: E tu resti, amato bene,
Tenor: E tu parti, amato bene.

Since the text includes no dramatic or narrative element, it may be considered as a kind of lyrical dialogue. Steffani's use of this technique is due entirely to the special occasion for which the duet was written and is repeated in none other of his duets. A considerable number of them begin with questions and look as if they are going to be dialogues, but the questions are never answered and the texts do not develop into conversations.

The subject-matter is generally expressed through concrete images which in turn depend on a poetic style dominated by metaphor and personification. Two images, or sets of images, are particularly common. One of them is explained with exemplary clarity in the text of Forma un mare, which is little more than a single, extended metaphor. The god of love is the pilot who steers the vessel of the lover's heart across the sea of love, guided by the star of desire:

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forma un mare il pianto mio,</td>
<td>8</td>
</tr>
<tr>
<td>E lo solca il mesto core;</td>
<td>8</td>
</tr>
<tr>
<td>E nocchiero il dio d'amore,</td>
<td>8</td>
</tr>
<tr>
<td>Cinosura il mio desio.</td>
<td>8</td>
</tr>
</tbody>
</table>

Hope is the sail, and the lover's sighs the wind. The torments of love are reefs, and faith is the means of avoiding them:

53 See above, pp. 37-8.

54 E.g. Cruda Lidia, che ti fece questo cor? and Dimmi, dimmi, Cupido, e quando mai /Vacillo la mia fede, /Ch'a stabilirla ora v'aggiungi un piede?
Hò per vela la speranza,
Sono il vento i miei sospiri;
E tra scogli di martiri
Fida scorta è la costanza.

In the second set of images, possibly the more common, Cupid is the blind or winged archer; his bow is the lover’s eyebrow and his arrows are the lover’s piercing glances.

These images seem naïve but may not have been so in the seventeenth century. Similar types of imagery are frequently encountered in other arts of this and earlier periods. Painters depended on symbols in order to depict abstract concepts (e.g. virtues and vices), and Fortune and Love were personified on the stage in the prologues to countless operas. In the main sources of Steffani’s duets the symbols are translated into visual form in the miniatures that adorn the initial letters. These miniatures are not unlike the illustrations in sixteenth- and seventeenth-century emblem books and recall the types of image advocated by authorities on the Classical art of memory, an art still practised in Steffani’s day. Viewed against this background, the symbols in his texts cease to appear naïve. They may rarely be profound, and they may all be clichés, but they seem entirely credible.

The vitality of the Classics and their importance, perhaps, in Steffani’s education is attested by several references to Classical subjects in his texts. Cupid is described in a number of duets as the ‘dio di Cnido’, a reference, apparently, to Praxiteles’ celebrated statue of the goddess Aphrodite in the temple to her at Knidos in Asia Minor. Turbini tempestosi begins with Dido and Aeneas in Africa, but it develops into a typical amatory text and

55 For examples, see Steffani’s Sia maledetto Amor on p.183 and Dir che giovì on p. 185 above.
57 Turbini tempestosi / Spinsero Enea su l’Affricano lido,/ Ed improviso nembo/ Lo guidò ne lo speco a Dido in grembo.
one has to turn to Sentì, Fili spietata for any mention of Carthage. A few duets invoke the names of Roman gods such as Jupiter, Venus and Vulcan, and others derive similes or metaphors from the Greek legends of Tantalus and Ariadne. The texts are also sprinkled with allusions to geographical locations such as Abydos and Gibraltar, the Nile and the sands of Libya, Vesuvius, the Adriatic and the Alps. Although these types of reference are found in only one ninth of the duets, they also occur in the work of composers such as Cesti, Scarlatti and Handel; they reveal something about Italian intellectual life in the later seventeenth century and so help to promote an informed approach to the texts that lack them.

Apart from metaphor and simile, the texts employ several other figures of speech. Rhetorical questions abound, exclamations are not uncommon, and one text breaks into apparently impassioned declamation:

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mia speranza illanguidita,</td>
<td>8</td>
</tr>
<tr>
<td>A che più lusinghi il cor?</td>
<td>7</td>
</tr>
<tr>
<td>La mia gioia è già finita,</td>
<td>8</td>
</tr>
<tr>
<td>Già comincia il mio dolor.</td>
<td>7</td>
</tr>
</tbody>
</table>

Udite, o voi che in amoroso inferno
Condanna cruda sorte
In maschera di vita a eterna morte,
E dite se già mai
Fra gl'amorosi guai
Si diele de la mia doglia più amara,
Si senti de la mia pena più rara...

58 The town in Mysia, Asia Minor, whence Leander swam to Hero.

59 See above, footnote 54.

60 E.g. Ribellatevi, o pensieri, /Fera il dio d'Amor!
A paradox is treated at some length in Tengo per infallibile:

Ma il caldo elemento,
Per essermi avverso,
Riceve alimento
Dai piani ch'io verso,
E rende amor per gioco
Salamandra dell'acqua il mio bel fico.

And antithesis is frequently encountered in the final line:

Ch'altri per voi, e voi per altri adoro,
Vissi agli'estinti, e per chi vive or moro.

(Saldi marmi)

Sospiro e pena in vano,
Perché gelo vicino, ardo lontano.

(Vorrei dire)

If the final line lacks antithesis, it may be epigrammatic in the manner of a madrigal:

Così, seguendo le fallaci idee
Di sperme lusinghiera,
Non gode quel cor che sempre spera.

(Grudo Amor)

Similar statements are also found in the opening lines, especially if these are a refrain. These lines relate to the remainder of the text in much the same way as a motto to an aria or a text to a sermon. They announce the subject, the following lines explore various facets of it by means of various figures of speech, and the text becomes effectively an exercise in rhetoric.

Form

The forms of Steffani's texts are no less varied than those of Italian cantatas in general. The cantata was not a set form but simply a mixture of free verse and arias - 'versi e versetti rimati senza legge, con mescolamento d'arie', as Crescimbeni put it. Not every cantata included

61See above, p.159.
both types of verse. The earliest cantatas so called, and many of the mid-seventeenth century, are settings of strophic texts, while those of the late seventeenth and early eighteenth century alternate strophes and free verse with almost unerring regularity. Some of Steffani's texts resemble one or other of these extremes, others fall between them, and several resemble nothing so much as madrigals.

Since many of the texts comprise both types of verse, their form must be studied at two different levels. The form of the text as a whole will be described here as 'external', and that of individual sections as 'internal'. The most informative way of classifying the texts is by external form, but something must first be said about the types of verse of which they are composed.

The origins of free verse may be traced back via the sixteenth-century madrigal to the Petrarchan canzone. According to Einstein, the canzone was characterised by a 'lack of uniformity in the line lengths' and by 'the absence of a rigid meter'. Many sixteenth-century madrigal texts resembled canzone stanzas. The only formal criterion appears to have been the number of syllables per line, which was always eleven or seven ('versi e versetti'). There was no strict rule governing the number or arrangement of lines in the stanza, or the rhyme-scheme to be used, but in practice the texts normally comprised between six and sixteen lines of which the last two were often a rhyming couplet. The free verse in seventeenth-century cantatas usually lacks a regular rhyme-scheme, but in other respects conforms exactly to this description. It is normally set as recitative, with the last line or couplet in arioso style.

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62 Einstein, op. cit., i, p. 105.

63 Ibid., i, p. 172.

The free verse in Steffani's duets seems typical of the genre. The only possible difference is that with him rhyme seems to play an unusually prominent role. There may be no regular rhyme-scheme, but in some passages every line is a rhyme:

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aure, voi che volate</td>
<td>7</td>
</tr>
<tr>
<td>Intorno all'idol mio,</td>
<td>7</td>
</tr>
<tr>
<td>Per pietà li narrate il mio tormento.</td>
<td>11</td>
</tr>
<tr>
<td>E se non posso, oh Dio,</td>
<td>7</td>
</tr>
<tr>
<td>Provar questo contento,</td>
<td>7</td>
</tr>
<tr>
<td>Ch'odane il mio duol, voi li narrate,</td>
<td>11</td>
</tr>
<tr>
<td>Zeffiretti cortesi, aurette grate;...</td>
<td>11</td>
</tr>
</tbody>
</table>

This passage is typical of Steffani's duets in that it ends with a rhyming couplet and with a line of eleven syllables (endecasillabo) which is set as arioso.

The final endecasillabo is also typical of seventeenth-century free verse in general. Even if the penultimate line has seven syllables, the final line will normally have eleven, as in this passage from Tu m'aspettasti:

<table>
<thead>
<tr>
<th>Syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma il cor, benche di smalto,</td>
</tr>
<tr>
<td>Già rimiran trafitto</td>
</tr>
<tr>
<td>L'Adriatiche sponde,</td>
</tr>
<tr>
<td>E fassi a poco a poco</td>
</tr>
<tr>
<td>Un Vesuvio di foco in grembo all'onde.</td>
</tr>
</tbody>
</table>

And even if the last two lines are not a rhyming couplet, as in the preceding extract, the endecasillabo will be set as arioso.

The 'arie' may be distinguished from free verse in several ways. The earliest arias were settings of strophic poems. Strophic arias, especially light canzonette, continue to appear in Italian cantatas in the late seventeenth century, but they are gradually overtaken by arias set to a single stanza. This stanza may be in one of many forms, having in theory, at least, any number of lines with any number of syllables, arranged in

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65 The word 'mio' is set to two notes and is counted as two syllables.

66 Appendix F, p. 17, bar 16 and p. 30, bar 15.

67 Appendix, F, p. 108, bar 49.
any order; but they are characterised, nevertheless, by a regular rhyme-
scheme and a recognisable pattern in the arrangement of the lines.

Although the stanzas in Steffani's texts often include as many as nine
lines, the majority consist of four, five or six. The quatrains normally
employ two rhymes (aabb, abab or abba) and two line-lengths. Lines of eight
and seven syllables are by far the most common, and the opening quatrains
of Forma un mare and Mia speranza illancuidita are both typical examples. 68
The second solo in Dir che giovi includes lines of six syllables, 69 and the
duet movement in Tu m'aspettasti shows that lines of nine, ten and eleven
syllables are also to be found:

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>a</td>
</tr>
<tr>
<td>10</td>
<td>b</td>
</tr>
<tr>
<td>9</td>
<td>a</td>
</tr>
<tr>
<td>11</td>
<td>b</td>
</tr>
</tbody>
</table>

The irregularity of line-length displayed in this quatrain is comparatively
rare in Steffani's duets, 70 but then, this was the text of a cantata by Cesti.
The idea of the endecasillabo appears to have been borrowed from free verse,
and similar lines are often encountered at the end of longer stanzas.

Stanzas of more than four lines become increasingly difficult to classify
as the number of possible rhymes and line-lengths rises. Five-line stanzas,
for example, may be restricted to two rhymes, as appears to be the case in
È spento l'ardore, 71 but they usually employ three (e.g. aaboc, abboc, aabco).
Lines of eight and seven syllables are still staple fare, but lines of four
and eleven syllables are also common. 72 Some stanzas of six lines continue

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68 See above, p. 194 and p. 196 respectively.

69 See above, p. 185.

70 For an extreme example, see Ribellatevi, o pensieri on p. 207.

71 See above, p. 181.

72 See Cangia pensier, mio cor on p. 208.
to rely on two rhymes,\textsuperscript{73} others resort to four,\textsuperscript{74} but the majority have three. A large number of rhyme-schemes are encountered: the opening stanza of \textit{Saldi marmi} rhymes \textit{abbacc},\textsuperscript{75} and schemes such as \textit{ababcc}, \textit{ababcc}, \textit{abcbac}, \textit{aboboa} and \textit{abobab} are all to be found in the duets in Appendix F.

Apart from greater variety of line-length, longer stanzas may also include a change of metre:\textsuperscript{76}

\begin{tabular}{|l|l|l|}
\hline
Syllables & Rhyme \\
\hline
Se perché troppo t'adoro & 8 & a \\
Merto sdegno e ferita, & 7 & b \\
Se perché languisco e moro & 8 & a \\
Si svegliò tua crudeltà, & 7 & b \\
Sprezzami, fuggimi; & 6 & c \\
Svenami, struggimi; & 6 & c \\
Perirò se tu lo vuoi, & 8 & d \\
Cadro esangue a' piedi tuoi, & 8 & d \\
Ma soemar non puol mio ardor. & 7 & e \\
\hline
\end{tabular}

Such a change usually prompts a change of time in the music. The \textit{sdruccioli} in this stanza are set as pounding dactyls in common time (\textit{\textbullet\textbullet\textbullet\textbullet\textbullet}), while the surrounding verse is set in flowing triple time, partly marked 'adagio'.

The \textit{canzonette} in Steffani's duets are composed of stanzas very similar to those already discussed. The \textit{canzonetta} may be defined for this period as 'a poem of two or more strophes, all of which have the same number and arrangement of verses [i.e. lines] and rhymes',\textsuperscript{77} It may also be light in character and make play on words.\textsuperscript{78} The form appears in nearly a third of

\textsuperscript{73}E.g. \textit{Placidissime catene}: \textit{ababab/cdccod}.

\textsuperscript{74}E.g. \textit{Quanto care}, last movement: \textit{abbcdd}.

\textsuperscript{75}See above, p. 193.

\textsuperscript{76}From movement (iv) of \textit{Mia speranza illanguidita}.

\textsuperscript{77}Rose, 'The Cantatas of Giacomo Carissimi', p. 207, footnote 7.

\textsuperscript{78}Eisley, \textit{The Secular Cantatas of Vario Savioni (1608-85)} (Ph.D. dissertation, University of California at Los Angeles, 1964), p. 81.
the duets - apart from those whose external form is strophic. They all have
two strophes. Most of these have four, five or six lines, but a high
proportion, about a third, have strophes of seven or more lines. This
element from *Siete il più bizzarro amore* is not exceptional:

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Il penare per amore</td>
<td>8</td>
</tr>
<tr>
<td>È una cosa già ordinaria;</td>
<td>8</td>
</tr>
<tr>
<td>Ma che sia dipeso a un core</td>
<td>8</td>
</tr>
<tr>
<td>Lamentarsi,</td>
<td>4</td>
</tr>
<tr>
<td>Disperarsi</td>
<td>4</td>
</tr>
<tr>
<td>De la sorte che gli'è contraria,</td>
<td>9</td>
</tr>
<tr>
<td>Di questo, no,</td>
<td>4</td>
</tr>
<tr>
<td>In trenta secoli mai si parlò.</td>
<td>10</td>
</tr>
</tbody>
</table>

The variety of line-length makes for a playful spirit which is reflected in
the musical setting.

Unlike free verse, stanzas are normally set in aria style. Those in
Steffani's works may be set as solo arias or as duets. The choice seems to
depend entirely on musical considerations and conventions of overall design.
As a general rule, the opening stanza is set as a duet, and if this is not to
be repeated at the end, the closing stanza will also normally be set as a duet.
The interior stanzas are commonly set as solos, and all the *canzonette*, except
some in the duets with instruments, are set for solo voice.

In one respect, the shape of the stanza plays an especially important
part in determining the form of the music. If the last line rhymes with the
first or second, the poet usually intends a return to the opening line(s) and
this is normally supplied by a literal or modified restatement of all or part
of the music to which they are set. The first stanzas of *Sia maledetto Amor*
and *Dir che giovi* rhyme in this way, and in Steffani's settings a literal
repetition of the opening line(s) is demanded by the words 'da capo'.

---

79 See above, pp.183 and 185 respectively.

80 In Florence D. 331 (*Sia maledetto Amor*) and B.M. RM 23 k 16 (*Dir che giovi*).
The restatement of the opening two lines of Mia speranza illanguidita\(^{81}\) includes music not found in the initial statement, and is written out in the main sources, while in Cangia pensier, mio cor\(^{82}\) the musical repeat is very much freer again.\(^{83}\) Not all stanzas that rhyme in this way are set with a repeat (the first movement of Begl'occhi, oh Dio, non più, for example, lost its da capo in revision\(^{84}\)), but all Steffani's movements in aba, aba' and rounded binary form are settings of such stanzas, and in some duets the external form is determined by a similar use of rhyme.

The distinction between free verse and stanza may be blurred in one of two ways. Free verse may employ rhyme,\(^{85}\) and stanzas may be composed entirely of lines of seven and/or eleven syllables.\(^{86}\) In a few cases, the entire duet consists of such lines. Nevertheless, these texts are sufficiently regular to be considered as stanzas rather than free verse:

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occhi, perché piantete?</td>
<td>7</td>
</tr>
<tr>
<td>Forse ancor vi credete</td>
<td>7</td>
</tr>
<tr>
<td>Lusinger la mia fede</td>
<td>7</td>
</tr>
<tr>
<td>Stolto è ben chi vi crede</td>
<td>7</td>
</tr>
<tr>
<td>Dal vostro pianto amaro</td>
<td>7</td>
</tr>
<tr>
<td>Discoprir non poss'io</td>
<td>7</td>
</tr>
<tr>
<td>Raggio alcun di pietade al dolor mio.</td>
<td>11</td>
</tr>
<tr>
<td>Ne men splendore han luminoso e chiaro</td>
<td>11</td>
</tr>
<tr>
<td>Le lagrime già mai; poich'esser sanno</td>
<td>11</td>
</tr>
<tr>
<td>Tanto figlie d'amor, quanto d'inganno.</td>
<td>11</td>
</tr>
</tbody>
</table>

---

\(^{81}\) See above, p. 196.

\(^{82}\) See below, p. 208.

\(^{83}\) See below, pp. 288 and 314f.

\(^{84}\) See the subsidiary material at the back of this volume, fascicle 1, pp. 126-7.

\(^{85}\) See above, p. 199.

\(^{86}\) See above, p. 181.
Occhi, perché piangete? and Dolce è per voi soffrire conform in every way with the description of madrigal verse given above. They are both set as duets throughout, with no solos, and are both 'through-composed': they are, in fact, madrigals for two voices and continuo. Lungi dal idol mio and M'hai da piangere(b) are strophic madrigals, a form encountered in the earlier seventeenth century, and the texts of many duets in open forms and without solos may also be considered madrigalian, even though they include lines of other than seven and eleven syllables.

The mention of 'madrigals' and 'open forms' leads finally to consideration of the external forms of the texts. The main formal determinant is repetition. Nearly half of the texts lack repetition and are in open forms; the other half employ various kinds of repetition and fall into three main groups: strophic, refrain and da capo texts. The proportions are as follows:

<table>
<thead>
<tr>
<th>Form or Type</th>
<th>Number of duets</th>
<th>Number excluding original versions of revised duets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open</td>
<td>45</td>
<td>37</td>
</tr>
<tr>
<td>without free verse</td>
<td>21</td>
<td>16</td>
</tr>
<tr>
<td>with free verse</td>
<td>24</td>
<td>21</td>
</tr>
<tr>
<td>Strophic</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>Refrain</td>
<td>18</td>
<td>15</td>
</tr>
<tr>
<td>Da capo</td>
<td>22</td>
<td>18</td>
</tr>
<tr>
<td>without free verse</td>
<td>14</td>
<td>12</td>
</tr>
<tr>
<td>with free verse</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>Other forms involving repetition</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>


88 See, for example, Inquieto mio cor on p. 209.

89 Including the six duets with instruments, which are all open with free verse.
The open texts without free verse testify to the continued influence of the madrigal on secular Italian vocal music of the late seventeenth and early eighteenth centuries, while those with free verse reflect the contemporary solo cantata. The open texts include up to five sections of verse, in any order, though free verse never appears as the first or last section. Some sections employ strophic repetition, and "Fred de ceneri" is unique in including two strophic sections. The form of this text may be summarised as AaBbC. Since the repetitions occur before the next section begins, they do not disrupt the open form of the whole, which might be reduced to ABC. This is the only open text in which the strophic sections are set strophically. The two quatrains in "Forma un mare", for example, are each set to different music.90

The remaining texts are all in various aria forms. Strophic repetition, refrains and da capos were among the most important principles of formal organisation in seventeenth-century arias, and in these duets they simply operate on the external as well, often, as on the internal level. The figures reflect the fact that in Steffani's life-time the da capo became the dominant aria form. Texts with refrains were on the wane and strophic arias were no longer a serious rival.

The strophic texts may be distinguished from "Fred de ceneri" and the like by the fact that their entire structure is governed by strophic repetition. Only one of these texts has more than two strophes, and that was reduced to two in revision.91 In "E cosi mi compatite" and "M'hai da piangere" each strophe ends with a restatement of the opening line,92 and in "Pria ch'io faccia"

---

90 For the texts, see above, p. 194 f; for the music, see Hawkins, A General History of the Science and Practice of Music (London, 1776), iv, p. 291.

91 "Pria ch'io faccia." See below, p. 306.

92 "L'hai da piangere," see below, p. 329.
and Già tu parti each strophe ends with a kind of refrain. The poet's intention is conveyed by rhyme:

<table>
<thead>
<tr>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Già tu parti, io che farò? a</td>
</tr>
<tr>
<td>Se speranza non m'aità, b</td>
</tr>
<tr>
<td>Tu vedrai ch'io morirò. a</td>
</tr>
<tr>
<td>S'io vivo per mirarti, c</td>
</tr>
<tr>
<td>Che fia, perché tu parti? c</td>
</tr>
<tr>
<td>Solo un atomo di vita, b</td>
</tr>
<tr>
<td>Senza cor durar chi puo? a</td>
</tr>
<tr>
<td>[Se speranza non m'aita,</td>
</tr>
<tr>
<td>Tu vedrai ch'io morirò.]</td>
</tr>
</tbody>
</table>

| Tu mi lasci, io che farò? a |
| Senza il sol di tua bellezza, d |
| Tu vedrai ch'io languirò. a |
| Se l'alma teco porti, e |
| Che fia, che mi conforti? e |
| Qual ristoro a la ferita b |
| Del mio cor trovar potrò? |
| [Se speranza...] |

The second strophe ought to end with rhymes 'd' and 'a'. The use instead of 'b' and 'a' indicates that some sort of refrain is required here and also, therefore, at the end of the first strophe. The only lines rhyming 'b' and 'a' that can be repeated in both places are lines two and three of the first strophe, and Steffani's setting confirms that this is what the poet intended.

The majority of the refrain texts proper have three sections of verse of which the first, a stanza, is repeated after the second and after the third. The music for these repeats is sometimes written out in the sources but is usually indicated by the words 'da capo'. The text of the refrain is normally shorter than that of the other sections, and in a different form, and its restatements are again linked by rhyme. In seven of the refrain texts the second and third sections are matching strophes.

93 See Steffani's Dir che giovi on p. 185.
94 See, for example, Ah! che l'ho sempre detto in Appendix F.
Three texts appear to have refrains that Steffani ignored. The original version of *E perché non m'uccidete* includes the first restatement of the refrain (the opening line) and the revision has the second, but neither version certainly had both. The revised version of *Ribellatevi, o pensieri* omits the first restatement which the rhyme appears to demand:

<table>
<thead>
<tr>
<th>Refrain</th>
<th>Ribellatevi, o pensieri,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Fera il dio d'Amor! ....</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>First strophes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Se perdei per infida bellezza,</td>
</tr>
<tr>
<td>Stolto amante, la mia libertà,</td>
</tr>
<tr>
<td>Frenesia così ria</td>
</tr>
<tr>
<td>Omai cangiisì'n furor</td>
</tr>
</tbody>
</table>

Syllables

and a similar situation obtains in the text of *Libertà! L'infelice umanità*.

The only real exception in this group is *Labri belli*, in which the refrain consists of only the last line of the first section of text:

<table>
<thead>
<tr>
<th>First section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi si ben vi colorì...</td>
</tr>
<tr>
<td>Oh, quanto avari siete,</td>
</tr>
<tr>
<td>O donatemi un bacio, o non ridete.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Un lampo d'un riso</td>
</tr>
<tr>
<td>Mi struggge e mi sface...</td>
</tr>
<tr>
<td>Su, dunque, risolvete,</td>
</tr>
<tr>
<td>[O donatemi un bacio, o non ridete.]</td>
</tr>
</tbody>
</table>

The form of this text is similar to that of *Pria ch'io faccia*, though here the sections are not identical strophes.

The da capo texts normally comprise between three and five sections of which the first, a stanza, is repeated after the last. They have little in common with the forms of later operatic da capo aria texts, and the main reason for calling them by the same name is that the repeat of the first section is almost invariably indicated by the words 'da capo' in the main musical sources, including Steffani's autographs. The second and subsequent sections may include free verse and an aria or canzonetta, and are often considerably longer than those in the refrain texts - they compensate for the reduced amount of repetition in the external form of the da capo texts.

---

96 See below, p. 304.
The da capo itself, however, may be considered as a kind of extended refrain that recurs only once. Its return is heralded, as one might expect, by the rhyme of the final line, which in some cases is altered specially for this purpose:

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>a</td>
</tr>
<tr>
<td>7</td>
<td>b</td>
</tr>
<tr>
<td>8</td>
<td>c</td>
</tr>
<tr>
<td>4</td>
<td>c</td>
</tr>
<tr>
<td>11</td>
<td>b</td>
</tr>
<tr>
<td>8</td>
<td>d</td>
</tr>
<tr>
<td>7</td>
<td>e</td>
</tr>
<tr>
<td>8</td>
<td>d</td>
</tr>
<tr>
<td>7</td>
<td>e</td>
</tr>
<tr>
<td>8</td>
<td>f</td>
</tr>
<tr>
<td>7</td>
<td>f</td>
</tr>
</tbody>
</table>

The only other da capo texts in which the second and third sections are identical strophes are Su, ferisci and Troppo cruda è la mia sorte. The latter is unique in that its first section also conforms with the other two. Although the text is therefore completely strophic, it is included in this group because the final word ('corte') prompts a da capo that affects the external form. È spento l'ardore is also unique in that instead of the da capo there is a new stanza that matches the first in every respect. The verbal content of the opening stanza is not repeated, but there is a da capo in a musical sense. There is no da capo instruction at the end of Tengo per infallibile(b), but since in the only (otherwise) complete copy the last section of text consists of free verse and ends with the word 'possibile', a da capo seems clearly to have been intended.

In four of the texts the da capo comprises only the first half of the first section. Io voglio provar, for example, begins:

---

97 See above, p. 181.

98 The only one that is written out.
Syllables | Rhyme
--- | ---
Io voglio provar | 5 | a
S'è vero ch'amore, | 6 | b
A quel che si dice, | 6 | c
Sia un dio traditore | 6 | b
Ch'un cor infelice | 6 | c
Già mai saprà far. | 5 | a
Arderò, piangerò, | 6 | d
Narrerò a la mia bella il mio martoro; | 11 | e
Già non si muor sin che si dice, io moro. | 11 | e

Since the final section ends with the line 'Non sapreï che mi ci far', it seems clear that the da capo should end with line six. The same type of da capo is called for by the texts of Il rio sano, La fortuna su la ruota and Tien m'il cor, though in the first of these Steffani deliberately avoids any da capo at all.

The three 'other' texts resemble both the refrain and da capo types: the opening section is repeated in all of them, but only once and not at the end. In Libertà! non posso soffrir the repeat occurs after the second section; the third section does not provide the rhyme that would have prompted a final restatement, and in place of this there is a new closing stanza in an entirely different form. In Inquieto mio cor and Non sò chi mi piagò the opening section includes only the first line of text and recurs after the third section:

Syllables | Rhyme
--- | ---
Inquieto mio cor, lasciami in pace. | 11 | a
Tu per infidi, insidiosi oggetti, | 11 | b
Speri, temi, ardi, geli, e in van sospiri; | 11 | c
I tuoi fervidi affetti | 7 | b
Ti sembrano diletti e son martiri. | 11 | c
E tranquillo è di te l'istesso inferno; | 11 | d
Cede il flagel d'aletto, | 7 | e
Cede la crudeltà del duclo eterno | 11 | d
E quel ardor che ti consuma e sface. | 11 | a
Stelle ingiuste, amore ingrato, | 5 | f
Nacqui solo per languir; | 7 | g
Se non posso mai gioir, | 7 | g
Fate almen ch'abbia quest'alma | 8 | h
Qualche tregua, qualche calma al suo martir. | 11 | g
Although the repeat of the opening line is demanded by the word 'aface', which disrupts the rhyme-scheme of the second quatrain, the text comprises fourteen lines and appears to be a sonnet - an irregular one, since it does not divide into the normal octave and sestet.

There is only one other sonnet among Steffani's duets, but the fact that he set any at all is of some interest. In the early seventeenth century sonnet-settings for solo voice were cultivated mainly by Florentine, Roman and other non-Venetian composers; even so, they virtually died out in the 1620s. The presence of sonnets among Steffani's duets may be a further sign of his Roman background and confirms the impression that older forms continued to survive in late seventeenth-century polyphonic cantatas, if not in cantatas for solo voice. Together with the madrigalian texts, they also suggest that the duet was conservative in a way that the solo cantata was not.

The study of Steffani's texts has proved to be more fruitful than might perhaps have been expected. The texts have been shown to be typical of seventeenth-century cantatas in general and probably of Roman cantatas in particular, and his use of Roman and Bolognese texts suggests that we should examine his musical style for similar relationships. Most of the texts may be considered as madrigals or arias, which were the standard types of Italian song in the early seventeenth century, and the remainder reflect the more varied structure of the later cantata. In all of these ways, this study prepares the ground for the musical discussion that follows.

---

99 Ravvediti, mio core.

100 Fortune, op. cit., p. 169.
It would be difficult to give a complete account of Steffani's development as a composer of chamber duets, because so few of these works can be precisely dated. Firm dates can be suggested for only eight of them - about one in ten; from correspondence with his patrons it would appear that Oh! che voi direste bene was composed by 1688; Orudo Amor by 1693; Che voleste, Inquieto mio cor and Placidissime catene by 1699; Io mi parto by 1700; and Dolce è per voi soffrire by 1711.¹ Dolce labbro was probably composed in 1713, and the same applies to Quando ti stringo.²

For the majority of the duets an approximate terminus ante quem is provided by the main sources. The MSS RM 23 k 7-8 include all but one of the revised versions, and most of these appear to have been composed in or soon after 1702-3. The MSS RM 23 k 13-20 were probably copied and bound between about 1702 and 1713, but it seems very likely that the bulk of the duets in this set, including those in the volumes now missing, were composed before Steffani moved to Düsseldorf in 1703 and that they span his entire creative career up to that time. A number of secondary sources are dated, but these shed no light on dates of composition.³

¹See above, pp. 31, 37-8 and 43.
²See above, 90-92.
³The B.M. MS Add.37779 apparently belonged to Handel in 1706 (see subsidiary material, fascicle 2), but the duets by Steffani that it contains are also found in RM 23 k 7-8. The Bodleian MS Mus. Sch. D. 223 is stamped with the date 1711, but the two Steffani items in it belong to the Che voleste group and were probably part of the 'complete'
The impression conveyed by these dates is that Steffani's duets are relatively late works - the earliest dated duet is considerably later than his two books of church music and later than several of his operas. All the same, this impression is probably a distortion. Steffani composed at least one duet in Rome in 1674, and although it is only part of a larger sacred work, it incorporates a number of features that were to assume outstanding importance in the style of his mature secular duets. This in turn suggests that even during his earliest years as a composer he may have tried his hand at what was to become his favourite period.

This possibility is reinforced by evidence that he was influenced by Italian secular vocal music of the mid-seventeenth-century. We have already seen that the texts of some of his duets may be typical of the Roman cantatas; the same may be true of some of his musical material. When, for example, Stradella, Savioni, and possibly Cesti set the words 'Begl'occhi' at the beginning of a cantata, they often used a falling arpeggio in the minor mode (ex. 1). Steffani's adoption of this formula in Begl'occhi, oh Dio, non piú(b) and, in a modified form, in Oochi, perché piangete(b; ex. 2)

3 (cont.)

EM 23 k 13-20 set (see p. 84). The Florence MSS D. 331-2, which were copied at Düsseldorf in 1718, contain no duet that has not already been accounted for, while the Bologna MS V, 195, which is dated 1719, includes two of Steffani's original versions and some mid-seventeenth-century duets (see pp. 122-3 and 179).

Three manuscripts bear spurious dates. The date '1685' in Idège 427-2. L-VIII is a late addition in pencil; the manuscript includes four revised versions and so is unlikely to date from before q. 1702-3. The dates '1679' in the Berlin MS T. 96 and '1683' in Münster, Santini Rs. 4075, may have been taken from Pétis (see Appendix A, footnotes 3 and 6).

4 See above, pp. 144-7.

indicates that he was influenced by this convention and suggests indirectly that these two duets may be relatively early works.

By the end of the century the music of this formula appears to have parted company with the words: when Steffani revised these duets, he discarded this point in favour of two others, one resembling the opening of Carlo Pallavicino's *Begl'occhi, v'intendo* (ex. 3)\(^6\) and the other reminiscent of a sonata by Corelli (ex. 4). At the same time he re-used the earlier 'Begl'occhi' formula at the start of his *Lungi dal idol mio*\(^7\) and in *Turbini tempestosi* (ex. 5). Further versions of the formula, in major as well as minor keys, were later employed by Handel in a number of his chamber duets, among them *Che vai pensando*\(^8\).

The strong resemblance between the openings of Steffani's *Begl'occhi(b)* and Stradella's *Begl'occhi, il vostro piangere* lends some weight to the suggestion in the previous chapter that there may be a close relationship between the texts of some of their cantatas. This suggestion is supported in turn by further musical evidence. The possibility that the text of Steffani's *Placidissime catene* is based on Stradella's *Amorose mie catene*, for example, seems very much stronger when the musical incipits of the two works are compared (ex. 6).

Steffani's debt to the Roman cantata could be further underlined by the many parallels between his melodic style and that of Pasquini, Cesti, Carissimi and even Luigi Rossi, to name some of the more prominent; but a closer examination of some of the concordances will prove more instructive and help to broaden the perspective.


\(^7\) See below, Postscript, ex. 1.

\(^8\) See below, Postscript, ex. 16.
Concordances

It may be recalled that five of Steffani's duets are based on texts set by other composers, and that three of these texts are, or may be, of Roman origin. In two of these three pieces there are also musical links between Steffani's setting and the concordance. The duet movement in his Tu mi aspettasti, for example, seems to echo the aria in Cesti's eponymous cantata for solo voice (ex. 7). Steffani may have come across Cesti's setting in Rome in 1672-4, but it is very difficult to tell whether he composed his duet at around that time or considerably later; there seems little point, therefore, in examining it further here.

The fact that Steffani's La fortuna su la ruota shares at least one musical idea with the setting ascribed to Carl Ambrogio Lonati strengthens the possibility that he became acquainted with this text in Rome in 1672-4 and suggests that both duets were composed there at around that time. They are remarkably alike in some respects: both are scored for soprano and bass voices and are in the minor mode; both begin in the equivalent of time and change to common time at the start of the second movement; and the opening points are virtually identical (ex. 8).

While the similarities between these openings indicate that one of the settings is based on the other, the differences suggest that Steffani's is the later. In Lonati's setting the second phrase begins, like the first, with

---

9 See above, pp. 178-82.

10 The duets by Steffani discussed in this chapter are in Appendix F, unless otherwise stated. The text of Lonati's La fortuna corresponds with the first two movements of Steffani's setting.
three rising quavers (fig. a); this is somewhat repetitious and, since the words are different, not entirely appropriate. Steffani's first phrase is a variant of Lonati's, and his second phrase presents further variation by means of inversion (fig. b). Apart from being more resourceful, this inversion is an ingenious musical symbol for the word 'incostante' to which it is set.

Steffani's duet is also smoother harmonically and richer contrapuntally. In Lonati's setting there is a slightly uncomfortable transition between the end of the soprano entry, which cadences on the dominant (presumably major), and the beginning of the bass entry in the dominant minor. Steffani avoids this by repeating 'incostante ogn'hor si fà' (bar 4ff) and by cadencing in the tonic before allowing the bass to enter in that key. The bass entry immediately prompts a restatement of the material in the soprano, and this, in context, has the effect of a stretto. The absence in Lonati of any such restatement or stretto tends to confirm the impression that his setting is the earlier: if he had known Steffani's duet, he might have been tempted to imitate these features.

A similar study of No, no, no, non voglio se devo amare indicates that Cossoni's duet was almost certainly a model for Steffani's setting of the same text. Since Cossoni's duet was published between 1671 and 1679, Steffani's may have been composed by 9. 1680 and could even date from 9. 1675. Cossoni's setting comprises six movements: duet, solo, duet, solo, duet, duet (ABACAD). Steffani dispenses with both repeats of A and omits the second stanza of each solo, but otherwise his text is almost identical to Cossoni's. Since the latter includes material not found in Steffani's text, it is more likely to be the earlier.

11 See above, pp. 182-4.
This view is supported by comparison of the music. It may be a coincidence that the two duets are scored for entirely different voices, but Steffani's choice of alto and tenor may have been an attempt to mask his debt to Cossini's setting. The latter incorporates two ideas - dotted crotchets and repeated quavers - but these are never combined in counterpoint (ex. 9). Steffani also uses the dotted crotchets, but he rewrites the second idea on the basis of a rising figure borrowed from Cossini (ex. 10, fig. a) and later treats the first idea as a counterpoint to the second (ex. 11). That Cossini does not explore this possibility provides further grounds for thinking that his duet is the earlier.

This conclusion is supported by a similarity between the last movements (ex. 12). It is particularly relevant to note that these employ the same type of time-signature as the first movements, and that Nò, nò, nò, non voglio se devo amare is the only duet by Steffani in which signatures of this type appear in two different duet movements. Their use here is due partly to the metre of the text, of course; but it might not have been impossible to use a different signature in one or other of the movements, and the fact that Steffani did not suggests that he was following Cossini's example.

If La fortuna was composed c. 1672-4, and Nò, nò, nò, non voglio se devo amare c. 1675-80, they are among Steffani's earliest datable duets and constitute a valuable source of information, to which we shall constantly refer, on the nature of his early style. They also provide a convenient point of departure for further comment on the style of his duets in general.

**Tempo and Metre**

Tempo markings are relatively rare in Steffani's duets, as in most pre-eighteenth-century music, and in the earliest sources they are used
more often to indicate a change of speed during the course of a piece than to set the pace at the start. The MSS BM 23 k 15-20 include five different markings (presto, allegro, andante, adagio, largo) none of which appears more than thrice in the entire collection. Generally speaking, tempo has to be inferred from the character of the melodic writing, the speed of the word-setting, and the time-signature.

Insofar as the duets are dominated by triple metre, they seem typical of Italian vocal music in the mid-to-late seventeenth century. The following table gives the number of instances of triple and duple metre in the independent duet movements and arias in the duets with continuo, and in those with other instruments (the figures include both versions of duets that were revised):

<table>
<thead>
<tr>
<th></th>
<th>Triple metre</th>
<th>C time</th>
<th>$ time</th>
<th>One or more change of metre</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Continuo Duets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>duet movements</td>
<td>92</td>
<td>45</td>
<td>--</td>
<td>35</td>
<td>172</td>
</tr>
<tr>
<td>solo arias</td>
<td>35</td>
<td>18</td>
<td>7</td>
<td>18</td>
<td>78</td>
</tr>
<tr>
<td><strong>Duets withInstr.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>duet movements</td>
<td>9</td>
<td>2</td>
<td>--</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>solo arias</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>140</td>
<td>68</td>
<td>10</td>
<td>55</td>
<td>273</td>
</tr>
</tbody>
</table>

The table reveals some striking differences between the continuo duets and those with instruments. In the former, a significant proportion of the movements (21%) include one or more change of metre; in the latter, the proportion is only 8.7%. In the continuo duets, the metres of duet movements and arias are broadly comparable - roughly two movements in triple metre to every one in duple; in the works with instruments, on the other hand, an exceptionally high proportion of the duets are in triple metre, while the majority of the arias are in C or $ time. Since the signature $ usually denotes a movement in the rhythm of a gavotte or a bourrée, as distinct from

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the more normal allegro or andante, there is also a relatively pronounced emphasis on movements in dance rhythm. All of these factors combine to create the impression that the duets with instruments are generally lighter in character than those without.

A change of musical metre normally corresponds with a change of poetic metre or with some other feature of the text.\(^3\) In many cases the musical change coincides with the last line or two of a section. Such changes recall the convention of 'setting off the concluding passage from the rest of the movement' that existed in the Italian cantata at the time of Luigi Rossi,\(^4\) and are analogous to Steffani's use of arioso for the final endecasillabo of a recitative. When a change coincides with the last line of an aria or duet, this line is also invariably an endecasillabo and the music always changes from duple to triple metre.\(^5\) When a change takes place at the penultimate line of a movement, however, the music sometimes moves from triple to duple metre;\(^6\) the last line is not invariably an endecasillabo, but it normally rhymes with the line before. That some changes of musical metre have no basis whatever in the text may be demonstrated by reference to the change to triple time toward the end of Ah! che l'hò sempre detto.

Although only two time-signatures are used for the notation of duple metre, triple metre is represented by a wide variety of signatures in the

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\(^1\) The only duet in \(\frac{6}{8}\) time is the 7th section (only) of the first movement of Oh! che voi direste bene.

\(^2\) For an example, see above, p. 201.


\(^4\) As at 'Cangiari amanti' in Saldi marmi; DTB, vi/2 (Leipzig, 1905), p. 64.

\(^5\) As at 'E rend' Amor' in Tengo per infallibile; Ibid., p. 25.
main sources and in the sources of the original versions:

<table>
<thead>
<tr>
<th>Signature</th>
<th>Note-values</th>
</tr>
</thead>
<tbody>
<tr>
<td>( C_1 )</td>
<td>Six minims per bar, normally in two groups of three</td>
</tr>
<tr>
<td>( C_1^3 ) and ( 3 )</td>
<td></td>
</tr>
<tr>
<td>( C_2^3 ) and ( 3 )</td>
<td></td>
</tr>
<tr>
<td>( C_4^3 ) and ( 3 ) and ( 3 )</td>
<td>Six crotchets per bar, normally in two groups of three</td>
</tr>
<tr>
<td>( C_4^6 )</td>
<td></td>
</tr>
<tr>
<td>( C_8^3 ) and ( 3 )</td>
<td>Six quavers per bar, normally in two groups of three</td>
</tr>
<tr>
<td>( C_8^6 )</td>
<td></td>
</tr>
<tr>
<td>( C_8^{12} )</td>
<td>Twelve quavers per bar, normally in four groups of three</td>
</tr>
</tbody>
</table>

This diversity of signatures seems typical of the mid-to-late seventeenth century. The almost ubiquitous broken crotchet ("C": tempus imperfectum) indicates that the mensural system was not quite dead and that most of the signatures denote compound duple rather than any form of triple time. The commonest signatures are \( C_2^3 \) and \( C_4^3 \) - the more modern and possibly more accurate \( C_4^6 \) occurs only in *Io voglio provar*.

Notwithstanding the generally rather archaic appearance of these signatures, the presence of \( C_1^3 \) is somewhat surprising in music of this period. The signature is not used often, but when it is, it means what it says: the semibreve is perfect, so undotted, and the performer is expected

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18 And, one might add, of Steffani's proportional signatures. The most extraordinary of these, perhaps, is \( 3/1\frac{1}{2} \) in *Io voglio provar*, but \( 3/6, 9/6, 12/16 \) and \( 24/16 \) all appear in other duets, and similar signatures are
to be conversant with alteration and the dot of division. This is not so in C₂, in which the semibreve is imperfect, though here too the semiminim is notated as † and coloration is used for hemiolas and other irregularities of rhythm.

Since both of these signatures were archaic,¹⁹ it seems likely that the duets which employ them are relatively early works. As one might expect, the signature C₂ occurs mainly in the original versions of duets that were later revised - Regli'occhi (b), Fratelli concerì, Occhi, perché piangete (b) and Troppo crude (b); the signature C₃, on the other hand, occurs in only the revised versions of Tego per infallibile and Torna a dar vita, the original versions of which are in C₁ and C₂ respectively. This is an intriguing situation: why the revised versions should be in a more archaic form of notation than the originals is hard to imagine. Unless the revisions were an exercise in archaism, it seems most likely that the earliest manuscripts of the original versions have been lost; that these versions were also notated in C₃; and that they too are relatively early works.

None of the signatures discussed so far necessarily implies one tempo rather than another. The two duets in C₃, for example, are very different in character and demand different speeds. Tego per infallibile (a) seems to be a rather brisk movement: it abounds in hemiolas and other syncopations, the harmony is relatively simple, and the bass often leaps a fourth or a fifth (ex. 13). Compared with this, Torna a dar vita (a) seems to move fairly

¹⁸ (cont.)

to be found in his operas (Riemann, 'Agostino Steffani als Opernkomponist', DTSB, xii/2 (Leipzig, 1912), p. xxii.

¹⁹ Similar types of notation are found in Cesti, Luigi Rossi, Monteverdi, and others. See Burrows, The Cantates of Antonio Cesti (Ph.D. dissertation, Brandeis, 1961), pp. 32-6 and Caluori, op. cit., iii, Appendix III, passim.
sedately: the words suggest a slowish tempo, and so do the leap of a seventh on "lontano", the change of harmonic direction and the Neapolitan sixth that follows it, and the linear character of the continuo part (ex. 14). A similar range of speeds is implied in movements in C\(^3\) and C\(^3\)\(^2\), and an even greater range in C\(^3\)\(^4\).

The only triple-time signatures which always imply the same sort of tempo are \(\frac{3}{8}, \frac{6}{8}, \frac{9}{8}\), and \(\frac{12}{8}\), which indicate fast movements. These signatures were of relatively recent origin and seem at first to have been particularly associated with vocal music - the tails and beams of quavers and semiquavers helped to clarify the underlay. Their use by Cesti\(^2\) and Legrenzi\(^2\) to say nothing of Cossoni, indicates that they are common in vocal music of the 1660s and 70s, but although Gazzati used \(\frac{3}{8}\) in 1656, they were still 'rather remarkable', according to Klens\(^2\), in instrumental music of the 1670s - and Fedeli's use of \(\frac{12}{8}\) has been described, with reference to instrumental music in Venice, as progressive for 1685. Such signatures appear in comparatively few of Steffani's duets: \(\frac{6}{8}\) and \(\frac{12}{8}\) are found in only one each, but \(\frac{3}{8}\) occurs in a number of duets apart from La fortuna and No. no, no, non voglio se devvo amaro. If these were composed in the 1670s, as seems possible.

\(^{20}\) Cf. 'Conducetemi verso il porto' in Tu m'aspettasti, and E perché non m'uccidete(a).

\(^{21}\) Cf. Che sarà and Ah! che l'hò sempre detto(b).


\(^{24}\) Cantate e canzonette...Op. 12 (Venice, 1676), ed. Seay: Recent Researches in the Music of the Baroque Era, xiv-xv (Madison, 1972), passim.

\(^{25}\) Loc. cit.

Steffani would appear to have embraced the more up-to-date types of signature as well as the more archaic.

His adoption of French dance rhythms may also be described as progressive. The influence of French music became increasingly important in his operas, as we have seen,\(^28\) in the 1680s and 90s. It is no surprise, then, that the earliest datable duet with a movement labelled in the main sources as a type of French dance appears to be *Dir che giovi*, which may date from c. 1688.\(^29\)

This is not to say, however, that *Dir che giovi* is the earliest duet in which a dance-rhythm aria occurs.

The aria in question, 'Che giova lontano', is the only labelled 'sarabanda' in the duets, but these include at least one other aria of this kind.\(^30\) It is typical of the French style in its clearly articulated and carefully balanced phrases, its firm sense of harmonic direction, and general rhythmic uniformity between bass and voice; but the wide leaps, ornamentation, Neapolitan-like harmony and imitation in the bass are more characteristic of the Italian manner.\(^31\) The mould is French, but the filling is Italian - and the mixture is typical of Steffani's music in the 1680s and 90s.

The only other triple-time dance mentioned in the sources is the mimet. Brossard described this as 'a very lively dance' for which Italians used the

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\(^{27}\) *Che! che voi* and *Parlo e ridi.*

\(^{28}\) Pp. 150-56.

\(^{29}\) See above, pp. 184-6. There appears to be no musical connection between the settings of Steffani and Albergati.

\(^{30}\) 'Che dunque più giri' in *Celosia, che vuol da me* (18a and 18b).

As far as Steffani is concerned, Brossard appears to have been wrong about the signature; and it may be misleading to consider vocal minuets as 'very lively'. The only aria labelled 'menüet' in the main sources, 'Che mi giovò' in Mia speranza illanguidita (ex. 15) is notable for the rhythmic similarity of each of its phrases: they all begin with the pattern \( \downarrow \uparrow \downarrow \), and most of them incorporate the rhythm \( \downarrow \uparrow \). The latter, a standard feature of late seventeenth-century minuets, \(^{33}\) is also found in 'Ciò mai stabile' in La fortuna, but it does not appear in 'Su, pugnate' in S'intim in guerra, the ritornello of which is the only other minuet labelled in the sources.

The remaining dance-rhythm arias are gavottes and bourrées in \( \frac{6}{8} \) time. The only movement labelled 'gavotta' is 'Che rimedio' in D'un faggio all'ombra assiso (ex. 16), but arias with the same time-signature and half-bar anacrusis are found in four other duets. \(^{34}\) 'Che rimedio', which also includes examples of the dotted rhythm so typical of the French style, is the simplest of these gavottes from the point of view of structure; the others make greater use of repetition, some of it sequential, and the bass is often an active contrapuntal partner. 'Chi sarà ch'hoggi mi scampi', in Luci belle, is rather exceptional in having no double-bar halfway: it is divided into two by a cadence in the dominant, but the first section is irregular in length (18\( \frac{1}{2} \) bars) and, uncharacteristically, longer than the

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\(^{33}\)See, for example, those in George Muffat's Armonico tribute (1682): Denkmaler der Tonkunst in Osterreich, lxxvii (Vienna, 1953), pp.12-13 and 44.

\(^{34}\)E spento l'ardore; Luci belle; No, no, no, mai nel dirò; and Su, ferisci.
second. The aria is in the style of a gavotte, but lacks the normal structure -
the reverse, more or less, of the situation seen earlier in the saraband from
Dir che giovi.

The only 'bourrée' (sic) labelled in the sources is 'Forta lungi dal
mio sen' in Più non amo. The word also appears, however, against one of
the ritornellos in Fuggi da questo seno; since the aria that follows
('Vendetta, offeso core') is built over almost exactly the same bass, it
may also be counted as a bourrée (ex. 17). The only other unlabelled aria
in the same time and with the same crotchet anacrusis is 'Sono reo' in
Pulminata, alessata.

It would be difficult to establish when these French dance rhythms were
first introduced into secular Italian vocal music, because so much of the
cantata repertoire survives in manuscript and is undated. The publication
of Gregori's Arie in stile francese (Lucca, 1698), which includes examples
of the 'rigodon', 'minuet', 'bore', 'gagliarda' and 'giga', indicates that
there was a demand for such pieces at the end of the seventeenth century,
but the earliest examples by Steffani must antedate this collection,
possibly by twenty years or more. A minuet was included in his first opera,
Marco Aurelio (1681), and another (unlabelled) has been identified in La
fortuna, which could date from the mid-1670s. Since at least two French
dances did not make their appearance in Italian instrumental music until the
1660s, it seems possible that Steffani was one of the first composers to
employ these rhythms in secular Italian vocal music.

35 According to Klens (op. cit., p.50), the gavotte appears to have been
introduced in G.M. Bononcini's [Op. 1] (Venice, 1666); and according to
Schenk ('Beobachtungen über die tonale Instrumentalmusikschule des
17. Jahrhunderts', Studien zur Musikwissenschaft, xxvi (1964), p.34),
the gigue appeared in his Op. 3 (Bologna, 1669).
Key and Harmony

The range of keys employed in Steffani's duets is probably typical of late seventeenth-century Italian music. It extends from B flat to A major and from F to E minor, and is almost identical to the range of keys found in Carissimi's cantatas. Although none of the duets as a whole is in E major, several movements include a cadence in B or even F sharp major. Similarly, although there are no movements in B flat minor, Tronc cruda cadences in D flat and even touches on G flat major.

Just as Steffani's time-signatures hark back to mensural notation, so his key-signatures reflect the modal system. Although most of his signatures are identical to those in use today, those of B flat major and G, C and F minor each lack one flat, while that of A major lacks a sharp. There are only a few exceptions to this rule: three duets are in G with no sharp signature (Mixolydian), and one is in D minor with no flat (Dorian).

As with metre, so with key there is a pronounced difference between the continuo duets and those with instruments. This is clear from the following table, which gives the number of duets in each key (the figures include both versions of duets that were revised):

<table>
<thead>
<tr>
<th>Key</th>
<th>Bb</th>
<th>F</th>
<th>C</th>
<th>G</th>
<th>D</th>
<th>A</th>
<th>E</th>
<th>Totals</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Continuo Duets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>9</td>
<td>11</td>
<td>8</td>
<td>-</td>
<td>38</td>
<td>41</td>
</tr>
<tr>
<td>Minor</td>
<td>-</td>
<td>2</td>
<td>4</td>
<td>13</td>
<td>15</td>
<td>14</td>
<td>6</td>
<td>54</td>
<td>59</td>
</tr>
<tr>
<td>Duets with Instr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>2</td>
<td>1</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>83</td>
</tr>
<tr>
<td>Minor</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>17</td>
</tr>
</tbody>
</table>


37 E.g. *Che saria*, bar 53 and *Tu m'aspettasti*, bars 71-3.

38 *DTR*, vi/2 (Leipzig, 1905), pp. 95-6.

39 *Tango per infallibile* (both versions) and *Cancia pensier*.

40 *Labri belli*. 
While the majority of continuo duets are in the minor mode, the duets with instruments show an overwhelming preference for the major. Furthermore, while the continuo duets in major keys are predominantly on the sharp side (only six are in F or B flat major), no fewer than half of the duets with instruments are in these flat keys. These works are so few in number that it would be dangerous to conclude very much on the basis of this evidence, but they have already been shown to be somewhat lighter than the continuo duets with regard to metre, and it seems possible that these keys were intended to contribute to the effect.

It is well known that in the seventeenth and eighteenth centuries different keys were thought to express different affections: Mattheson devoted a whole chapter to this topic in Das neu-eröffnete Orchester (Hamburg, 1713). Although his descriptions of keys tend to be rather general, reflecting perhaps the diversity of opinion which he recognised would always exist on the subject, they are not irrelevant to Steffani's duets.

The key of F major, for example, was 'capable of expressing the most beautiful sentiments, whether these be generosity, steadfastness, love, or whatever ...'. Steadfastness and love are two of the dominant elements in the last movement of Fuggi da questo seno, which is in F major:

Glori mia, dunque, mercè!
Tempo assai
Già pensai:
Fà godere un di sereno
A quel seno
Che soffri tanto per te.

The key of B flat major, on the other hand, was capable of expressing, in Mattheon's opinion, almost contradictory affections: it was 'very diverting and showy, however, somewhat modest. It thus can pass as both magnificent and delicate [mignon].' The texts of Corri all'armi and D'un faggio all'ombra assiso, which are both in this key, include traces of both of those affections, but this seems hardly surprising and may have had less bearing on the choice of key.

Steffani's use of extreme minor keys is reflected more precisely in Mattheon's descriptions. The only duets in F minor, for example, are the two versions of Troppo cruda, the text of which is dominated by a profound melancholy:

Troppo cruda è la mia sorte,
Le mie stelle troppo dure;
Poiché a colpi di sventura
Mi dan morte senza morte ...

Dio lo sa, poi, quanto cresca
Il duolo: il mal s'avanzza
In veder le mie speranze
Tante poche, e tante corte.

Mattheon might almost have had this duet in mind when he described F minor as 'mild and relaxed, yet at the same time profound and heavy with despair and fatal anxiety ... very moving in its beautiful expression of black, helpless melancholy which occasionally causes the listener to shudder.' His opinion of C minor is equally appropriate to Steffani's Che volete.

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42 Ibid., p. 236.
43 Ibid.
Without exception, Steffani's duets end in the key in which they begin. In this respect they are probably more typical of the seventeenth than of the early eighteenth century. The great majority of Carissimi's cantatas are also tonally closed,\(^4^4\) whereas one-third of Handel's chamber duets and nearly all of his solo cantatas end in a different key from that in which they begin.\(^4^5\)

Notwithstanding their overall tonal unity, most of the duets include at least one movement which either begins in one key and ends in another, or is in a key other than the tonic. The 'modulating' movements occur mainly in works without solos and are best considered as links in a tonal chain. The second and third movements of *Che volete*, for example, are tonally complementary: the former begins in C minor and ends in F flat major; the latter begins in F flat and returns to C minor. This type of relationship may be seen in embryo in *La fortuna su la ruota*: although the first movement remains in C minor, the second begins in the relative major and ends in the tonic. The solo movements that 'modulate' in this sense are all recitatives with concluding arioso, and they relate to their 'surroundings' in a similar fashion. The use of 'modulating' movements clearly promotes a sense of continuity in the work as a whole, so it is not surprising to find that they are particularly common in duets in open forms.

It is also interesting to note that among the movements which are in a key other than the tonic, there is not a single duet. All the 'non-modulating' duets, in other words, are in the tonic key. Since these often occur


\(^{4^5}\)See subsidiary material, fascicle 2, p. 377.
at the beginning and end of a work, they provide a stable tonal (and
textural) framework for intervening movements. Solos, on the other hand,
which often constitute these intervening movements, are frequently set in
other keys. The range of keys used is fairly narrow - relative minor,
dominant and subdominant in major keys, relative major (only) in minor -
but the distribution of the solos in relation to duets makes for tonal
balance in the overall schemes of the works.

A wider range of keys is employed in modulations within movements.
In movements in major keys the commonest modulations are to the relative
minor, the dominant, and the dominant of the dominant. Lu\ci belle
modulates, exceptionally, to the relative minor of the dominant, while
Oh! che voi includes a cadence in the dominant of the dominant of the
dominant! A number of movements modulate to the relative minor of the
subdominant, but the only modulations to the subdominant itself are
found in Tengo per infallibile which, as we have seen, has a Mixolydian
appearance.

In movements in minor keys, excursions are normally made to the
relative major, the dominant, and the relative major of the dominant.
Aure, voi che volaste(b) includes a cadence in the relative major of the
dominant of the dominant (bars 152-4), but this appears to be unique. The
modulation to the subdominant in Dir che giovi (bars 30-35) and to the
relative major of the subdominant in Troppo crud\6 are also exceptional:
as with movements in major keys, there are very few excursions to the
subdominant region - a feature typical of other late seventeenth-century
Italian music, including concertos by Corelli.48

46 E.g. Che sar\i, bars 29-34 and (via Neapolitan harmony) Tu m’aspettasti, 
bars 14-23.
47 DTE, vi/2 (Leipzig, 1905), p. 95.
48 Talbot, 'The Concerto Allegro in the Early Eighteenth Century', Music and
Steffani's duets are also typical of their period in that their bass-line is rarely figured. This presents little difficulty in duet movements, where the harmony is usually complete or clear from the three notated parts, but in solo movements, especially recitative, the composer's precise intentions are sometimes in doubt.

His harmonic language consists mainly, as one would expect, of major and minor $\frac{5}{3}$ and $\frac{6}{3}$ chords. The diminished triad is also common in $\frac{6}{3}$ position and normally acts as an alternative to the dominant, sometimes at the end of a section. When the $\frac{6}{4}$ is used, whether at a cadence or elsewhere, the fourth is invariably prepared as a dissonance and the chord usually resolves to $\frac{5}{3}$, often via $\frac{5}{4}$. The dominant seventh is not uncommon, and although the seventh is normally treated as a passing note or suspension, it also appears as a consonance in its own right. The Neapolitan sixth has already been seen in Dir che giovi and Tu m'aspettasti, and other chromatic chords are to be found in duets, such as Troppo cruda(a) and Oochi, perché piantete(a), which make a special feature of chromaticism - the opening bars of Troppo cruda(a), for example, include the augmented triad and the chord of the diminished seventh.

This basic harmonic vocabulary is enriched by Steffani's frequent use of suspensions. It is not difficult to see why these appealed to him so strongly. The alternate tension and relaxation of suspensions imparts a sense of harmonic direction and generates rhythmic momentum, while dissonance adds spice to the harmony and draws attention to the contrapuntal nature of the texture.

Suspensions appear to have been part of his style from the start of his composing career. They occur in his earliest church music (1674), and all the normal types of dissonance (fourth, major and minor seventh, and major

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49 E.g. Ah! che l'hò sempre detto(b), bar 68.

50 E.g. Che sarè, bar 54.

51 E.g. No, no, no, non voglio se devo amare, bar 16.
and minor ninth) are to be found in *La fortuna su la ruota*. The chain of suspensions in bars 40-45 of this work is remarkable principally because such extended sequences are not a regular feature of his later duets: in bars 15-25 of *E perché non m’uccidete* (a), for example, even though there is a dissonance on nearly every strong beat, the harmony is never sequential. This passage also includes a double suspension \((7/4 - 6/4)\) and two bars (18-19) in which dissonances are daringly suspended and hardly resolved.

The duets are further characterised by frequent suspensions in the bass. This rather distinctive feature of Steffani’s style, which attracted the attention of his early biographer, Count Giordano Ricciati,\(^{54}\) testifies to his strong interest in the contrapuntal potential of the continuo. We have already seen sevenths in the bass in his *Psalmi vespertini* (1674); they are also found in a duet as early, possibly, as *Nò, nò, nò, non voglio se devo amare* (e.g. bar 97), and some of them (bars 112 and 117) are due entirely to imitation of vocal material. Fourths and ninths are less common in the bass, but examples are not lacking.\(^{55}\)

The range and style of Steffani’s cadences also seem typical of their period. The V - I cadence normally incorporates a 4-3 dissonance, though

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\(^{52}\)**DTE**, vi/2 (Leipzig, 1905), pp. 94 and 86 respectively.

\(^{53}\)See above, pp. 141-7.


\(^{55}\)E.g. *Che sarà*, bar 92 and the beginning of the aria ‘Col desio’ in *Cangia pensier*. 
this sometimes has to be supplied by the continuo.\footnote{56} There is often a clash between the leading-note and an anticipation of the tonic, and Steffani occasionally writes the type of parallel seconds found frequently in Corelli.\footnote{57}

He also makes use, in approaching cadences, of two features that seem especially characteristic of Italian music in the mid-to-late seventeenth century. First, the type of unprepared seventh found, for example, in \textit{Le fortuna}, bars 19 and 75: the dissonant note should be part of the preceding chord, but the responsibility for sounding it is left to the continuo player.

The second feature is the $\frac{4}{3}$ chord found, for example, in \textit{Che volete}, bar 180. This is more difficult to explain. A possible interpretation is suggested by another instance of the same chord, in a different key, in $E$ \textit{perché non m'uccidete}(b), where the fourth and the third are present as the sixth and fifth over a different bass note in the preceding bar (23). This suggests that the $\frac{4}{3}$ chord could be described, anachronistically, perhaps, as a second inversion of a secondary seventh. It appears at cadences in major keys as well as minor, and the fact that the dissonance is occasionally protracted and emphasised\footnote{58} indicates that it was particularly well liked.

The cadences in \textit{Che volete} are also distinguished in other respects. Many of them make use of a dominant pedal. It is not certain when this device first appeared in Steffani's duets; it is not to be found in \textit{Le fortuna} or \textit{Nô, nô, nô, non voglio}, but an inverted pedal occurs at the start of \textit{Chi che voi} (ex. 18), which was composed by 1688. Steffani also shows great ingenuity, in \textit{Che volete}, in avoiding $V - I$ progressions, either by moving from $V$ to $VI$ (bars 15-16) or by flattening the leading-note (bars 35-7).

\footnote{56}{Cf. \textit{Le fortuna}, bars 61 and 64.}

\footnote{57}{Cf. \textit{Quanto care}, bars 10 and 26.}

\footnote{58}{Cf. \textit{Tu m'aspettasti}, bar 116.}
The so-called plagal cadence is not a feature of his style, but various 'imperfect' progressions appear in most duets, including *La fortuna* (e.g. bars 4 and 72).

The harmony of the recitatives differs in a few respects from that of the arias and duets. The most obvious difference, perhaps, is the widespread use of the tonic pedal - the opening of 'Che val, invida sorte' in *Dir che giovi*, for example, requires the use of chords II and VII (or V) over the tonic pedal. The resolution of a last inversion of a dominant seventh on to a root position tonic chord is never found in duets or arias, and the practice of starting a phrase with a chord unrelated to that on which the previous phrase ended is also more characteristic of recitative. The interval between these chords is sometimes a tone but is normally a third, and it occasionally involves the chromatic alteration of two of the three notes in the triad (ex. 19). Similar juxtapositions are also found within rather than between phrases, but they are not very common and are usually prompted by some special feature of the text (ex. 20).

The comparatively few brief passages of recitative normally occur toward the end of a movement, where they lead into, and set off, a longer, concluding contrapuntal section based on the last line or two of the text. For this reason, the recitative usually ends with, and occasionally consists of, some type of 'imperfect' harmonic progression. The passage in *La fortuna* (bars 51-4.) makes use of suspensions and brief snatches of imitation, but in most cases the voices move predominantly in parallel thirds over a pedal in

59 Ibid., bars 67-8.

60 E.g. *Aure, voi che volette* (b), bar 11 and (a), bar 10.

61 E.g. *Tu m'aspettasti*, bars 43-4.

62 E.g. *Quanto odi* (b), bars 99-102 and 173-6.
The bass. These features are all to be found in duets by other Italian composers of the period (ex. 21), and similar passages occur in the chamber duets of Handel.\textsuperscript{63}

The Role of the Continuo

A certain amount has already been said about the nature of Steffani's bass-lines: a predilection for contrapuntal treatment has been observed in his operatic arias\textsuperscript{64} and even in the dance-rhythm arias in his chamber duets. The bass also plays a contrapuntal role in most of the other arias in his duets, but this is not so true of the duet movements themselves, where counterpoint is already present in the voice-parts.

In the majority of the arias the bass is generally a mixture of imitative counterpoint, free counterpoint and straightforward harmonic support. Sometimes it anticipates the singer's first phrase, sometimes it copies it.\textsuperscript{65} The imitation does not always last very long, but later points are frequently given to the bass, and in some arias Steffani indicates that further imitation should be worked into the continuo realisation.\textsuperscript{66}

The amount of imitation in Steffani's arias may well be a distinctive feature of his style; but imitation is not the only type of counterpoint. Another type, which was also cultivated by many other composers of the period, is the ostinato. Although Steffani employed this device relatively frequently in his Munich operas, it appears in only five of the solo movements in his

\textsuperscript{63}E.g. Va, speme infida; Chrysander (ed.), \textit{The Works of George Frederic Handel}, xxxii/2 (Leipzig, 1880), p. 64.

\textsuperscript{64}See above, pp.127-8.

\textsuperscript{65}Cf. \textit{Che sarà}, bar 87 and \textit{Dir che giovi}, bar 76.

\textsuperscript{66}E.g. \textit{No, no, no, non voglio se devo amare}, bars 66, 70 and 86.
chamber duets. This intriguing situation is reflected in works by some of his contemporaries: ostinato basses are a prominent feature of dramatic works by Stradella but are comparatively rare in cantatas by Luigi Rossini, Carissimi, Savioni, Gasparini and Handel. Although this is admittedly a rather small sample, it suggests that ostinatos may have been considered more appropriate to the theatre than to the chamber - perhaps because of their potentially unsuitable insistence on a single affection - and this may, incidentally, help to explain why they appear so rarely in Purcell's church music.

In Riemann's opinion, Steffani represented the high-point in the development of the ostinato and was probably a model for Purcell. Riemann distinguished various types of ostinato treatment in Steffani's works, ranging from the literal repetition of a complete melody of some bars' length to the constant reiteration of a single motive of perhaps as few as four notes. One of the longer ostinatos in the chamber duets is the two-bar bass of 'Sospirar per la bellezza' in Cancia pensier. The twelve statements of the ostinato are arranged in a fairly regular pattern, and some of them are transposed into the dominant or into its dominant. Links between adjacent statements in

69 Caluori, op. cit., i, p. 173ff.
70 Rose, The Cantatas of Carissimi, p. 142.
different keys are provided by the first four notes of the ostinato, and these also furnish the basis of two 'free' bars towards the end of the aria. Above this framework the voice moves relatively freely, bridging some of the cadences of the ostinato and falling in with others. These latter cadences, and the nature and distribution of material in the voice-part, are the factors that determine the overall form of the movement (bar numbers refer to the revised version):

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<td>Bar nos.</td>
<td>67-71</td>
<td>71-5</td>
<td>76-80</td>
<td>80-84</td>
<td>85-9</td>
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The only other 'strict' ostinato aria in the chamber duets, 'Morte vi fora' in E perche(b), has a one-bar melody stated twenty-four times, but the methods of construction employed in the movement are similar to those already encountered.

A greater variety of treatment is found in the three remaining solos. In these, however, as in some cantatas by Rossi and Savioni, the ostinato figure is confined to one section only of the movement. The section 'Struggero con calde stille' in Labri beli (bars 132-46) is reminiscent of Stradella, in that the ostinato figure is taken from the first phrase of the vocal part.75 The bulk of the figure is the two-bar phrase in ex. 22a, but Steffani varies this by means of two different endings (ex. 22b and c). Although this cannot, therefore, be regarded as a strict ostinato, it is a good example of what Riemann, following Spitta, called a 'basso quasi ostinato'.76

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Unfortunately, Riemann does not discuss any ostinatos by Stradella, a composer who appears to have been extremely preoccupied with the procedure.

75 In Stradella the ostinato is frequently given to the voice and is sometimes derived from the singer's Device. Jander, op. cit., p. 258.
This type of freedom is carried very much further in Lilla mia and Il mio seno. In fact, the aria 'Che sarà, mal gradita fedeltà?' in Il mio seno is something of a tour-de-force. After the opening eight bars, which are not based on an ostinato, the bass is composed of only two motives of four quavers each (ex. 23a and b). These motives are grouped in varying quantities, into phrases of varying length, punctuated by rests of varying duration. No two phrases are identical in structure; it is difficult to predict the length of a rest; and both motives are heard in all five closely related keys. The first phrase includes no statement of motive (b), but this appears up to three times in every subsequent phrase. Although it has a cadential force, it occurs in the middle as well as at the end of phrases, and in the last third of the movement its final quaver is frequently omitted, possibly as an illustration of the word 'muor' to which, often, the voice supplies the missing note. The vocal line incorporates motive (a), in the manner of Stradella, but most of its material is free and the form that it describes (abbcdeff) is largely independent of the bass. The contrasts within and between the voice and the bass are probably the most important source of interest: the vocal line includes a wide variety of rhythmic values, but many of its phrases are repeated and so are predictable; the phrases in the bass, on the other hand, are totally unpredictable, even though they are composed entirely of quavers. The aria represents a judicious reconciliation of these contrasting factors and an instructive example of Steffani's considerable artistry.

It is not very far from this to the type of 'walking bass' found in 'O inaudita feritâ' in La fortuna. The walking bass is normally characterised by uniformity of rhythm and distinguished from ostinato by the absence of a

repeated melodic pattern. In Steffani's duets, walking basses are encountered in duet movements as well as arias, appear in triple metre as well as duple, and move in crotchets as well as quavers. The crotchet bass, an example of which occurs in the second movement of Ah! che l'ho sempre detto(b), is strongly reminiscent of the strophic basses of the early seventeenth century, but the way in which Steffani revised the bass of this movement suggests that by the early eighteenth century it had all but fallen out of favour.

In arias for the bass voice, of which 'O inaudita ferità' is an example, the nature of the continuo line inevitably differs from the norm. Although the bass voice posed special problems, as at least two late seventeenth-century composers recognised, bass arias are very common in operas and cantatas of the period. The writing often seems designed to show that the bass was equal in range and agility to almost any other voice; the scales, passages, leaps and declamatory repeated notes in 'O inaudita ferità' make rather modest demands but are all typical of the genre. They occasionally carry the voice below the continuo, but only for a moment: normally the continuo is the lowest sounding line. Although this imitates the tenor, as one would expect, it eschews further imitation; instead, it either presents a simpler version of the vocal line or supports it as an independent part. Only at cadences does it double the voice at the unison or octave.

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78 Legrenzi's Cantate a casonette... Op. 12 (1676) comprises twelve works for soprano or tenor and, instead of twelve for alto or bass, six for alto and six others for bass. Similarly, Bernardo Gaffi's Cantate da camera (Rome, 1700) includes ten cantatas for soprano, which may be sung at a different pitch by alto or tenor, and two cantatas for bass (Schmitz, op. cit., p. 112, footnote 1).
The generally contrapuntal role of the continuo in the arias contrasts strongly with its function in the duet movements. Here the counterpoint is principally in the voices. The continuo has an important part to play as regulator of the harmonic and rhythmic flow, but it has a much smaller share of the thematic material. A point of imitation is sometimes taken up by the continuo, as we have seen in No, nò, nò, non voglio se devo amare, but more often than not the bass merely refers briefly to the vocal material, either echoing it, as in No, nò, nò, non voglio, bar 6, or anticipating it, as in Labri belli, bar 2.

More extended pieces of thematic material appear in the bass when the voices are not singing: one of the functions of the continuo is to provide a brief coda at the end of a movement or a connecting passage between sections, and as before, these normally either echo the preceding section or anticipate the material of the next. Similar passages can be found in which the bass is not related to either of the adjacent vocal sections, but these are the exceptions that prove the rule.

Although from the point of view of counterpoint the bass is less interesting in the duets than in the arias, it nevertheless performs two essential functions: when the voices are singing it binds the texture together; when they are not, it links the sections together. In other words it promotes unity and continuity; and in so doing it reflects two of the most important purposes of the continuo in the music of the Baroque period.

79 E.g. La fortuna, bars 47-50 and Ah! che l'ho sempre detto(a), bars 17-18.
80 E.g. Cancia pensier(b), bars 26-7 and (a), bars 29-31.
81 E.g. Io voglio provar, bars 29-30.
Thematic Material

The foregoing discussion of the role of the continuo would appear to lead directly into an examination of the texture of the duets and of Steffani's contrapuntal technique. But the art of counterpoint involves the invention and selection as well as the use of musical material, and there would be little point in studying the latter without first learning a little more about the nature of the material with which he was working.

In approaching this subject we should bear in mind that the principal objective of music in this period was to arouse the affections. In the field of vocal music the composer normally attempted not only to convey but also to illuminate and reinforce the meaning of the words. Design and texture both played a part in the rhetoric of the music, but the invention and selection of material appropriate to the words were more immediate means of promoting the desired result.

Sensitivity to words is a further feature of Steffani's style to have attracted comment from Count Giordano Riccati. In his opinion Steffani's music 'vividly expressed the sentiments of the poetry'; the second movement of Saldi marmi demonstrated that the major mode could be used to express 'affetti molli', and the setting there of the word 'morire' was singled out for special praise. Riccati may have been thinking of the end of the movement, where the voices rise to form the most exquisite suspensions over a pedal in the bass (ex. 2).

Attention has already been drawn to other examples of Steffani's sensitivity to words, but it remains for us to investigate the nature of his musical imagery in general. The types of musical imagery to be found in the seventeenth-century Italian cantata derive from the late Renaissance madrigal. As the century progressed, various features of the texts acquired

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84 See above, pp. 217, 231, 237 and 242.
corresponding images in the music. Such images were used by countless composers and became part of the general musical language of the day.

The musical images in Steffani's duets are far too numerous for all of them to be mentioned, but their nature may be indicated by a handful of examples. For the purposes of discussion it is convenient to distinguish between images depicting physical objects and other phenomena appreciable by the eye, and images representing affections and other abstract concepts. Many of the objects in the 'visual' category are themselves, of course, symbols; thus, when Steffani depicts the flight of Cupid's arrow in a rapid scaloic passage, or the bonds of love in a chain of suspensions, he is adding musical imagery to an already symbolical text.

That situation does not arise in the representation of affections, but this frequently poses a problem of a different kind. An example is provided by the passage 'che fermessa Amor non ha' in La fortuna, where a composer might have chosen to represent constancy ('fermessa') or the absence of it. Steffani did both: the note of constancy is maintained for a bar (28-9), but it eventually wavers and breaks down. The same material is later treated at greater length in the sequence (bars 40-45) to which attention has already been drawn. The held notes on 'fermessa' survive a good deal longer than at their earlier appearance, but in the end they also yield to the notion that in love there is no constancy.

Some affections occur so frequently that a variety of musical imagery is used to represent them: thus, the anguish, pain or grief, denoted by words such as 'affanno', 'dolore' and 'duolo' is conveyed by broken figuration and chromatic harmony in Tu m'aspettasti (bars 20-32); by rapid gorgie in Aure, voi che volate; and in Cancio pensier by parallel thirds and dissonant suspensions over a pedal in the bass.

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85 E.g. Dir che giovi, bars 60-61; Che volete, bars 110-12.
86 E.g. Dir che giovi, bars 36-44.
87 Appendix F, p. 22.
Conversely, some musical effects are used to represent a variety of affections or objects: the passage just mentioned in *Cancia pensier* is very similar to ex. 24 from *Saldi marmi*, though the words are entirely different. Pedals, in fact, appear to have been particularly adaptable: in *Tu m’aspettasti* (bars 113–16) a pedal accompanied by static harmony and gently rippling figuration provides a graphic image of the sea; in *Forma un mare* a similar texture is used to represent the wind (ex. 25).

This type of duplication is probably inevitable, since music is comparatively limited as a representational art; it is also relatively unimportant. All the musical images discussed above are appropriate to the purposes for which they are used; if a musical effect had been used for different purposes in one and the same piece, however, the system might have broken down. In other words, the effectiveness of an image depends not only on its own nature but also on its context — the nature and distribution of the other images in the piece. Although the material is of some importance, the use to which it is put provides the means whereby it makes its full impact.

This is one of the reasons why composers of the period could so frequently re-use material from their own or somebody else's works. Steffani was not exceptional in this respect; we have already observed that his duets reflect the style of *seicento* cantatas; we shall now see that they are also indebted to the contemporary trio sonata.

Many of the movements in Corelli's sonatas, as has recently been shown, begin with more or less the same basic progression. One of the commonest types of opening — it appears in seven of his *Sonate da chiesa*, Op. 1 (1683) and Op. 3 (1689) but in none of his *Sonate da camera*, Opp. 2 and 4 — is that in which the bass line becomes a suspension under a chord on the third beat of the first.

88 Appendix F, p. 38, bar 33ff and p. 45, bar 40ff.
bar. In minor keys the bass resolves by descending a tone (ex. 25); in major keys it merely falls a semitone (ex. 27).

The same type of progression appears at the beginning of six of the movements in Steffani's duets: Crudo Amor, Pria ch'io faccia(a), 'Care pupille' in Dolce è per voi soffrire, S'io vivo per mirarti' in Già tu parti, 'Nega il premio' in M'hai da piangere(a) and 'Affanni, pene e guai' in Placidissime catene (ex. 28). In all of these, however, including the one example in a minor key, the bass resolves by falling a semitone.

It would appear that Steffani could have borrowed this opening from Corelli. The majority of the duets that use it are relatively late works: the earliest is probably Crudo Amor, which was composed in q. 1698 - many years after Corelli's Opp. 1 and 3. The opening would have been comparatively well known, partly from these publications, and this may explain why Steffani used it less often in first than in second movements and why he sometimes transcribed it into triple time. This form of the progression, which does not appear in Corelli's trio sonatas, occurs at the beginning of Che volete, Cruda Lilla, Inquieto mio cor and 'Quante volte mi propongo' in Vorrei dire(a: ex. 29). The date of Cruda Lilla is not known, but the other three, like most of the duets in the previous group, are relatively late works: Che volete and Inquieto mio cor were composed in q. 1699 and Vorrei dire(a) is one of Steffani's revised versions.

Several movements begin with another type of progression, characterised mainly by a 4-3 suspension over the dominant note in the bass. This opening appears in two forms in common time: in Dolce è per voi soffrire and Quando ti stringo the voice begins on the tonic note, while in 'Ch'io riveli' in Pria ch'io faccia(a) and (b) and in 'Hò per vela' in Forna un mare it begins on the dominant and leaps to the tonic, with the result that the leap in the bass seems to answer that in the voice (ex. 30). The same two forms also

90See below, Postscript, ex. 5.
appear in triple time, in Oochi, perché pianete(a), Troppo cruda(b) and 'Hò ferma la fortuna' in La fortuna su la ruota (ex. 31).

Similar openings occur in Corelli's trio sonatas, but they are usually more decorated or varied. All the common-time examples are found in Op. 1. The start of sonata no. 8 bears only a slight resemblance to Steffani (ex. 32), and in other sonatas Corelli avoids the $\frac{5}{4}$ dissonance by means of the subdominant note in the bass (ex. 33). All the instances in triple time appear in Op. 3. Corelli normally takes longer than Steffani to reach the expected dissonance (ex. 34), sometimes replaces it by a 7-6 suspension (ex. 35), and occasionally avoids it altogether by the same means as in common time.  

These examples suggest that Steffani assimilated and spoke the language of late seventeenth-century Italian music in a more general sense. Some of the duets in which the progression occurs - the revised versions, Dolce è per voi soffrire and Quando ti stringo - are probably late works, but La fortuna and Troppo cruda(b) may, as we have seen, be relatively early; the original version of Fria ch'io faccia could also be an early work, and Forza un mare, as we shall discover, appears to be related to La fortuna.

The evidence suggests that Steffani and Corelli were exploring similar devices in the earlier part of their careers, and that by the time Steffani came to revise his duets he had absorbed some of the mannerisms found in Corelli's publications. It might be unwise to lay much further stress on Corelli's possible influence, because he was not the only composer of the period to use these standard progressions; he was only one year older than Steffani; and Steffani himself may have had a hand in forging the style they both employed. But one thing at least seems abundantly clear; that Steffani's duets are the vocal equivalent, in many ways, of Corelli's trio sonatas.

91 See above, ex. 43.
In view of the similarities discussed above, it seems hardly surprising that one can find examples of thematic interrelationships between various points in each of two of Steffani's duets. These are sometimes quite extensive in the revised versions, as a comparison of material from *Quanto ombre* and *Rio destin* will show (ex. 36), but they also appear in earlier duets; three of the points in *La fortuna*, for example, resemble points in *Forma un mare* (ex. 37). In view of this, and of the fact that both duets are in the same key, it seems possible that when Steffani composed *Forma un mare* he had *La fortuna* in mind.

There are also similarities between some of the points in a single movement or duet. In one respect these are more interesting: they indicate that he sought to integrate the various sections of his duets by means of thematic interrelationships. We have seen how, in *La fortuna*, successive phrases are linked by inversion: in *Quando ti stringo* the same device is used to link the two sections of a movement (ex. 38).

The linking of different movements sometimes involves other types of thematic and rhythmic modification. The opening point of *Rio destin*, for example, appears to have been re-used in an altered form at the start of the third movement ('Un inferno di sciagure': ex. 39). The main difference between these points is that the beginning of 'Rio destin' becomes the end of 'Un inferno' (fig. a), and *vice versa*: the first bar of 'Un inferno' is a decorated inversion of the third bar of 'Rio destin' (fig. b), while in both points fig. c appears in the same position relative to fig. b. That this is not an isolated example may be demonstrated by reference to *Begliocchi oh Dio, non più*, in which similar interrelationships were exploited by Steffani in the course of revision.92

Finally, duet movements are occasionally interrelated by means of a thematic fragment in the bass and its attendant harmonic progression. The suspension in the opening bars of *Che volete*, for example, reappears in the

92 See subsidiary material, fascicle 1, pp. 123-7.
third movement as the bass of the very last point in the work (bar 138ff). This ensures that the harmonic progression of the opening pervades the whole of the final section. As a result, even though there appears to be no relation between the points of these sections, the end of the work is strongly reminiscent of the beginning and a sense of overall unity is created. The progression was, as we have seen, a commonplace of late seventeenth-century Italian music; but when used so persistently and discreetly it becomes a powerful formal agent and a persuasive expressive device.

Scoring and Counterpoint

It is the contrapuntal texture of Steffani's duets that has attracted most attention from earlier commentators. The opinions of Chrysander and Schmitz\(^\text{93}\) belong to a tradition stretching back into the composer's lifetime: one sentence in Mattheson's Critica Musica indicates that by 1722 Steffani was considered an authority on counterpoint and the composition of duets, and that these two topics were closely related.\(^\text{94}\)

The contrapuntal duet appears to have flourished, as we have seen,\(^\text{95}\) in the late seventeenth and early eighteenth centuries, and it seems clear from Mattheson's Der vollkommene Capellmeister that counterpoint was especially characteristic of Italian duets:

\(^\text{93}\) See above, pp. 157-8.


\(^\text{95}\) Pp. 164 and 170-72.
'Duetto: This, admittedly, is also an aria, but of a quite different type from the solo. Besides a pleasant melody, it has a fugal or concertante character and a special quality of harmony. The composition of duets is both an art and a craft. The duet, or aria for two voices, may be in the Italian or French style. We shall give a short account of each.

In the French Airs à deux the counterpoint is predominantly in parallel motion; that is to say, both voices sing the same words at the same time and, except for a few short passages here and there in contrary motion or in concertante style, there are no places where one voice creeps along behind the other. Duets of this sort give great pleasure in performance, especially in church: they are, first and foremost, devout and simple in style.

Now, as for duets in the Italian style, the good qualities of devotion and simplicity, mentioned above, are largely lost through a fugal texture of elaborately interwoven parts. However, these duets demand the whole man; in the chamber, as well as in the church (and formerly, at the time of Steffani, even in the theatre) they are a special delight to the ears of those educated in music, provided accomplished and reliable singers are available—which, as often as not, is not the case. In this form of composition the aforesaid Steffani excelled every other composer known to me and deserves to be taken as a model to this day; for such things do not easily grow old'.

Matthewson's remarks suggest that in order to appreciate the significance of the contrapuntal texture of Steffani's duets, it would be helpful to look

96 'Duetto: Dieses ist zwar auch eine Arie; aber ganz anderem Schlages, als die Solos; denn sie zieht, nebst einer angenehmen Melodie, auf ein fugirtes oder concertirendes und sonderbar-harmonisches Wesen. Dazu nun gehört Kunst und Arbeit. Das Duetto, oder die Arie mit zwo Sing-Stimmen wird entweder auf welische, oder auf französische Art eingerichtet. Wir wollen von jeder Art einen kleinen Begriff geben.

'Die französischen Airs à deux lieben den gleichen oder geraden Contrapunct
first at some other types of French and Italian duet. Mattheson's impression that the *air à deux* was predominantly homophonic may be substantiated by a glance at duets from the period between Lully and Rameau. The majority of secular French duets of this period occur in works for the stage. Homophony is the standard texture in Lully's duets, and these were imitated by later figures such as Destouches (ex. 40). As far as duet cantatas are concerned, most of these are settings of dialogue texts in which solo sections for each singer in turn are occasionally punctuated by duets. These sometimes include passages in which brief phrases are tossed from one singer to the other, but when a duet begins imitatively, it normally gels quite quickly into a homophonic texture (ex. 41).

From Mattheson's discussion it would appear that there was more than one kind of Italian duet. He evidently found it slightly surprising that the fugal duet should have been used in the theatre; in his eyes, this kind of duet belonged principally in the chamber and church. The implication is that in the 1730s, when he was writing, there was a clear distinction between the textures of opera duets and chamber duets; this in turn suggests that there may have been a similar distinction in Steffani's day and that he may have been exceptional in including fugal duets in opera.

96 (cont.)

vorsätzlich, das ist zu sagen, wo die eine Stimme eben die Worte, zu gleicher Zeit singet, als die andre, und wobey entweder gar nichts, oder nur bis und da etwas weniger ungarades oder concertirendes, das hinter einander her-schleicht, anzutreffen ist. Es lassen sich dergleichen Duo, absonderlich in Kirchen, wol hören; sie sind vornehmlich andachtig und begreiflich.


97 Tunley, op. cit., pp. 18, 101, 144 and 160–61.
Même tendre accords et tendre douceurs, cha-

l'Amour à son tour s'embrasse avec l'Amour.

Tous doit s'y glisser un cœur sauvage,

Nos tourbillons sont faits pour l'Amour. Distiches (Amadis de Grèce)

Quand une voix douce

Quand une voix est lâche D'un tendre Amour brise la chaîne

Ex. 40

Ex. 41

Violon

Kermone (Les amoureux trahis)
One of the main differences between chamber and opera duets lies in the nature of their texts. In the duet movements in Steffani's chamber duets, as we have seen, the singers normally have exactly the same words. This is also true, unless the text is a dialogue, of most of the chamber duets by other composers of the period. In opera duets, on the other hand, although the singers frequently share the same text, they often have different words, as in the following example:98

Tancrède Uccidetemi, o tormenti,
Argante Traffigetemi, o dolori,
Both Poich'è morto il mio bel sol.
Tancrède Più non ama,
Argante Più non brama,
Both Spirar l'alma in questo suol.

Although the words of each singer are different, their meaning is more or less the same; indeed, the fact that both characters join in two of the lines indicates that they are expressing, or seeking to arouse, the same affection. Unity of affection in the text is almost an essential prerequisite of unity of affection in the music, and it is a standard feature of most of the duets in Italian operas and cantatas of the late seventeenth and early eighteenth centuries.99

The nature of the text inevitably has some bearing on the nature of the musical texture. If the characters have different words, as in the foregoing example, the composer normally tries to ensure that these will be heard, either by bringing in one part against a held note in the other, or by means of


99 This is not to say that contrasting affections are never represented in a movement from this period; but examples of this, such as the magnificent trio in Act II of Handel's Tamerlano (1724), appear to be comparatively rare. One genre in which this seems to occur relatively frequently is the comic duet in Neapolitan opera, but here the representation of contrasting affections often leads to the abandonment of the Baroque contrapuntal style.
answering phrases: in some cases these are a few bars in length; in others, a few notes (ex. 42). When the singers have the same words these textures are often supplemented or replaced by two others - homophony and imitative counterpoint (ex. 43). All of these textures are found in the duets in Steffani's operas, together with passages of double counterpoint, in which the characters sing different words at the same time (ex. 44). Double counterpoint is not unknown in earlier Italian opera duets, but Steffani was particularly fond of it, and this may have been what made his duets, in Mattheson's eyes, unusual in the theatre.

The texture of a duet may also be affected by the nature of its scoring. In the operas by Lully and Destouches cited in ex. 40, the duets are either for a pair of equal voices (SS or AA) and continuo, or for SB and continuo. The surviving acts of Cesti's Pomo d'oro, on the other hand, include duets for SA, ST, SB, AA, AT and AB with continuo. This is admittedly an exceptional work, with probably an unusually high proportion of duets, but the same combinations are also found in other Italian opera duets of the late seventeenth and early eighteenth centuries.

It seems natural that equal-voice scoring should give rise to parallel motion, since both singers are likely to be at their best in the same pitch range; the use of equal voices does not rule out the possibility of a contrapuntal texture, but it takes a rather skilful composer, as Mattheson perhaps recognised, to maintain the independence and distinctness of two equal parts. The use of unequal voices, on the other hand, facilitates and the adoption of a texture more redolent of the early Classical style; cf. the duet 'Sei Lilli' in Act III of Scarlatti's Eraclea (1700); Harvard Publications in Music, no. 6, 1 (Cambridge, Mass., 1974), p. 152.

99 (cont.)

100 Cf. the passage 'Il più saldo amor non strinse' in Act II, scene 12 of Cesti's Pomo d'oro (1667). Denkmaler der Tonkunst in Oesterreich, ix (Vienna, 1897), p. 207.
Ex. 42
Pallavicino (La speranza liberata)

TAVERDEI

ALEGANTE

Gesù, Gesù, o tormenti, o dolori

Più non amar, più non brama

Ex. 43
Casti (Ed pomo d'oro)

AMORE

Che s'ammiri anco che dal mondo di rinascente
di rinascente
di rinascente
di rinascente
di rinascente

HIMENEO

Che s'ammiri anco che dal mondo di rinascente ger-

Ex. 44
Steffani (Le rivi concordi)

Se m'ami, cormi o, non bramo

non bramo
imitation at the fifth, the octave and possibly the twelfth, and the interval between their ranges gives the composer room to manoeuvre contrapuntally.

It is interesting to turn, with this in mind, to the vocal combinations favoured in the Italian chamber duet. The majority of early and mid-seventeenth-century duets appear to be scored for equal voices. Salamon Rossi's Madrigaletti of 1628 are intended for two sopranos or tenors, and only two of Monteverdi's duets are not for these combinations. All but three of Carissimi's duets are for SS and continuo, and this scoring also predominates in 'D'autori romani', one of the largest collections of midcentury secular Roman vocal music.

In the next two generations there appears to have been a definite move away from equal-voice scoring, at least among 'the Roman school'. Neither Cesti nor Stradella composed a large number of duets, so their output may not be entirely representative; but of the seven duets reliably attributed to Cesti only three are for equal voices, while for Stradella the proportion is less than one in three.

In some cases, the scoring of these duets is reflected in their texture. Mid-century Roman duets, as Schmitz observed, are frequently homophonic. In Marazzoli's Delli aurora, dai dardi lucenti, for example, which seems typical of the simple, two-voice strophic arias to be found in 'D'autori romani', the voices invariably move in the same rhythm, though not always

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101: '... sie erfordern aber einen ganzen Mann ...' (cf. footnote 96).
103: Bologna, Civico Museo Bibliografico Musicale, MSS Q.44-50. Of the 113 secular duets by composers such as Caproli, Virgilio Mazzocchi, Rainaldi, Luigi Rossi and Savioni in MSS Q.46-50, 84 are for SS and continuo, 8 for SA, 6 for ST, 4 for SB and 11 for AT. My notes on Q.44 are incomplete, and Q.45 is devoted to sacred works.
104: Burrows, Antonio Cesti and Jander, Alessandro Stradella: WECIS, fascs. 1 and 4a (Wellesley, Mass., 1964 and 1969). The mezzo-soprano and baritone voices have been counted as S and B respectively.
105: See above, p. 164.
in parallel motion (ex. 45). Savioni's duets are also in a predominantly note-against-note style, and Carissimi's *Rimanti in pace* is entirely homophonic.

On the other hand, imitative counterpoint is also a standard texture in Italian duets from the early seventeenth century onwards. It frequently appears in duets by Luigi Rossi, and many of the textures already encountered in opera duets are also found in Carissimi's dialogue *Arie d'un verde alloro* ('I Filosofì'), which was composed by 1650 (ex. 4.6). Cesti's *Quante volte giurai* begins in a manner reminiscent of the 'a risposta' procedure and later incorporates a brief stretto (ex. 4.7), and Strozella's works, though lacking sequential episodes, are permeated by contrapuntal procedures such as stretto, inversion and pedal. His predilection for ostinato basses, noted above, may be related to the fact that over half of his chamber duets are scored for Sò and continuo. In *Si, si, si, quella tu sei*, an unreliable attribution which nevertheless 'may well be an authentic composition', the bass voice is often independent of the continuo, and passages of genuine three-part counterpoint are generally sustained for considerably longer than in Cesti's duets (ex. 4.8).

It seems doubtful whether the heightened interest in counterpoint evident in duets from the third quarter of the century is due entirely to the growing emphasis on scoring for unequal voices: such scoring could not guarantee that a composer would write a contrapuntal texture, any more than equal-voice scoring guaranteed homophony at the beginning of the century. The developments

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110 Four duets in Landshoff (ed.), *Alte Meister*, pp. 36-52.

111 Rose, op. cit. The piece is in Landshoff (ed.), Carissimi, p. 33.
in vocal counterpoint appear, rather, to reflect the comparable developments in contemporary instrumental music, especially the trio sonata; and they may have been the reason for, as much as the result of, the increasing prevalence of unequal scoring. This certainly provided opportunities for counterpoint, and Steffani arrived at just the right moment to take advantage of them.

While the majority of Carissimi’s and Stradella’s duets are for one vocal combination or another, Steffani’s are comparatively evenly distributed over several different scorings. The following table shows the number of duets, excluding original versions, for every combination that he used; as in the statistics given above for Stradella, mezzo-soprano and baritone are counted as S and B:

<table>
<thead>
<tr>
<th>Continuo Duets</th>
<th>SS</th>
<th>SA</th>
<th>ST</th>
<th>SB</th>
<th>AT</th>
<th>AB</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>20</td>
<td>19</td>
<td>19</td>
<td>4</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

The table reveals that less than one in seven of Steffani’s duets is scored for equal voices (SS); it shows a definite preference for voices pitched a fifth or twelfth apart (SA, AT, SB) and a strong interest in those an octave apart (ST, AB). It would probably be a mistake to consider ST an ‘equal-voice’ combination: although the soprano and tenor were interchangeable in early seventeenth-century duets and in later solo cantatas, the contrapuntal texture of Steffani’s duets would tend to discourage substitutions.

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112 Ed. Burrows, Antonio Cesti: Four Chamber Duets, p. 49.
113 See above, p. 130.
115 Ibid., Alessandro Stradella. WECIS, fasc. 4b, no. 381.
116 See above, pp. 129-32.
117 See footnote 78.
The emphasis on pairs of unequal voices affords a striking comparison with the contemporary trio sonata. Sonatas for instruments of different ranges are to be found, especially in Germany and England, but they are rare; the standard scoring is for SS or SSB and continuo, in which 'B' is a concertante elaboration of the continuo line. The second treble instrument is sometimes a little lower than the first; but it is often used in exactly the same register, and the gap between the two trebles and the bass is only occasionally filled by a concertante part. The texture differs markedly from Steffani's duets, in which the obbligato parts are often more evenly distributed over the entire pitch range. This disposition is extremely uncommon in Baroque instrumental music, and it is interesting to see that the most notable works in which it occurs - Bach's sonatas for organ, and for viola da gamba and harpsichord - require no continuo realization.

Although only a small proportion of Steffani's duets can be dated, it is possible to perceive certain trends in their pattern of scoring. Of the three concordances for which tentative dates have been suggested, two are scored for SB and continuo. Since Oh! che voi is also for SB, it would appear that three of the four earliest datable duets are scored for this combination:

- g. 1672-4 ? La fortuna su la ruota SB
- g. 1675-80 ? No, no, non voglio se devo AT
- g. 1688 ? Dir che giovi SB
- by 1688 Oh! che voi SB

This circumstance recalls the predominance of SB scoring in the duets of Stradella - a fact which tends, in turn, to support the early datings suggested above.


119 Some of Steffani's duets for SA, ST and AT could also be performed without keyboard accompaniment - and no doubt sometimes were, though probably not for preference, during the seventeenth and eighteenth centuries (Dorington,
Of the remaining eight duets that can be dated, no fewer than six are scored for SA:

- by 1698: Crudo Amor (SA)
- by 1699: Che volete (SA)
- by 1699: Inquieto mio cor (SA)
- by 1699: Placidissime catene (SA)
- by 1700: Io mi parto (ST)
- by 1711: Dolce è per voi soffrire (ST)
- ? 1713: Dolce labbro (SA)
- ? 1713: Quando ti stringo (SA)

Although the scoring of the duets of 1698–9 was presumably dictated by the choice of singers available to Sophie Charlotte in Berlin, and although the duets of 1713 also appear to have been written for particular singers, it nevertheless remains a fact that nearly one-third of Steffani's duets for SA are relatively late works.

As for the seventeen revised duets, which also appear to be comparatively late, over one-third of these are scored for SS - a remarkably high proportion, considering that this combination accounts for only one in seven of the duets as a whole. The remainder of the revised versions are distributed more or less equally between other pairs of voices: SA (3), ST (4), SB (3), and AB (1).

It will be helpful to bear the scoring and dates of the duets in mind as we proceed to look in more detail at their contrapuntal style.

The duets may be regarded as examples of fugal compositions: they were

\[119\] (cont.) op. cit., pp. 295–6. Whether Bach knew or was influenced by any of Steffani's duets is a topic awaiting further investigation.

\[120\] See above, pp. 37–8.

\[121\] See above, pp. 90–92.
treated thus by Mattheson - and by Padre Martini in an incomplete dissertation on the duets of Steffani and Pietro Torri.\footnote{122} Martini considered them as examples of 'fuga sciolta' - free fugue, as distinct from canon - and divided this category into 'fuga perfetta' and 'fuga d'imitazione'. In a 'perfect' fugue the parts could be interchanged and the subject and answer be repeated in reverse order with no alteration in the distance between them. 'Fuga d'imitazione' was not defined, but it presumably denoted an imitative texture in which that type of inversion ('roversciamento') did not occur. Martini also explained the difference between the real and the tonal answer, and the reasons for using the latter; but just as he reached the subject of double counterpoint, he laid down his pen.

Although the duets employ fugal textures, they differ in at least one fundamental respect from the concept of fugue epitomized in early eighteenth-century works for keyboard or instrumental ensemble. There the entire work or movement is normally based on a single subject or quantity of thematic material. The majority of Steffani's duets, however, include two or more different duet movements, and most of these comprise a number of sections each based on its own material. The sections are generally, though not invariably, fugal, in the sense that they are composed of imitative counterpoint; but the structure of the movements and works as a whole has as much in common with the sixteenth-century motet or madrigal as with the eighteenth-century fugue.

There is a clear distinction between this type of imitative counterpoint and the double counterpoint defined but not discussed by Padre Martini. The difference may be illustrated by the first movement of Nò, nò, nò, non voglio se devo amare, the subject of which can be divided into three phrases: (a) Nò, nò, nò; (b) 'non voglio se devo amare'; and (c) 'ne bella che fa morire/ne brutta che fa fuggire'. At the beginning of the movement (bars 1-17) these

\footnote{122} A transcription appears in Appendix C.
phrases appear in the following order:

    alto:    a  b  c  c'
    tenor:   a  b  c  c'

Although each phrase overlaps with the next, and although (c') is heard in counterpoint against itself, none of the phrases is used as a counterpoint to either of the others. This is exactly what happens, however, in the bars immediately following (18-28; cf. ex. 11):

    alto:    c''  a'
    tenor:   a'  c''

An extended, modified version of phrase (a) acts as a counterpoint to a further variant of (c), producing a piece of double counterpoint (c''a'); and as this passage cadences (bars 22-3), the texture is inverted and the material is repeated in a different key. These types of imitative and double counterpoint are the basic fugal textures of which Steffani's duets are composed.

The first section of No, no, no, non voglio is somewhat abnormal in that the subject is announced by the lower voice; in the majority of the fugal sections this task is performed by the higher voice, which is almost invariably a soprano. The pitch at which the answer begins is inevitably affected, but by no means determined, by the nature of the second voice. Thus, while the alto (and bass) often answer, as one might expect, at the fourth and fifth (and eleventh and twelfth) below the soprano, they also answer at the octave; in addition, the alto occasionally answers at the unison, and the bass at the double-octave. Similarly, although the tenor frequently answers at the octave below, entries at the fourth, eleventh and twelfth below are also very common; while in duets for two sopranos, answers at the fourth and fifth, above and below, appear alongside imitation at the unison. Finally, there are also examples of imitation, though not of initial answers, at intervals such as the second and third.  

123 Cf. Che sara', bars 34-5 and Quanto cara(a), bars 51-2.
If the subject begins and ends in one and the same key, the answer is normally real. In the first section of a movement the subject is invariably stated in the tonic key; in this case the answer is either in the tonic (at the unison or octave) or in the dominant (at the fourth below or fifth above). Later sections, however, frequently begin with the subject in the dominant; here the answer is either in the same key (at the unison or octave) or in the tonic (at the fifth below or fourth above). The answer at the fifth below inevitably has a strong cadential effect and so is often avoided until near the end of the section. The final section of *Dolce è per voi soffrire,* for example, includes two sets of entries: in the first set the subject and answer (at the octave) are both in the dominant; in the second set the subject is stated in the dominant of the dominant and is answered twice - first in the dominant, then in the tonic. Thus, the initial answer at the octave helps to create a tonal plateau from which a descent can be made, via answers at the fifth below, to a final cadence in the tonic.

The tonal answer is comparatively rarely used in conjunction with non-modulating subjects. Steffani was certainly aware of the tonal answer, and of the reasons for using it, for examples are to be found, even in relatively early duets; but many of his subjects are constructed in such a way as to obviate the need for a tonal answer. Subjects beginning on the supertonic, for instance, such as 'Care pupille' in ex. 28, can be answered at the fourth below without any 'tonal' adjustment - unless, of course, the subject modulates.

Modulating subjects are not at all uncommon, and Steffani appears to have had little difficulty in answering them. The modulation, invariably to the dominant, tends to lead naturally into an answer at the fifth below or

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125 E.g. *La fortuna*, bar 57 and *Labri belli*, bar 55.
fourth above, and so overcomes the tonal hiatus which is frequently to be found between a non-modulating subject and an answer in the dominant.\footnote{126}{E.g. Crudo Amor, bars 152-6.}

Answers to modulating subjects are normally modified so as to remain in the dominant or return to the tonic,\footnote{127}{Cf. Che volete, bars 107-19 and Crudo Amor, bars 1-10.} but occasionally the answer is at the unison or octave and so repeats the tonic-to-dominant progression of the subject.\footnote{128}{E.g. Crudo Amor, bars 26-31.}

Having looked in some detail at Steffani's imitative technique, we may now turn our attention to the ways in which he constructs complete sections out of imitative material. Some sections recall the 'a risposta' procedure in having a long subject, based on two, three or four lines of text, which is stated by each voice in turn before these are combined in a more substantial contrapuntal texture. This procedure is only found at the beginning of movements and is normally elaborated in one way or another: in Labri belli the subject and answer overlap by several bars, while in No, no, no, non voglio the head of the answer is detached from the tail and set against the subject in only the second bar - a device that skilfully camouflages the basic plan of the exposition.

A number of techniques are employed in the construction of these sections from the point at which the second voice finishes the answer. In Labri belli the entire subject is repeated by the soprano and immediately answered, phrase by phrase, by the bass, in an imitative texture (bars 17-28) which, in context, has the effect of a stretto; the remainder of the section (bars 28-35) comprises a restatement of the second half of this 'stretto', transposed down a fifth so as to end in the tonic key. This kind of 'stretto' is particularly characteristic of 'a risposta' sections, but the repetition and transposition of substantial chunks of material are standard procedures in all types of
fugal section - and they are frequently accompanied, as we have seen in No., no., non voglio by inversion of the texture. Two further devices are employed in Crudó Amor: the 'stretto' is anticipated by a 'false' entry on the tête du sujet (bar 10), and in the partial restatement of this 'stretto' (bars 19-24) the distance between the voices is reduced by half. The telescoping of entries inevitably has a climactic effect and so is frequently employed towards the end of a section; again, its use is by no means confined to 'a risposta' sections.

The majority of movements begin not with this procedure, however, but with the more normal kind of fugal texture in which the answer makes two-part counterpoint with the voice that announced the subject. In some cases the subject, which is often almost as long as in 'a risposta' sections, is stated in its entirety before the answer begins; in others it is answered phrase by phrase at a distance of only one or two bars. The texture that results from use of the latter technique is not unlike the initial 'stretto' in an 'a risposta' section, and it also frequently appears in the middle or towards the end of a movement. The way in which each phrase is immediately answered, and followed by the next, stimulates a desire for a further section in which material will be dwelt on at greater length - and the end of a movement is the natural place for this to occur, especially if the last line or two of the text sums up the gist of the whole.

But to return to the opening sections. In addition to the techniques discussed above, these also make more ingenious use of the 'false' entry on the tête du sujet - a device which normally creates at least one stretto. A good example is provided by the duet movement in Tu m'aspettasti, of which the first

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129 E.g. the beginning of La fortuna.

130 E.g. 'Dite a Filli' in Aure, voi che volate(a).

131 E.g. Labri belli, bars 35-42; Quanto care(b), bars 72-98.
two phrases - (a) 'Conducestemi verso il porto' and (b) 'o nocchieri del mare d'amore' - appear in the following order:

soprano: \( a \ b \ a \ b \)
tenor: \( a \ a \ b \)

The 'false' entry is the first statement of phrase (a) in the tenor. It is answered in stretto by the second (a) in the soprano, and this is immediately answered in a closer stretto by the second (a) in the tenor. If there had been no 'false' entry, the second stretto might have been inverted and the passage might have begun thus:

soprano: \( a \ b \ a \ b \)
tenor: \( a \ b \)

But this would still have involved the sacrifice of one of the strettos.

It is true that in the passage as it stands the soprano has the subject twice before it appears complete in the tenor, but this seems a small price to pay for the cumulative effect of two strettos in such quick succession.

A stretto is one of the commonest means of creating a climactic effect, and this is considerably heightened if the use of stretto results in a new piece of double counterpoint. This is precisely what happens in the second section of the second movement of Ah! che l'ho sempre detto(b), where the two phrases - (a) 'poi con guardo luissinghiero' and (b) 'mi trafisse a morte il core' - are presented in the following order:

bars: 46-51 50-3 53-7 57-61
soprano: \( ab \ \ ab \ \ ab \ \ bbb \)
tenor: \( ab \ \ ab \ \ ab \ \ bb \ bb \)

Bars 46-51 constitute the exposition; bars 50-53 are a stretto in which (b) acts for the first time as a countersubject to (a); bars 53-7 are the same stretto transposed and inverted, and bars 57-61 are a series of strettos, at diminishing intervals, of phrase (b) only. The 'diminishing stretto' is far from uncommon - we have already seen one other example in Crudo Amor - and it normally occurs toward the end of a section or movement; but if the words demand it, Steffani is also quite prepared to use the device at the
very beginning of a duet.\textsuperscript{132}

Although double counterpoint is frequently introduced during the course of a section, as in the preceding example, it normally appears at the beginning and constitutes the principal texture of which the section is composed. It is found in both early and late duets. In the last section of \textit{La fortuna} (bars 55-67) the second phrase ('e amor costante') is announced as a countersubject to the first ('hô feraa la fortuna') and accompanies it in all but the initial statement. In some respects the texture is rather limited: the phrases are brief and identical in length, so they invariably begin and cadence together - they form a tiny, self-contained block of double counterpoint which Steffani could only repeat (transposed and inverted). Yet double counterpoint is an ideal texture for these two complementary phrases of text; it is entirely absent from Lonati's setting; and the stretto of the second phrase in the closing bars recalls Reinken's advice\textsuperscript{133} that the phrases should be treated against themselves as well as against each other - a possibility Steffani explored much more thoroughly in later duets such as \textit{Crudo Amor} (bars 152-71) and the revised version of \textit{Quanto c'era} (bars 101-34).

Sections composed predominantly of double counterpoint normally occur at the end of a movement or duet where, since they invariably follow a less intense imitative section or a piece of recitative\textsuperscript{2}, they have a pronounced climactic effect. But double counterpoint also appears at the beginnings of movements\textsuperscript{134} and is occasionally incorporated into a more open kind of imitative texture. The initial phrases of \textit{Cangia pensier(a),} for example, are first announced separately, then combined - all in the space of seven bars. The procedure may seem dry on paper, but the musical result is quite unexpected and represents, as always, an entirely appropriate response to the words.

\begin{itemize}
\item \textsuperscript{132}Cf. \textit{Dolce è per voi soffrire: DTE,} vi/2 (Leipzig, 1905), p. 15.
\item \textsuperscript{133}See above, p. 130.
\item \textsuperscript{134}E.g. 'Quando mai avrà mercè' in both versions of \textit{Aure, voi che volate.}
\end{itemize}
Apart from having rhetorical significance, the double counterpoint in Steffani's duets may also be of some historical importance. Although double (or invertible) counterpoint is a standard texture in the seventeenth-century trio sonata, it is comparatively rare in the contemporary Italian chamber duet and does not appear in the description of Stradella's counterpoint given above. This may be due partly to the fact that, in vocal music, double counterpoint normally involves the simultaneous treatment of different groups of words. Steffani appears to have been one of the earliest composers to exploit this texture in an opera duet, and he may also have been among the first to introduce it into the secular Italian chamber duet.

The absence of episodes is another hallmark of vocal counterpoint in the seventeenth century. Episodes are a regular feature of instrumental fugues by G.M. Bononcini, Corelli and their contemporaries, and they normally 'progress by sequential motivic play on some element of [the] subject or its attendant counterpoint'. It was presumably more difficult to isolate the various elements of the subject in vocal music, however, since the subject was a setting of words whose meaning the composer had always to bear in mind. It is no surprise, therefore, that episodes are not to be found in Steffani's duets - nor in Stradella's 'minor dramatic works'.

As a result, the duets are also lacking in so-called 'middle' entries in keys other than the tonic, the dominant, and its dominant. In some duets, however, this 'lack' is made good by exceptional use of repetition. The repetition used most frequently in Steffani's fugal sections involves only part of the thematic material — normally the latter part; but occasionally the opening point is also brought back quite late in the section, after a considerable amount of time has already been spent on the latter part of the subject. An example of this occurs in the last movement of Che volete, where

135 Newman, op. cit., p. 82.
the opening point reappears over three-fifths of the way through. The
passage (bars 164-74) is a more or less literal repeat of an earlier passage
(bars 134-44), but because it is transposed and the interval between the
voices widened by an octave, and especially because the passage is separated
from the earlier one by thirty bars, it makes an entirely fresh impact
comparable to that of a 'middle' or 'final' entry in an eighteenth-century
fugue. The same device is used in *Placidissime catene*, and the fact that
both of these duets were written about 1699 suggests that at this relatively
late stage in his composing career Steffani was becoming interested in what
were for him new ways of extending fugal sections.

Although the duets do not incorporate modulating or sequential episodes,
they do make use of several textures often found in fugal episodes. These
occur within and between the fugal sections of the duets, and provide the
necessary contrast with them. They include various types of motivic interplay
between the voices; the use of a brief, incisive rhythmic figure as a foil
to a long, florid subject; and homophony. This is most frequently employed
in the passages of recitative, but it also appears in other brief sections
serving a similar purpose. Several movements begin homophonically, but
none of them approaches the consistently homophonic texture of the *air à deux*
- and none of them is based on a French dance rhythm.

Despite the inclusion of such textures, the duets are characterised above
all by the contrapuntal style of their fugal sections. They epitomize the
Italian chamber duet as depicted by Mattheson and seem typical of Italian
fugal composition in the late seventeenth century.

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137 Cf. *Ah! che l'ho sempre detto* (a), bars 32, 37-8; and *E perché non
muocidete* (a), bars 101-9.
138 *Che sarà*, bars 13-16 and 21-4.
139 E.g. *Io voglio provar*, bar 31ff.
140 E.g. 'Dite a Filli' in *Aure, voi che volate* (b) and 'Mi pento' in *No, no, no,*
non voglio se devo amare.
It would appear from this survey that they also occupy a rather distinctive position in the history of secular Italian vocal music in this period. The basic ingredients of Steffani's style may be found in the mid-seventeenth-century cantata and duet, but the range of his style was extended by his absorption of French influences and imitation of the contemporary Italian trio sonata. His duets may therefore be viewed as a cross between Italian and French and between vocal and instrumental styles, and their position in the history of secular Italian vocal music be compared to that of Corelli's trio sonatas in the rise of Italian instrumental music. Like Corelli's sonatas, they represent a significant stage in the development of the contrapuntal style of late Baroque music - a bridge between Italian music of the mid-seventeenth century and the 'international' musical language of the early eighteenth.
Although related by virtue of their texture to the trio sonata and other types of Baroque music, Steffani's duets are best considered, from the point of view of form, as examples of the seventeenth-century secular Italian cantata. As indicated above, however, the cantata is hardly 'a form': it may embrace any number of movements or sections in recitative, aria or arioso style, depending largely on the text to which it is set.

The potential for formal variety is greatly increased by the presence of a second voice. Chamber duets may include solo movements as well as duets, and each movement may be in one of several forms. In surveying the forms of Steffani's duets, therefore, we have to deal with individual movements and complete works.

**Internal Form**

The majority of his chamber duets, as we shall see, include solo movements. These normally consist of an aria or of a recitative with concluding arioso, but some solos combine elements of both types. Most of the aria forms appear also in duets, so it is possible to discuss these kinds of movement concurrently. First, however, a word about the recitative with arioso.

A certain amount has already been said about the texts and harmony of Steffani's recitative, but the most notable feature from the point of view of form is his use of arioso. This is normally described as a style that combines some of the attributes of recitative and aria, and is characterised in this period by comparatively regular rhythmic and melodic movement in both voice and bass. A brief passage of arioso occasionally appears in the

\[1\] Pp. 128, 158-61 and 197-8.

\[2\] See above, pp. 198-9 and 237.
course of a recitative - a typical example may be seen in Tu m’aspettasti, bars 40-43⁴ - but more extended passages occur almost invariably at the end.

The recitative with concluding arioso is the commonest and most distinctive type of solo movement to be found in the duets, and the essential features of the form may again be illustrated by reference to Tu m’aspettasti. The arioso at the end of the first recitative comprises one phrase, stated in the dominant (bars 49-56) and repeated in the tonic (57-64); it is in an A form and is the tonal complement of the preceding recitative, which ends in the dominant. A more elaborate and more typical example is the first solo in Che sarì. The second statement of the melody (bars 79-86) is preceded by a 'false' entry of the first phrase only and is slightly extended at the end.

Not content with imitating, the bass also anticipates both the second statement and the 'false' entry. The 'false' entry, variation in or at the end of the second statement, and 'pre-imitation' in the bass are all normal ingredients in Steffani’s concluding ariosos.

This type of arioso appears to have been a standard feature of the Italian cantata from at least the mid-seventeenth to the early eighteenth century. It occurs time and again in the works of Cesti, Stradella, Alessandro Scarlatti and Benedetto Marcello,⁴ recalls Luigi Rossi’s practice of ‘setting off the concluding passage from the rest of the unit’,⁵ and foreshadows the ‘fugal ariettas’ of Albinoni’s recitatives.⁶ It is hardly surprising, therefore, to find that Steffani uses it so frequently: five of his duets have one solo in this form, and fifteen have both; and in most of these, both ariosos are in triple metre.

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³The duets referred to in detail in this chapter are to be found in Appendix F, unless otherwise stated.


There appears to be some disagreement over what this type of arisoso should be called. While Dent and Schmitz were content to describe it simply as 'arisoso', more recent scholars have tried to find a term that would reflect the distinctiveness of this particular 'form': Burrows and Sites, for example, have described it, with reference to Cesti and Marcello, as 'aria' and 'arietta' respectively. Although one can appreciate the reasons for using these terms, however, they seem ultimately to be unsuitable: the text of these ariosos is almost invariably part of a recitative stanza, and arias and ariettas are nearly always tonally closed.

The only Italian term of the period that seems to be appropriate is the word 'cavata'. Palisca defines this as 'a little aria ... drawn (cavata) from the last two lines of recitative text' and says that 'it is usual to call this kind of writing arisoso'. His definition is almost identical to that given by Hunold-Menantes in Die allerhand neueste Art sur reinen und galanten Poesie zu gelangen (Hamburg, 1706).

In the arias and duets, as in the texts, the basic formal determinants are the number of sections and the order in which these are repeated. The commonest forms comprise two different sections arranged in one of the following patterns: \( ab, aba \) or \( aba' \), \( abh \) or \( abh' \). These are standard in both arias and duets. Some forms, however, such as \( abbddd \), are found only in arias, while others, such as \( abc \) and \( abcd \), occur chiefly in duets. A considerable number of fugal duet movements are based on only a single quantity of thematic material and may be regarded as 'unitary': the fact that repetition, inversion and stretto may create formal patterns in such

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movements was seen in the previous chapter; our concern here is with the forms that result from the juxtaposition of two or more different sections.

Binary form is by far the most common in arias and duets. The text normally comprises a stanza of between four and six lines, and this is usually divided more or less equally between the two musical sections. The first section may end in the tonic, the dominant or some other closely related key, while the second section is almost invariably longer than the first and may include a cadence in another related key.

The range of arias in binary form extends from simple canzonette and French dance-songs to the more sophisticated type of texture and structure to be found in, for example, 'Col desio che sempre alletta' in Cangia pensier. A similar range is evident in the duets. One of the few duet movements that have a double-bar halfway and display the influence of dance or folk-song is Piu non amo (ex. 1), in which the voice-parts, though imitative, are scarcely rhythmically independent of one another. None of this could be said of Crudo Amor, however, in which each of the two sections is a thoroughly worked-out fugue.

In many duet movements there is a much greater discrepancy between the length of the sections: the first is often little more than a brief preparation for an extended piece of counterpoint. This preparation may take the form of an imitative point, but it may also employ homophony - examples of each type may be seen in the second movements of Ah! che l'ho sempre detto(b) and Io voglio provar; it is never set as recitative 2, yet the relationship between the sections in this kind of movement is in some ways analogous to that between a recitative and aria or a brief prelude and fugue.

The passages of recitative 2 normally occur in longer movements comprising three or four different sections (abc or abcd). These 'open' movements may be viewed as extensions of the binary pattern: in movements in abcd form, for example, the sections often seem to fall into two pairs. A good illustration is provided by the last movement of Quanto care(a), in which
Più non amo, più non amo e non vagoglio.

Che ben veglio che ti ran na è

Non vagoglio, che ben veglio che ti ran na è

La bel tà, che ti ran na è la bel tà

La bel tà, che ti ran na è la bel tà
the first two sections (bars 74-85 and 85-98) and the third and fourth (98-102 and 102-107) appear to belong together. The first two sections resemble a typical binary structure (except that they end outside the tonic key), while the second pair is closely related to the kind of binary movement discussed in the preceding paragraph. It comprises a brief piece of recitative a 2, marked 'più adagio' in MS RM 23 k 8, and an extended fugal section marked 'allegro' in Steffani's autograph (RM 23 k 14). This type of pair is especially characteristic of long, open movements and is comparable in many respects to the third and fourth movements of the contemporary sonata da chiesa.

A further extension of the binary pattern may be seen in abb form. One of the commonest of seventeenth-century aria forms, this occurs with equal frequency in Steffani's solo and duet movements. Such movements often appear to be simple binary structures: Parlo e ridi, for example, is divided into two by a double-bar and a modulation to the dominant. The second section of this movement, however, is over twice as long as the first; it falls clearly into two halves (bars 7-12 and 12-18); and the second half, apart from transposition and inversion of the voice-parts, is an exact restatement of the first. The movement must therefore be considered as an abb structure; and even though this is a sub-species of binary form, it must be regarded as a distinct phenomenon.

An exact restatement of section b is something of a rarity in the duet movements, at least. The restatement is shortened in the duet 'Clori mia' in Beol'occhi(b), but in most other movements it is lengthened. In some cases the final pair of entries is extended for a few bars, while in others (the majority) an additional set of entries is tacked on to the end. In the

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10 For a further example, see Crudo Amor, bar 147ff.


12 E.g. Quando ti stringo and Navicella, che t'en vai.
second movement of Parlo e rido, for example, the restatement of section b ends in bar 42, and the following entries serve as a brief coda.

More substantial modifications are to be found in one or two relatively late duets. In Dolce labbro, for example, the repeat of section b is both abridged at the beginning and extended at the end. In the first movement of Dolce è per voi soffrire, on the other hand, there is a change in the kind of counterpoint employed. The section is based on three phrases: (a) 'ma quando voi mirate'; (b) 'dolcissimo è il morir'; and (c) 'luci beate'. In the first statement of the section, phrases (b) and (c) form double counterpoint with each other, while in the second statement each point is heard only against itself:

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section:  b  b'

soprano:  a b c c  a b b b c

十or:  a b c b c  a b b b c
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As a result of this disposition, the entries in section b' have the effect of stretto.

A final extension of the binary principle may be seen in the comparatively few arias in abbbdd form. These also can look like simple binary structures. In the second solo in Io voglio provar, for instance, the first half is in triple metre and the second in duple. Since, however, each half exhibits a recognised form found in many independent movements, it seems more appropriate to regard this type of aria as a separate entity.

Similar movements occur in the secular works of Carissimi and Stradella. In Stradella, the two halves of the text are normally linked by rhyme and by a common poetic conceit; the first half of the music is usually faster and

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14Ibid., p. 15.
more assertive than the second, which is shorter and more lyrical. Few of these characteristics are to be found in the second solo in Io voglio provar, but most of them appear in the second solo in Labri belli which, as we saw in the previous chapter, may also be indebted to Stradella in another way. The form of this aria is extended by the addition of a section in the shape of a cavata and may be summarised as abcddee. In this respect it is not unique in Steffani's duets; and it epitomizes the way in which a lengthy stanza could be set in aria style and in an open form.

Although the 'closed' form aba is the standard type of aria in Steffani's operas, it is the rarest form of solo in his duets. This surprising situation recalls the paucity of ostinato arias in his duets and may represent a further difference between the chamber and theatre styles. The two aba arias in the duets are both preceded by a lengthy recitative, in one case with a cavata. In one of the arias the repeat of section $a$ is written out, while in the other it is indicated by the words 'si replica'. Since both arias are similar in layout, however, this discrepancy would seem to be of little significance.

The same appears to be the case in the considerable number of duet movements in aba form. These are normally set to a stanza of between four and six lines, the last of which rhymes with the first or second. The first musical section is usually longer than the second, but the reverse situation is also quite common. In four movements section $b$ is wholly or partly in a different metre from section $a$, and in some it ends outside the tonic key.

In about half of the aba duet movements the repeat of section $a$ is indicated in the main sources by the words 'da capo'. The form of the indication and the fact that the same words are used to bring back the

16. 'Voglio piangere' in Lilla mia and 'Fidatevi amanti' in M'ingannasti fanciullo bendato.
17. 'Dir che giovi, Mi voglio far intendere, Oh! che voi direste bene and Sia maledetto Amor.'
18. E.g. 'E perché non m'uocidete ij./Da Capo': RM 23 k 14, p. 105.
refrain in rondo duets suggest that this is an instruction to repeat, rather than a designation of the musical shape that results from doing so. According to Robinson, 'the instruction da capo originally seems to have been used in mid seventeenth-century scores to indicate that an aria had a second or further strophe' and 'later became associated with ternary-form arias in which the first and third sections were exactly the same'. At the time of Steffani, and of Pallavicino, the texts were no longer strophic. The relative proportions of the musical sections were very different from what they were to become in the early eighteenth century; but literal repetition was an essential feature of these arias, and this seems to justify Bukofzer's use of the term 'brief da capo'.

In the other half of Steffani's aba duet movements, the repeat of section a is written out. These movements display exactly the same characteristics as those discussed above, except that there are occasionally one or two variants in the repeat - a bass note may be written at a different octave, or an anticipatory note be inserted at a cadence. It is not clear whether these minor discrepancies were intended by Steffani or whether they crept in during copying. To be absolutely correct, one would have to say that these are not 'da capo' movements, because those words do not appear in the source and the repeat is not exact. But this might be splitting hairs; there seems little reason why Quanto care, for example, should not be described as a 'brief da capo' movement.

In addition to these duets with an exact or almost exact repeat of section a, there are also a considerable number of movements in aba' form, in which the restatement is altered a little more extensively. The alteration normally

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21 Ibid., p. 121.
22 E.g. Quanto care, bar 11.
takes one of three forms: in a few duets for soprano and tenor the voice-parts are interchanged; in several others the repeat of section \( a \) is extended by the addition of a brief codetta similar to that already seen in *Parlo e ridi*; while in a number of duets the repeat is truncated, normally by the omission of the beginning of the section, but occasionally by elision at the end. None of these movements can be described as in brief da capo form - indeed, they differ from the latter in that section \( b \) is usually longer than section \( a \) and normally ends outside the tonic key. Yet section \( a' \) invariably includes a literal restatement of a sizable proportion of the original section \( a \); it always begins and ends in the tonic key and so is largely independent of section \( b \). In view of these circumstances, the designation 'ternary' would not seem inappropriate.

The use of the word 'largely' is not without significance, for there are a number of movements in which section \( b \) is not entirely independent of the outer sections. A typical example is provided by the first movement of *Io voglio provar*, in which the theme of section \( a \) (bars 1-6) is treated as a counterpoint to new material in section \( b \) (bars 6-15, inverted in 15-24). The literal repetition of section \( a \) (24-30) indicates that the movement is in brief da capo form (a view which can hardly be affected by the short codetta in the continuo), but the presence in section \( b \) of material from section \( a \) means that it can also be regarded as a special case. Similar movements, in ternary as well as brief da capo form, are also found in about half a dozen other duets.

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23 *Gelosia, che vuoi da me* (19), *Io mi parto* and *Vo dicendo*.

24 E.g. both duet movements in *Aure, voi che volgete* (a) and 'Quando mai avra mercé' in *Aure* (b).

25 E.g. 'E pur dolce tornar' in *Gelosia, che vuoi da me* (19).

26 E.g. 'Non han le catene' in *Vo ve ne pentirete*.
The only types of movement which remain to be discussed in this survey of Steffani's internal forms are those duets in which section $a$, or some of the material in it, is repeated in a more extensively modified form. Two types of treatment may be distinguished. In several movements the repeat comprises a sizable proportion of the original section $a$ but is not tonally closed. In the first movement of Ah! che l'ho sempre detto(a), for example, the repeat dispenses with the exposition and begins instead at the first stretto in section $a$.\(^{27}\) The stretto is in the dominant, and this is also the key in which section $b$ ends and section $a'$ begins. Since these sections are tonally complementary, and the latter is only two-thirds the length of section $a$, it is possible to regard them as a single unit and to consider the whole movement as an example of rounded binary form.\(^{28}\) A similar design is to be found in Cancio pensier(a), though here section $a$ is more drastically abridged on return.

In the second type of rounded binary movement, section $a'$ can hardly be described as a 'repeat' at all: although it begins by recalling the material of the opening section, it normally continues by extending it in a new way, or by generating a new contrapuntal texture out of it, or by a combination of both procedures. Whatever the method, section $a'$ is invariably shorter than section $a$, and may comprise only a few bars. In some movements\(^{29}\) it is tonally closed, but in others\(^{30}\) it is the tonal complement of section $b$.

An exceptional example of rounded binary form is to be found in the second movement of Aure, voi che volate(b), where the key-scheme resembles the tonal structure of Classical sonata form. Section $a$ comprises two points, of which the first cadences in the tonic (bar 45) and the second in the

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27 Cf. bars 8 and 30.

28 This term is used by Caluori (op. cit.) to describe a small proportion of Luigi Rossi's cantatas.

29 E così mi compatite, Ravvediti mio core and Troppo cruda (both versions).
dominant (55). In the repeat of this section, the second point is transposed so as to cadence in the tonic (112), and a few additional bars bring the movement to a close.

External Form

As in the case of individual movements, the principle factors affecting the form of complete chamber duets are the number of movements and the presence or absence of repetition. About half of the duets lack repetition and are in 'open' forms, while the remainder are in a variety of forms that depend on repetition.

The classification and naming of the external forms is not without difficulty. The diversity of structure already observed in individual movements is magnified in proportion to the scale of the duets as a whole, and although various formal categories can be established, they inevitably overlap to a certain extent. Furthermore, different students of the Italian cantata, as we have seen, employ different terms to denote the same thing.

The existing system of classification most appropriate to Steffani's duets is that devised by Gloria Rose for the cantatas of Carissimi. Rose distinguishes between four main types of cantata: 'composite', 'aria', 'strophic variations' and 'arioso'. Only the first of these embraces works in a number of movements, so this is the category to which most of Steffani's duets may be assigned. It is divided by Rose into three sub-categories: 'da capo-composite', 'rondo-composite' and 'strophic-composite'. These terms also are appropriate to Steffani, but since all but two of his duets comprise more than one movement, they may be described simply as 'da capo', 'rondo' or 'strophic' works.

The following table gives the number of duets in each of the forms that

\[ \text{External Form} \]

\begin{tabular}{|c|c|}
\hline
Form & Number of Duets \\
\hline
Open & \( \text{not given} \) \\
Rondo & \( \text{not given} \) \\
Strophic & \( \text{not given} \) \\
\hline
\end{tabular}

30. A perché non m'uccidete and Torna a dar vita (both versions of each).

Steffani used (some of which do not appear in Carissimi's cantatas):

<table>
<thead>
<tr>
<th>Form</th>
<th>Number of duets</th>
<th>Number excluding original versions of revised duets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open</td>
<td></td>
<td></td>
</tr>
<tr>
<td>without solo movements</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>with solo movements</td>
<td>35</td>
<td>29</td>
</tr>
<tr>
<td>total</td>
<td>47</td>
<td>39</td>
</tr>
<tr>
<td>Da capo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>without solo movements</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>with solo movements</td>
<td>21</td>
<td>17</td>
</tr>
<tr>
<td>total</td>
<td>25</td>
<td>20</td>
</tr>
<tr>
<td>Rondo</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>Strophic-rondo</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Refrain</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Strophic</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Others</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>total</td>
<td>98</td>
<td>81</td>
</tr>
</tbody>
</table>

The discrepancies between these figures and the table of poetic forms on page 204 indicates that the duets do not always reflect the shape of the text to which they are set. There are many broad correspondences, of course; free verse is normally set as recitative and stanzas as arias or duets, while refrains and repeats supplied or suggested by the text are nearly always incorporated into the musical setting. But the composer still had a good deal of latitude, and some of the formal implications of the text are frequently ignored by Steffani and by other cantata-composers.

This is immediately apparent from the open duets without solos. Most of these have two, three or four movements,33 corresponding to the number of

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32 Including the six duets with instrumental accompaniment, which are all 'open' with solo movements; the seventy-five other duets in the main sources; and the seventeen reliably authentic original versions. The original versions of Ah! che l'ho sempre detto, E perché non m'uccidete, Ribellatevi o pensieri, Rio destin and Tengo per infallibile, of which the surviving copies are or may be defective, are classified according to their supposed form. Appendix F includes at least one duet from every category but the last.

33 E.g. two-movement duets: Dolce è per voi soffrire, Occhi, perche piangete and Piacidissime catene; three-movement duets: Che volete, Forma un mar, Fredde omenri, quanto care(a) and Ravvediti mio core; four movements: lungi(a).
stanzas in the text, but some of them have more movements than the text has sections: in Che volate, for example, the last line of text is treated as a separate movement, while the octave of the sonnet Ravvediti mio core provides the basis for two movements. The strophic portions of Fredde ceneri are set strophically, but those of Forma un mare, and the strophic text of Lungi dal idol mio(a) are not. Forma un mare is somewhat exceptional in that the last movement includes a substantial solo section for each singer in turn; but since these are settings of part of a single stanza and are not musically independent, the work may be considered as a duet without solo movements.

These duets, as suggested earlier, are to all intents and purposes madrigals for two voices and continuo. They display a typically madrigalian approach to structure, in that the various sections are grouped into movements by a number of important cadences. The key-schemes tend to promote a sense of continuity: those movements that end in the key in which they begin are all in the tonic, while in those that end in a different key (the majority), the modulation often serves a structural purpose. The ignoring of strophic elements in the text is a further symptom of a desire for 'through-composition': strophic repetition would impede the flow. For this reason there are also very few movements, in these duets, in aba or aba' form. Most of the movements are open or binary (? open in two sections) and so reflect the form of the duets as a whole.

The majority of the open duets, however, include solos and have three, four or five movements. The first and last movements are invariably in the tonic, but the middle movements often begin or end (or both) in another key. The commonest form is ABaD: duet, solo, solo, duet; but in Aure, voi che volate

33 (cont.)
generi, Quanto caro(a) and Ravvediti mio core; four-movement duets: Lungi dal idol mio(a).

34 See above, p. 205.

35 See above, pp. 194-5.

36 See below, p. 326.
and Dimmi, Cupido the order is solo, duet, solo, duet - perhaps because the texts begin with invocations - while Tu m'aspettasti and Turbini tempestosi consist only of solo, solo, duet. Five-movement works are characterised by symmetrical arrangements: duet and solo movements alternate throughout Quanto care(b), Voi ve ne pentirete and Vorrei dire(b), and in Saldi marzi a single solo is flanked on either side by a pair of duets.

Although the duets in any one work are normally in different forms, the solo movements are almost invariably alike. In most cases they both consist of a recitative with cavata, but in some cases they are both arias and in others they each comprise a recitative and aria. Furthermore, the arias are usually comparable in scale, design and complexity - which is what one would expect, assuming that the duets were written, as they must have been, for singers of more or less equal ability.

The forms of the movements correspond by and large with those of the texts, but here again Steffani ignores suggestions for repetition. The texts of the solos in Nò, nò, non voglio se devo amore, for example, are the matching stanzas of a strophic poem, but they are not set to the same music. This is also true of the solos in Torna a dar vita and of much of Tengo per infallibile. In addition, there is no sign in the main source of Il mio seno that Steffani wanted the restatement of the first movement that the text appears to require.

The open duets with solo movements seem to reflect especially clearly the form of the solo cantata in the later seventeenth century. The duet movements are equivalent to arias, while the solo movements serve a similar formal purpose to the recitatives. The alternation of duet and solo movements

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37 See above, p. 232.

38 There are exceptions: the duet movements are both binary in Sol negl'occhi and Vorrei dire(a); both ternary in Gelosia, che vuoi da me (19); and both rounded binary in the two versions of Torna a dar vita.

39 Text and music are in DTB, vi/2 (Leipzig, 1905), pp. xl and 21.

40 Cf. Mattheson's remark to this effect at the beginning of footnote 96 in the preceding chapter.
in the majority of Steffani's works of this kind is comparable to the alternation of recitative and aria that became standard in the solo cantata during this period, so the chamber duet and the cantata may be viewed as different textural manifestations of a single formal impulse.

The da capo duets correspond in outline with the 'da capo-composite' cantatas of Carissimi; they comprise a number of movements of which the first is repeated at the end (only). This movement is always a duet, and its return is almost invariably signalled in the sources by the words 'da capo'. The composition of the central portion, however, varies enormously, ranging from a single duet to a number of duet and/or solo movements.

The four da capo duets without solo movements are all special cases in one way or another. In Mi voglio far intender, for example, there is some doubt as to how much of the first movement, which is itself in brief da capo form, should be repeated at the end. The question is not resolved by the copy in Munich MS 5321, which indicates the repeat by giving the first bar, but a solution is provided by Florence MS D. 332, where the repeat is fully written out:

<table>
<thead>
<tr>
<th>movement</th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>section</td>
<td>a b a</td>
<td>c d</td>
<td>a</td>
</tr>
<tr>
<td>time</td>
<td>3/4 C 3/4</td>
<td>3/2 C</td>
<td>3/4</td>
</tr>
<tr>
<td>scoring</td>
<td>duet</td>
<td>solo</td>
<td>duet</td>
</tr>
</tbody>
</table>

The same question arises in the three other da capo duets without solo movements and in all the remaining duets in da capo, rondo and other forms in which the repeated movement is itself an aba or aba' structure.

It is also debatable whether Mi voglio should be regarded as a 'da capo' duet. The order of sections suggests that it could be viewed as a rondo, yet the high proportion of duet scoring would set it apart from Steffani's

\[4^1\] E perché non m'uccidete(a) and both versions of Troppo cruda.
other works in that form. It might arguably be considered, also, as a large-scale rounded binary structure; but although it is almost identical in layout to the rounded binary cantatas of Luigi Rossi, it differs from them in that the repeats of section a are complete, exact and tonally independent. For these reasons, it may best be regarded as a da capo duet with a truncated repeat - another of the forms employed by Rossi.\textsuperscript{42}

The majority of the da capo duets, like most of those in open forms, include solo movements. The texts are normally of the da capo variety, but some are exceptional. The last section of \textit{Esponento l'ardore}, for example, is not a repeat of the first, but a new stanza of the same size and shape which is set to the same music.\textsuperscript{43} In \textit{Io voglio provar}, \textit{La fortuna} and \textit{Tien m'il cor} the repeated movement is based on the beginning (only) of the first stanza, while the texts of \textit{Libertà! L'infelice umanità} and \textit{Ribellatevi o pensieri} both appear to have a refrain. There is no indication in the main source of \textit{Libertà!} that this refrain should be repeated anywhere but at the end of the work, however, and a central restatement of the first movement of \textit{Ribellatevi} is ruled out by the fact that the solo movements are musically continuous.

The commonest form of da capo duet is ABCA: duet, solo, solo, duet; only in the last movement does this differ from the commonest form of open duet (ABCD). In some da capo works, however, this standard pattern is varied or expanded. The solo movements in \textit{Ribellatevi} and \textit{Su, ferisci}, for example, are strophic arias of which one verse is sung by each soprano in turn - the external form here is ABBA. The five-movement form of \textit{Io voglio provar}, \textit{La fortuna} and \textit{Tien m'il cor} consists of duet, duet, solo, solo, duet (ABCDa), while in \textit{Begl'occhi}(a) the arrangement is duet, solo, duet, solo, solo, duet. And if the original version of \textit{Tango per infallibile} is a da capo duet,\textsuperscript{44} it comprises six movements (ABDEEA).

\textsuperscript{42}Caluori, op. cit., pp. 222-3.

\textsuperscript{43}See above, pp. 180-81.

\textsuperscript{44}See above, p. 208.
The external form of these works also is reflected in the forms of the movements of which they are composed. In two-thirds of the works with solos, the repeated duet movement is a brief da capo, ternary or rounded binary structure, while most of the solos incorporate strophic repetition. Either the solos, as we have just seen, are different strophes of a single aria, or, more commonly, one or both of them are strophic arias embracing two stanzas. Recitative appears in only one-third of the da capo duets, and the recitative with cavata, the standard form of solo in the open duets, is comparatively rare here.

The overall effect of these closed forms is reinforced by the key-schemes of the works concerned. In the majority of the da capo duets, all the movements are in the tonic key. A number of works have movements that begin in one key and end in another, but only three duets include a (solo) movement wholly in another key.

This is not the case in the eight rondo duets, which correspond with Carissimi's 'rondo-composite' form (ABACA). The texts of these duets all have refrains. E perché non m'uccidete(b) is somewhat exceptional and must be discussed separately, but in the others the refrain is invariably set as a duet while the remaining stanzas are treated as 'episodes' for solo voice. The repeats of movement A are indicated by the words 'da capo', so they are always in the tonic key, and never varied. They may, however, have been reduced to a single section in Dir che giovi and Luci belle, since these movements are both in brief da capo form.

The solos draw on recitative, cavata and various aria forms, and there is usually a contrast between the two solo movements in any one duet. In

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45 This is also the case in Cangia pensier, but here the strophes are not set to the same music.

46 Porto l'alma is the only da capo duet in which both solos are of this type.

47 Libertà! L'infelice umanità, Mia speranza illanguidita, and Porto l'alma.
Luci belle and Nel tempo ch'ami, however, they consist exclusively of arias and the texts are matching stanzas of a single strophic poem. They might have been set to the same music, but instead Steffani appears to have recognized their special nature by setting them all in the tonic. This is unusual: in most of the rondos one, or both, of the solos begins or ends, or is entirely, in another key.

The text of E perché(b) is exceptional in that it appears to include three restatements of the refrain. The first is incorporated into the opening duet movement, which is in rounded binary form. The second restatement is tacked on to the end of the first solo, and although it is based on the material of the opening movement, it is set for solo voice. There is no da capo instruction in either source of the duet, but it is clear from the rhyme-scheme that the first movement should be repeated at the end to complete this rather unorthodox rondo structure.

Further variants of the form may be seen in the strophic-rondo duets. Here the text of the episodes is a strophic poem of which both verses are set to the same music. This design (ABAbA) is also found in Carissimi's cantatas, though only in single-movement works. In Steffani's strophic-rondo duets, movement A is invariably in aba or aba' form, and in two of them, at least, the repeats appear to consist only of section a. The first repeat of Non v'è stata un ridere is written out in RM 23 k 8, and the same is true of the second repeat of Sia maledetto Amor in Florence MS D. 331; in each case, section a is all that the copyist supplies. Since these works are similarly-proportioned, have similar key-schemes and display similar contrasts of metre and scoring, it seems very likely that the two repeats of A should be restricted in both duets to the opening section only. The same thing may have been intended in the original version of Ah! che 1'hò sempre detto, of which the first movement is also in brief da capo form, and possibly in the revised version, where it is a rounded binary structure.

There may be some doubt as to whether Ah! che 1'hò sempre detto(b) should
be considered as a strophic-rondo duet. In the only surviving source, the da capo instruction at the end of movement B appears to be ambiguous: it might indicate a repeat of movements A and B, or of movement B only - in which case the form of the work would be ABBA. In view of the fact that the text is identical with that of the revised version and that this is undoubtedly in ABAB form, it is probable that the original version was also meant to be a strophic-rondo duet.

The four works of this kind discussed so far differ from the simple rondos in that their episodes consist partly of duets: in every case, movement B begins with a long duet and ends with a brief solo, each statement of which is sung by a different voice. The only strophic-rondo duet in which the episodes are for solo throughout is No scerrato, which is also unique in another respect: the last repeat of A is based on a new strophe of text, so the form may be summarised as ABBA.

In the five 'refrain duets' the final section only of the opening duet movement is repeated later in the manner of a refrain. In three of these sections the refrain is also a refrain in the text. The form of Labri belli, for example, may be summarised as follows:

\[
\begin{array}{ccccccc}
A & B & C & B & D & B \\
\text{duet} & \text{solo} & \text{duet} & \text{solo} & \text{duet}
\end{array}
\]

The refrain is repeated without variation, and the solos lead into it without a break.

The other four 'refrain duets' differ from Labri belli in having strophic texts and no solo movements. In Pria ch'io faccia, however, the refrain is again both textual and musical: the last line of each strophe is identical, and the second part of each strophe is set to the same music. The original version has three strophes (AB Cb Db'), but the revision has only two (AB Cb'). In both versions, sections B and b are in triple metre and the others in duple; and in many of the movements, the sections are tonally complementary.

Since Rosai occasionally omitted the introductory passage of a rondo refrain, the question naturally arises as to whether these duets should be
regarded as kinds of truncated rondo. Although the texts resemble those of Steffani's rondos, however, the refrains do not occur at the beginning and the first sections corresponding to AB in the diagram above, are considerably longer than the comparable sections in the texts of those duets. It is true that refrains in aba and aba' forms appear to have been truncated in repeat, but this invariably involved the omission of the concluding sections, not the introduction. The forms of Labri belli and Pris ch'io faccia may be related to Rossai's practice, but it seems desirable to refer to them by a different name.

The only other 'refrain duets' are the two versions of Rivo destin, the text of which has no refrain. The revised version has two strophes set in the manner of Pris ch'io faccia(a: AB Cb), and the original version was probably in the same form. 49

A similar form is encountered in both verses of Già tu parti, which is one of the five strophic duets. Strophic repetition occurs in duets of many kinds, as we have seen, but this category is reserved for works in which the total external form is strophic. These are all settings of strophic texts with two verses. None of the works includes solos, but the composition of the musical strophe varies from a single movement in aba' or aba form in E così mi compatisse and Lo mi rido respectively, to three movements (ABCA) in M'hai da piangere(a). The strophes of Parlo e rido each comprise two movements in ab form, while Già tu parti has a refrain in both text and music (strophe 1: AB CB; strophe 2: ab Cb). Only E così does not include a change of time, and only in M'hai da piangere(a) do movements begin and end in keys other than the tonic.

The three remaining duets do not appear to be in any of the forms outlined above: they correspond exactly with the forms of their texts discussed on pages 209-10. In Inquieto mio cor and Non so chi mi piacc' the order of movements is ABCAD (duet, solo, solo, duet, duet); the solos are predominantly of the recitative-with-cavata type, and these begin and end in keys other than

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49 See above, p. 120.
the tonic. \textit{Libertà! non posso soffrir}, on the other hand, is in \textit{ABACD} form (duet, solo, duet, solo, duet); the solos are both arias, and every movement is in the tonic key. In all three works the repeated duet is a relatively brief unitary movement, but the other duet movements are in a variety of forms typical of the range already encountered in other works.

The \textit{da capo}, \textit{rondo}, \textit{strophic-rondo}, refrain and strophic duets appear to reflect the forms of the Italian cantata in general in the mid-seventeenth century. The fact that similar forms are found in the works of Carissimi and Luigi Rossi indicates that they are typical of the methods of construction employed in the cantatas of that period.

Although only a small proportion of Steffani's duets can be dated, it would appear from these that he gradually abandoned such forms:

<table>
<thead>
<tr>
<th>Date</th>
<th>Duet</th>
<th>Form</th>
<th>Solo mvt.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1672-4?</td>
<td>\textit{La fortuna}</td>
<td>Da capo</td>
<td>Yes</td>
</tr>
<tr>
<td>1675-80?</td>
<td>\textit{No, no, no, non voglio}</td>
<td>Open</td>
<td>Yes</td>
</tr>
<tr>
<td>1688?</td>
<td>\textit{Dir che giovi}</td>
<td>Rondo</td>
<td>Yes</td>
</tr>
<tr>
<td>by 1688</td>
<td>\textit{Oh! che voi}</td>
<td>Da capo</td>
<td>Yes</td>
</tr>
<tr>
<td>by 1698</td>
<td>\textit{Crudo Amor}</td>
<td>Open</td>
<td>Yes</td>
</tr>
<tr>
<td>by 1699</td>
<td>\textit{Che volete}</td>
<td>Open</td>
<td>No</td>
</tr>
<tr>
<td>by 1699</td>
<td>\textit{Inquieto mio cor}</td>
<td>\textit{ABCAD}</td>
<td>Yes</td>
</tr>
<tr>
<td>by 1699</td>
<td>\textit{Placidissime catene}</td>
<td>Open</td>
<td>No</td>
</tr>
<tr>
<td>by 1700</td>
<td>\textit{Io mi parto}</td>
<td>Open</td>
<td>Yes</td>
</tr>
<tr>
<td>by 1711</td>
<td>\textit{Dolce è per voi}</td>
<td>Open</td>
<td>No</td>
</tr>
<tr>
<td>? 1713</td>
<td>\textit{Dolce labbro}</td>
<td>Open</td>
<td>No</td>
</tr>
<tr>
<td>? 1713</td>
<td>\textit{Quando ti stringo}</td>
<td>Open</td>
<td>No</td>
</tr>
</tbody>
</table>

Most of the datable duets that were composed by 1688 employ one type of repetition or another, but repetition occurs in only one of the many more duets that are known to have been written after 1698. Instead, these show a marked preference for open schemes which, as we have seen, are typical of the solo cantata in the late seventeenth and early eighteenth century.

The later duets also display a retreat from solo movements. These appear in each of the five earliest datable duets, but in only two of the
remaining seven. The apparent concentration on duet movements in the later works may be a further sign of the influence of the trio sonata, a form which may also have encouraged Steffani's cultivation of open forms. The presence of an open scheme and the absence of solo movements are typical of the duets described above as madrigals, and it is ironic that these are probably amongst his latest duets.

The two trends discerned in these few datable works are also evident in the revised versions of the duets, and it is to these that we now must turn.
THE REVISIONS

It has been evident for many years that Steffani revised a considerable proportion of his duets. Sixteen of them appear in two versions in Einstein's thematic index of these works, which was published in 1905, and Steffani's correspondence with Sophie Charlotte from the autumn and winter of 1702, in which the revision of the duets is discussed, was published a year or two later. In spite of this, the revisions have never been surveyed for the light they might shed on the development of his style, the chamber duet or Italian music in general in the late seventeenth century.

A glance at the catalogue in Appendix D of this dissertation reveals that, in the sources now extant, nineteen duets survive in two versions. A study of the sources and of the correspondence with Sophie Charlotte indicates that the versions to be found in the main sources are the revisions, while the original versions are preserved in other manuscripts. The original versions of *Ah! che l'hò sempre detto*, *Ribellatevi o pensieri* and *Saldi marmi* (i.e. *Fredde ceneri*) do not appear in Einstein's index and seem to have passed unnoticed hitherto, while those of *Lungi dal idol mio* and *M'hai da piangere*, which were included by Einstein, may be inauthentic. Discussion of the latter will be deferred to the Postscript below; here we are concerned with the remaining seventeen duets of which the original versions are undoubtedly by Steffani.

Almost every aspect of the duets was affected by revision, but changes in text, material, counterpoint and other factors all have a bearing ultimately

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1. DTB, vi/2 (Leipzig, 1905), pp. xx-xxv.
3. See above, pp. 38-43 and 70-72.
on musical form - and this is the topic that receives our closest attention. Compared with the original versions, the revisions tend to comprise a smaller number of larger movements, of which a greater proportion are duets and are not repeated. Solos were mostly reduced or excised - none was significantly expanded. Some duet movements also were cut, but the majority were enlarged quite considerably (the average increase in length is nearly twenty-five percent). This was normally achieved by more thorough exploration of the contrapuntal potential of the (revised) thematic material; indeed, it would appear that Steffani's pronounced interest in counterpoint led him to compose longer sections which affected the balance and structure of individual movements and in some cases compelled him to alter the external form of the work.

**External Revisions**

It is not clear why Steffani chose to revise the duets that he did. In a letter to Sophie Charlotte he claimed to be revising 'tous mes Duos, qui ne me plaise (sic) plus', and there is some evidence that he began with works at either end of the alphabet. He certainly revised an exceptionally high proportion of his duets for two sopranos, but the keys and forms of the works do not appear to have been decisive factors.

The original versions of the duets that he revised include examples from every formal category outlined in the previous chapter, except the 'atrophic' and 'other' varieties. The text appears to have been altered in seven of the seventeen revisions, and in three of these the alteration resulted in a different type of external form. In each case this change of form stemmed primarily from the omission of a solo movement.

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4See above, p. 40.

5See above, p. 42.

6See above, p. 267.
In Begl'occhi, oh Dio, non più the omission also led to more extensive
formal revisions. While the original version is a da capo duet in five
movements, the revised version is open in four:

<table>
<thead>
<tr>
<th>Original</th>
<th>Revision</th>
</tr>
</thead>
<tbody>
<tr>
<td>A duet: Begl'occhi</td>
<td>A duet: Begl'occhi</td>
</tr>
<tr>
<td>B solo: Clori mia</td>
<td>B solo: Clori mia</td>
</tr>
<tr>
<td>C duet: Clori mia</td>
<td>C solo: Se la tua gelosia</td>
</tr>
<tr>
<td>D solo: Se la tua gelosia</td>
<td>D duet: Clori mia</td>
</tr>
<tr>
<td>A duet: Begl'occhi</td>
<td></td>
</tr>
</tbody>
</table>

Steffani's aim appears to have been to avoid the repeats that occur in the
original version. He omitted the aria from the end of 'Se la tua gelosia'
and so reduced that solo to the size and shape of the other. He also cut
the repeat of 'Begl'occhi' and, by omitting the final section, converted
that duet from a brief da capo into a binary movement. To avoid finishing
with a solo ('Se la tua gelosia') he moved the duet 'Crori mia' to the end;
and by using material from it to recompose the opening section of 'Begl'occhi'
he established a link between the outer movements that preserves something
of the shape of the original version. While the latter is permeated by formal
repeats, the revision is unified in more subtle and organic ways. Begl'occhi
is the only work in which a movement was transplanted in revision, and one
of the few in which a duet was changed from one form into another.7

Nevertheless, the omission of solo movements elsewhere led to more
whole-scale recomposition. The original version of E perché non m'uccidete,
for example, is set mainly as solos, while the revision consists entirely of
duets. The work is transformed from a rondo into a da capo structure, and the
divisions between the movements occur at different points in the text:

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7 For more detailed discussion of this duet, see the Author's paper 'Revisions
in Steffani's chamber duets', Proceedings of the Royal Musical Association,
xcvi (1969-70), pp. 119-28, a copy of which is included at the back of this
volume.
The reason for the omission of 'Morte mi fora' may have something to do with the metre and meaning of the words. The text of the work as a whole is predominantly in trochaic metre:

E perché non m'uccidete,
Spietatissimi occhi ingrati,
Se a miei danni congiurati
Ch'io languisca risolvete.

But 'Morte mi fora' is dactylic:

Morte mi fora
Pena men ria
Che gelosia
Soffrir ogn'hora.

While most of the text is addressed to the 'eyes' of the poet's beloved and is in the second person plural, 'Morte mi fora' is entirely subjective. From the points of view of metre and meaning, therefore, it seems to be out of keeping with the remainder of the text.

In the case of *Tengo per infallibile* the change appears to have been from da capo to open form. The original version was probably meant to end with a restatement of the first movement, in which case the external form would have been ABCDEA. In revising the work Steffani omitted this repeat, and the

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8 See above, p. 207.

9 See above, p. 208.
preceding solo recitative, leaving behind an open structure (ABCD: duet, duet, solo, duet).

Although the texts were also abridged in three further duets, this did not result in a different type of external form - simply in the abbreviation of the existing design. In the case of *Quanto care*, both solos were omitted in revision. The original version comprises five movements (duet, solo, duet, solo, duet: ABCDE), while the revised version has only the three duets.

Again, the omissions may have something to do with the meaning of the words. The general theme of the text is expressed in the duets:

*Quanto care al cor voi siete mie catene,*
*Per colui che mi legò;*
*Amò ai fra voi le pene,*
*Che se mai non vi rompete*
*Io già mai non vi sciorrò...*

...E se all'ora il laccio forte
Eternarai non potrà,
Per pietà de la mia doglia,
La man che mi legò, quella mi scioglia.

The solos merely provide particularised illustrations:

*E nel mio laberinto,*
*La prigione ai dolce...*
...
*...ché chi serve in catena ad un tel viso*
*In mezzo de contenti hà il Paradiso.*

Although they fill out the theme of the poem, they do not add anything essential. As a result of their omission there is no contrast in the revised version between solo and duet texture; but, as if by way of compensation, the final (fugal) section of the last movement is more than doubled in length - as we shall see in a moment.

In the two other works of which the texts were abridged, the omitted movements are duets. The original version of *Vorrei dire* also comprises five movements (duet, duet, solo, solo, duet: ABCDE), the second of which was omitted in revision. The subject of the text is summed up in the first stanza and explained in a paradox in the very last line of the work:

*Vorrei dire un non sò che,*
*Che mi tiene oppresso il cor;*
*Ma la lingua m'annoda amor,*
*Ne conoscer sò perché...*
*Perché gelo vicino, ardo lontano.*
The omitted movement begins by stating what the lover is supposed to be incapable of bringing himself to declare:

Io v'amo, ai sà,
V'adoro, ai vede,
Ciascuno lo crede.

The omission of this movement promotes textual coherence and improves the musical balance of the work.

The revision of Pria ch'io faccia involved the omission of two duet movements. The text of the original version comprises three identical strophes, each of which ends with the refrain 'Basta ben che lo sappia Amore ed io'. Taking his cue from this endecasillabo, Steffani set the whole of the second part of each strophe to the same music: the form is AB Cb Db'. The revised version includes ABC and b' only. The sense of the text is not affected, so the reasons for the omissions would appear to be purely musical: they are probably related to the aversion to repetition schemes evident in some of the revisions examined above.

The only duet in which a section of text and a musical movement appear to have been added in revision is Saldi marmi:

<table>
<thead>
<tr>
<th>Original</th>
<th>Section/Movement</th>
<th>Revision</th>
</tr>
</thead>
<tbody>
<tr>
<td>duet A</td>
<td>Fredde ceneri</td>
<td>duet</td>
</tr>
<tr>
<td>B</td>
<td>Deggio al novello foco</td>
<td>solo</td>
</tr>
<tr>
<td>duet a</td>
<td>Saldi marmi</td>
<td>solo</td>
</tr>
<tr>
<td>b</td>
<td>Deggio al nuovo desire</td>
<td>solo</td>
</tr>
<tr>
<td>----</td>
<td>Così Fille dicea</td>
<td>solo</td>
</tr>
<tr>
<td>duet C</td>
<td>Inoostanza</td>
<td>duet</td>
</tr>
<tr>
<td>c</td>
<td>Rio timor</td>
<td>=======</td>
</tr>
<tr>
<td>duet D</td>
<td>Voi frattanto</td>
<td>duet</td>
</tr>
</tbody>
</table>

The solo is unlikely to have been a part of the original version, even though it would have acted as a bridge between the two halves of the work; it compensates for the omission of duets, and Saldi marmi.

---

10 The sole surviving copy appears to be complete (see above, p. 119), but the possibility that it is not cannot be entirely ruled out.
marmi is the only work by Steffani in which one (only) of the singers has a solo. The omitted duets are again repeats, and their absence helps to simplify the structure of the work.

A further reason for the addition of the solo may be found in the text, which deals with the subject of constancy. The poet wonders whether he should remain faithful to his former love and poses this question, in the original version, in sections B and b:

\begin{align*}
B: & \quad \text{Deggio al novello foco} \\
& \quad \text{Opporre il vostro gelo,} \\
& \quad 0 \text{ pur dar loco?} \\
B: & \quad \text{Deggio al nuovo desire} \\
& \quad \text{Oppor vostra durezza,} \\
& \quad 0 \text{ pur morire?}
\end{align*}

Since the lover is so hesitant, it makes little sense to proceed immediately to the next duet, which answers the question but does not give it much consideration:

\begin{align*}
\text{Incostanza, e che pretendi?} \\
\text{Amerò, sì, ch'amaro!}
\end{align*}

The solo passage, which is predominantly narrative in character, places the question in a specific context and allows time for the issues to be weighed:

\begin{align*}
\text{Così Fille dicea,} \\
\text{Del suo perduto bens} \\
\text{Rivolta un giorno alle bellezze estinte.} \\
\text{Viss' ella di Fileno} \\
\text{Lunga stagione in fortunati amori...}
\end{align*}

The insertion of this passage provides a further illustration of Steffani's sensitivity to the words that he was setting.

The text does not appear to have been amended in any of the other ten duets that he revised; and provided that the forms of Ah! che l'ho sempre

\footnote{In the revised version these sections are conflated: 'Deggio al nuovo desire / Opporre il vostro gelo / 0 pur morire?'}
detto(b) and Rio destin(b) have been correctly apprehended,\textsuperscript{12} and that Ribellatevi(b) is lacking solo movements,\textsuperscript{13} it would appear that the revised versions of all of these duets are in the same forms as the originals:

<table>
<thead>
<tr>
<th>Duet</th>
<th>Form</th>
<th>Solos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ah! che l’hò sempre detto</td>
<td>Strophic-rondo</td>
<td>Brief sections</td>
</tr>
<tr>
<td>Aure, voi che volate</td>
<td>Open</td>
<td>Yes</td>
</tr>
<tr>
<td>Cangia pensier, mio cor</td>
<td>Da capo</td>
<td>Yes</td>
</tr>
<tr>
<td>Gelosia, che vuoi (18)</td>
<td>Open</td>
<td>Yes</td>
</tr>
<tr>
<td>Occhi belli</td>
<td>Open</td>
<td>Yes</td>
</tr>
<tr>
<td>Occhi, perché piantete</td>
<td>Open</td>
<td>No</td>
</tr>
<tr>
<td>Ribellatevi o pensieri</td>
<td>Da capo</td>
<td>Yes</td>
</tr>
<tr>
<td>Rio destin</td>
<td>Refrain</td>
<td>No</td>
</tr>
<tr>
<td>Torna a dar vita</td>
<td>Open</td>
<td>Yes</td>
</tr>
<tr>
<td>Troppo cruda</td>
<td>Da capo</td>
<td>No</td>
</tr>
</tbody>
</table>

Although none of these duets underwent a change of form, half of them experienced another kind of external revision - transposition. In fact, nine duets were transposed as follows:

<table>
<thead>
<tr>
<th>Duet</th>
<th>Original</th>
<th>Revision</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ah! che l’hò sempre detto</td>
<td>C</td>
<td>g</td>
</tr>
<tr>
<td>Aure, voi che volate</td>
<td>a</td>
<td>d</td>
</tr>
<tr>
<td>Begl’occhi</td>
<td>c</td>
<td>d</td>
</tr>
<tr>
<td>E perché non m’uccidate</td>
<td>g</td>
<td>e</td>
</tr>
<tr>
<td>Freddè ceneri/Saldi marmi</td>
<td>g</td>
<td>B flat</td>
</tr>
<tr>
<td>Occhi, perché piantete</td>
<td>e</td>
<td>a</td>
</tr>
<tr>
<td>Pria ch’io faccia</td>
<td>a</td>
<td>A</td>
</tr>
<tr>
<td>Ribellatevi o pensieri</td>
<td>C</td>
<td>G</td>
</tr>
<tr>
<td>Torna a dar vita</td>
<td>a</td>
<td>d</td>
</tr>
</tbody>
</table>

Three of the transpositions involved a change of mode, and five duets were transposed by a fourth or fifth. Torna a dar vita was also rescored for soprano instead of alto and bass, but it would be difficult to find a reason

\textsuperscript{12}See above, pp. 296-7 and 120 respectively.

\textsuperscript{13}See above, pp. 115-16.

\textsuperscript{14}Capital letters for major keys, miniscules for minor.
for the other transpositions.

In a few of these duets Steffani also revised the external key-scheme. The plan of *Occhi, perché piantate*, for example, was amended as follows:

<table>
<thead>
<tr>
<th>Movement A</th>
<th>Movement B</th>
</tr>
</thead>
<tbody>
<tr>
<td>section:</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>b</td>
</tr>
<tr>
<td>c</td>
<td>d</td>
</tr>
<tr>
<td>original:</td>
<td>e</td>
</tr>
<tr>
<td>G-D D</td>
<td>b-e</td>
</tr>
<tr>
<td>revision:</td>
<td>a</td>
</tr>
<tr>
<td>C C</td>
<td>a-e</td>
</tr>
</tbody>
</table>

The main difference between the two versions lies in the key at the end of movement A. While the original version ends in the relative major of the dominant, the revision cadences in the relative major. Steffani's avoidance here of the dominant may be due to the fact that this key figures prominently toward the end of movement B, and it helps to create a more convincing overall plan.

Similar revisions also occur in duets that were not transposed, such as *Rio Destin*:

<table>
<thead>
<tr>
<th>Movement A</th>
<th>Movement B</th>
<th>Movement C</th>
<th>Movement b</th>
</tr>
</thead>
<tbody>
<tr>
<td>original:</td>
<td>d-a</td>
<td>a-d</td>
<td>d-d</td>
</tr>
<tr>
<td>revision:</td>
<td>d-F</td>
<td>a-d</td>
<td>d-a</td>
</tr>
</tbody>
</table>

By ending movement C in the dominant, Steffani avoided a premature cadence in the tonic; and perhaps to avoid a repetition of the d-a progression he altered movement A so as to cadence in the relative major. The resulting scheme is not unlike that in the revised version of *Occhi, perché piantate* and, again, is better balanced overall. Further examples of this kind of revision are to be found in other revised duets, and similar changes were made in the schemes of individual movements.

**Internal Revisions**

The revised versions display a considerable amount of re-organisation within movements. Sections were enlarged or reduced, and passages omitted or transplanted. These formal changes are related ultimately to the revision of the material itself, so it is this that must be dealt with first of all.
Although some of the material remained unaltered in revision, most of it was modified in one way or another. Steffani's normal method was to alter the beginning of the point, usually by inverting it. Two types of inversion may be seen in the opening point of Cangia pensier (ex. 1). The first two notes are not so much inverted as reversed; the change enabled him to substitute a b' for the first c" sharp, and this led in turn to a better bass-line and more varied harmony. The major third on 'pensier', however, is properly inverted and becomes a minor sixth; this wide leap, involving a sudden change of direction, may well have been suggested by the words.

The beginnings of points were also modified in other ways. The original version of 'a te solo tanto duolo destino' from the same duet was prefixed by a few additional notes (ex. 2); they enabled Steffani to repeat the words 'tanto duolo', and it was presumably a desire to do this, and to expand the section based on them, that prompted him to make the change. In the case of 'non servir a nume ingrato', also from Cangia pensier, the original point appears to have been compressed and simplified in revision, and a new head grafted on at the beginning (ex. 3).

The relation between the two versions of the same point is sometimes less obvious. One might never guess, for instance, that there is a connection between the two versions of 'Dite a Filli' in Aures, ut che volate, since they differ in key, metre and rhythm. If, however, they are superimposed in the same key (ex. 4), the similarities are immediately apparent: the important syllables 'Dite', 'Filli' and 'moro' fall on the same notes; the passages on 'moro' are similar in shape, and both points end with a falling scale. Despite the surface differences, the two versions are intimately related.

The same is true of the opening point in Ah! che l'hò sempre detto, the only other duet movement that was changed from triple to quadruple time. Here, however, the pitches of the notes are altered while the rhythm remains the same (ex. 5). Although the rhythm fits the words, it does not go well in
triple time: in the original version, the important syllables 'Ah!', 'detto' and 'amor' all fall on weak beats. In the revised version, in quadruple time, 'detto' and 'amor' occur on strong beats and 'Ah!' is deliberately syncopated. The pitches are completely different, but the points sound related because their rhythms are so similar.

No less interesting are the uses to which the new material was put. The structural balance within movements was adjusted by the expansion and reduction of different sections, and in most cases expansion was achieved by more thorough exploration of the contrapuntal potential of the material.

The intensification of counterpoint in the revisions is most apparent in sections where the imitative treatment of points was replaced or supplemented by the use of invertible counterpoint. A vivid illustration of this may be seen in the second movement of *Aure, voi che volate*. The first half of section *b* is composed of two phrases - (a) 'più la speme non m'avviva' and (b) 'di conforto l'alma è priva' - which appear in the following order:

<table>
<thead>
<tr>
<th>Original</th>
<th>Alto</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>bars 55-67</td>
<td>a bb'</td>
<td>a b</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Revision</th>
<th>Alto</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>bars 46-51</td>
<td>abbb ab b</td>
<td>ab aabb b b</td>
</tr>
</tbody>
</table>

In the original version, the phrases overlap but are not strictly combined. In the revised version, on the other hand, phrase (b) is presented as a counterpoint to (a) and this combination of material appears repeatedly in both inversions. The section grows from twelve bars of triple time to sixteen of quadruple: considering the increase in contrapuntal interest, it is surprising that the expansion is not greater.

The similar expansion in the last movement of *Quanto care*, mentioned above, is due partly to the addition of a stretto. The original version resembles the form of a cavata; apart from inversion and transposition, the two halves are identical:
The revised version, on the other hand, falls into three sub-sections (which interlock because the imitations overlap):

<table>
<thead>
<tr>
<th>bars:</th>
<th>101-115</th>
<th>112-125</th>
<th>124-34</th>
</tr>
</thead>
<tbody>
<tr>
<td>soprano:</td>
<td>abb'</td>
<td>abb'</td>
<td>ab</td>
</tr>
<tr>
<td>soprano:</td>
<td>abb</td>
<td>abbb'</td>
<td>ab</td>
</tr>
<tr>
<td>key:</td>
<td>d</td>
<td>a</td>
<td>d</td>
</tr>
</tbody>
</table>

The first two sub-sections correspond with those of the original version. Phrase (b') is a shortened form of (b) which serves to reduce the time-lag between the voices and hasten the stretto of (a) in bar 124. The addition of this stretto means that the section as a whole can begin and end in the tonic key, and this lends a completeness and independence that are lacking in the original version.

Although most of the structural alterations are expansions or additions, some are cuts. In the second movement of Ah! che l'ho sempre detto, for example, an entire exposition was excised in revision. The original version of the second section of the movement (bars 46-61) comprises an exposition, a stretto, an inversion of the same stretto, and further strettos on one of the phrases only:

soprano:  ab  ab  ab  b  bb  tenor:  ab  ab  ab  b  b  b

The revised version (bars 52-70) lacks the exposition:

soprano:  abbb  abbb  b  tenor:  abbb  abbb  b

The last sub-section is reduced to one stretto of (b), and the omitted strettos
are added to the preceding sub-sections (which correspond with the central strettos of the original version). In the same sub-sections, phrase (b) is extended so that, despite the absence of the exposition, the revised version is still longer than the original.

In some cases the scheme of the original version was simply replaced by another of similar length and complexity. An example of this occurs in the second movement of *Aure, voi che volate*, where the second half of section b comprises two points, (a) 'giunge tardi ogni ristoro' and (b) 'cado vittima al dolor':

<table>
<thead>
<tr>
<th>Type</th>
<th>Alto</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original</td>
<td>ababab</td>
<td>ababb</td>
</tr>
<tr>
<td>Bars</td>
<td>67-91</td>
<td></td>
</tr>
<tr>
<td>Revision</td>
<td>abbabb</td>
<td>abbab</td>
</tr>
<tr>
<td>Bars</td>
<td>62-80</td>
<td></td>
</tr>
</tbody>
</table>

In the original version the phrases alternate somewhat mechanically until the cadential stretto of (b). The revised version, on the other hand, is rather more varied: there are two statements of (b) for every one of (a), and the texture \( \text{b} \) occurs twice, not once. Again, although the revision comprises fewer bars, it contains much more contrapuntal interest.

It is interesting to find that even in sections where the material was extensively revised, the structure occasionally remains unaltered. The second movement of *Aure, voi che volate* is a case in point. The opening is composed of two phrases, (a) 'Dite a Filli oh io moro' and (b) 'e m'uccide'l suo rigor':

<table>
<thead>
<tr>
<th>Type</th>
<th>Alto</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Both versions</td>
<td>ab b</td>
<td>a bb</td>
</tr>
</tbody>
</table>

Despite the differences in the material which we have already observed, and despite the fact that in the revised version phrase (a) is treated imitatively, not homophonically, both versions are identical in their underlying structure.

The types of revision outlined above inevitably affected the shape and balance of complete movements. The balance of *Ganga pensier*, for example,
was radically altered. The proportions of the two versions are as follows:

<table>
<thead>
<tr>
<th>section</th>
<th>a</th>
<th>b</th>
<th>a'</th>
</tr>
</thead>
<tbody>
<tr>
<td>original</td>
<td>25(\frac{1}{2}) bars</td>
<td>11(\frac{1}{2})</td>
<td>21(\frac{1}{2})</td>
</tr>
<tr>
<td>revision</td>
<td>28(\frac{1}{2})</td>
<td>17(\frac{1}{2})</td>
<td>18</td>
</tr>
</tbody>
</table>

The differences are due mainly to the expansion of section b. This section comprises three phrases, (a) 'non servir a nume ingrato', (b) 'che spietato' and (c) 'a te solo tanto duolo destin':

<table>
<thead>
<tr>
<th>original</th>
<th>soprano:</th>
<th>a</th>
<th>b</th>
<th>c</th>
<th>c</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>soprano:</td>
<td>a</td>
<td>b</td>
<td>oo</td>
<td>oo</td>
</tr>
<tr>
<td>revision</td>
<td>soprano:</td>
<td>a</td>
<td>a</td>
<td>b</td>
<td>b'</td>
</tr>
<tr>
<td></td>
<td>soprano:</td>
<td>a</td>
<td>a</td>
<td>bb'</td>
<td>c</td>
</tr>
</tbody>
</table>

In the revised version, all the phrases are repeated, not merely phrase (c).

The change may have been prompted by harmonic considerations. In both versions, section a ends in the tonic key and section b begins by modulating to the dominant of the dominant (the cadence occurs at the end of the first statements of (c) in the diagrams above). In the original version, this modulation takes only eight bars; in the revision, the repetition of phrases (a) and (b) creates five additional bars and the modulation is achieved in greater comfort. Whether or not this was the reason for including these restatements, they undoubtedly improve the balance of the movement.

Although the proportions of Rio destin were revised even more drastically,\(15\) those of most movements were more finely adjusted. The two versions of the last movement of Aure, voi che volate, for example, are equal in length, but their sections are differently proportioned:

\(15\) The numbers of bars in movements A and C are as follows:

<table>
<thead>
<tr>
<th>section</th>
<th>a</th>
<th>b</th>
<th>a</th>
<th>b</th>
</tr>
</thead>
<tbody>
<tr>
<td>original</td>
<td>9</td>
<td>22</td>
<td>8</td>
<td>13</td>
</tr>
<tr>
<td>revision</td>
<td>21</td>
<td>11</td>
<td>19</td>
<td>8</td>
</tr>
</tbody>
</table>
Entries of (f) and (g) were omitted from section b, and extra statements of (b) inserted in section a. As a result, section b has one less cadence in the relative major and section a includes a cadence in the dominant. From both 'formal' and 'tonal' points of view, therefore, the revised movement is more evenly balanced.

The effect of these revisions in the duet movements is reinforced by Steffani's treatment of the solos. Of the seventeen authentic original versions, twelve have solo movements. These were omitted, as we have seen, from Quanto care and, in part, from Tengo per infallibile, and recomposed as duets in E perché non m'uccidete. In these three works, the revised versions place greater emphasis on the duet movements.

In the other nine works the solos were retained. Only slight variations appear in the arias and cavatas - those in Cancia pensier are perfectly typical - but more significant alterations were made to some of the recitatives. The most important change concerns rhythm. In the revised versions, the vocal phrases tend to be shorter and less melodic in character - the text is set to shorter note-values, with longer rests between the phrases. This ensures
that words that belong together are sung in one breath and suggests that a faster rate of delivery was intended.

This is also suggested in *Aure, voli che volate* by a broader harmonic plan. In the original version there are no fewer than four cadences in the first sixteen bars: C major (bar 6), A minor (11), G major (13) and G major (16). The revised version of this passage, which is only fourteen bars long, simply moves from tonic to dominant. The tonic pedal with which both versions begin is nearly doubled in length; it provides a firmer tonal basis for the beginning of the work and possibly allows the singer greater freedom in the performance of the revised note-values. These changes combine to produce what appears to be a more operatic style of recitative, and they may reflect Steffani's experience as an opera-composer.

The revisions observed in his duets would appear to be significant from several points of view. The changes in external form are consistent with developments in the form of the solo cantata in the late seventeenth and early eighteenth centuries; they confirm the gradual abandonment of repetition evident in the datable duets examined at the end of the previous chapter, and so lend further weight to the conjectural dates of the earliest of those works. The concentration on duet movements at the expense of solos also corroborates the evidence of the datable duets, and probably reflects the influence of the contemporary trio sonata. The increased length of the duets as a whole, and the revisions of the key-schemes, are characteristic of their period in a more general sense, while the individual duet movements demonstrate the effect that the skilful use of contrapuntal procedures could have on the structure of fugal works. In every one of these respects, the revisions epitomize Steffani's changing attitude to the chamber duet and represent a significant contribution to the music of his time.

16Cf. *Aure, voli che volate*(b), bars 124-5 and (a), bars 95-6.
CONCLUSION

The perfection of form and counterpoint displayed in the best of Steffani’s duets would be of little interest if his music lacked the power to move. That it was thought to have this power is evident from the opinions of various writers up to and including E.T.A. Hoffmann; from the large number of surviving manuscript copies; and from the several later imitators of his style. Although his music in general exerted an influence on many composers active in northern Germany, such as Schürmann and Telemann, his duets in particular provided a model for Pietro Torri at Munich, Carlo Luigi Pietragrira at Düsseldorf, and Handel at Hanover. The fact that some of the choruses in Messiah are based on duets by Handel himself is a clear indication of Steffani’s importance in the development of Baroque musical style.

His position in the history of secular Italian vocal music is comparable to that of Corelli in relation to Italian instrumental music. Both composers studied in Rome, and both appear to have been influenced by Stradella—Steffani in the ways mentioned above, and Corelli in the development of the concerto. They both specialised in the trio-sonata texture, and both were careful craftsmen; Steffani’s revision of his chamber duets is paralleled by the continual process of correction and improvement to which Corelli subjected his sonatas before committing them to print. They both enriched the tonal and contrapuntal language of their day, and through their influence on Handel alone affected the course of music in the later Baroque period.


3 And in Italy: cf. the subsidiary material, fascicle 2.

If Steffani's duets are the historical equivalent of Corelli's trio sonatas, they also appear to be their musical equal: they still possess the power to move, and it is to be hoped that they will soon become better known.

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The foregoing discussion of Steffani's duets is based on the reliable attributions listed in part II(i) of the catalogue in Appendix D. These include the eighty-one duets in the main sources (chapter 5, page 81ff) and the seventeen authentic original versions (chapters 7 and 12).

The sources in part I of the catalogue also contain a large number of other duets which may be classified as follows:

(a) unreliable ascriptions
(b) anonymous duets
(c) anonymous duets with ascribed concordances
(d) opera duets
(e) duets ascribed unanimously to other composers.

The first four of these categories are included in part II of the catalogue. Category (e) is excluded and is irrelevant to the present discussion. Categories (c) and (d) are also irrelevant here: the duets in category (c) appear anonymously in some Steffani sources but can be attributed to other composers on the strength of ascribed concordances; and those in category (d) are not strictly chamber duets, although they may have been copied out specially for chamber performance. It only remains to be seen, therefore, whether any of the duets in categories (a) or (b) are likely to be by Steffani.

It is impossible in the space available to discuss all of these duets in detail. It is also, fortunately, unnecessary, because the majority of them are inauthentic for the most obvious stylistic reasons. The discussion will therefore be restricted to those duets included as authentic in Einstein's
Unreliable Ascriptions

Category (a) comprises the thirty duets listed in part II(ii) of the catalogue in Appendix D. Each of these duets is ascribed to Steffani in at least one source, but in every case there is reason to doubt the reliability of the ascription. Four of these duets were considered by Einstein to be authentic: Lontananza crude, Lungi dal idol mio(b), b'hai da piangere(b) and Porto ne' lumi.

Lontananza crude is ascribed to Steffani in two sources, both of which date from the later eighteenth century. The first movement was published under his name in Bailleux's Nouveaux Solfeggi d'Italie (Paris, [c. 1784]), a collection which, apart from Occhi, perché piangete(a), placidissime catene and 'Voi frattanto' (movement (v) of Saldi mari), also contains music by Leo, Durante, Piccini, Sacchini and similar figures. The same movement is ascribed to Steffani in the Bologna MS DD. 43, a large anthology of duets by various composers and in various hands, which was bound together in the late eighteenth century. The ascriptions appear to be in the hand of Padre Martini, but since at least one of them is incorrect they cannot be considered reliable.

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1DTB, vi/2 (Leipzig, 1905), pp. xx-xxv.
2For full title, see Appendix A.
3Lontananza crude and these three duets also appear in exactly the same order in the RCM MS 1103, which is entitled 'solfeggi' and inscribed 'Windsor/Bath/1606', and in Paris D. 14114. Einstein was probably right in thinking (op. cit., p. xviii) that these manuscripts ultimately derive, in part, from Bailleux's print.
4Carlo Luigi Pietragrua's Quando lungi è il mio Fileno is ascribed to 'Marcello'. In addition, lo sarò sempre costante (Appendix D, duet 211) and Quando un eroe (bo: duet 228), both of which may also be by Pietragrua, are ascribed to 'Jommelli' and 'Scarlati' respectively.
The only copies of the duet that are complete with solo movements are ascribed to, or occur in manuscripts associated with the Bernabei family. The work is ascribed to 'Sig.' Bernabei in the Bologna MS V. 195, which is dated 1719 and is probably the earliest known source of the piece, and also in Bologna Lib. S. 13-II, which was copied from V. 195. The only other complete copy is the Bonn MS Ec. 377. 13. 4. This belongs to an eighteenth-century collection of Italian duets, each bound separately, of which two are ascribed to Ercole Bernabei, eighteen to Giuseppe Antonio, one to his brother Vincenzo and six to Steffani. The only duet that is not ascribed is Lontananza crudel.

The remaining copies are also unattributed. Of these, the only sources that provide any grounds for attributing the duet to Steffani are Naples A. 591 and Padua 1507. D. 11, vol. 2. The former consists of three separate manuscripts bound together, of which Lontananza crudel appears in the last. The nineteen other duets in this third of the volume are all authentic, and two of them are original versions. A note in the Padua manuscript suggests that it was copied in 1760, but the presence of three original versions and the use of void notation indicate that it is based on considerably earlier sources. As in the case of the Naples manuscript, Lontananza crudel is the only duet that is not definitely by Steffani.

The Cambridge and Münster manuscripts also date from the late eighteenth century, while the Liège manuscript and the Paris MS D. 14236 are both of

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6According to Einstein, op. cit., p. xvii, the following note appears at the end of Occhi, perché piangete(a): 'Farina. Die XVIII: hensis Ap. lis 1760'.
nineteenth-century origin. A note on the title-page of the Fitzwilliam MS 22 F 26 suggests that it was copied in Reggio and Rome in 1773, either from a manuscript that formerly belonged to Steffani himself or from a copy deriving more or less directly from such a manuscript. The Münster volume appears to derive in part from the same source, or from an intervening copy:

Both the Cambridge and the Münster manuscripts include duets that are, or may be, inauthentic, and despite their apparent pedigree, neither provides reliable grounds for attributing Lontananza crudel to Steffani.

The musical evidence is also inconclusive. The form of the duet (strophic-rondo; ABABa) is identical to that of Steffani’s Ho scherzato (ABAbA), except that the three duet sections all have the same words and the

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7See above, p. 121.

8'Duetti Scelti Del Sig. Abbate Stefani Vescovo di Spiga...Questi Madrigali erano copiati da un Essemplare del Mons. gre Reggio-Roma, 1773'.

*The work is edited by Einstein and Sandberger in DFB, vi/2 (Leipzig, 1905), pp. 1-6 and xxviii-xxix.
two solos are both based on an ostinato - a technique which, as we have seen, is rarely encountered in the reliable attributions. The style of the work resembles that of Steffani, but there is an uncharacteristic emphasis on the key of the subdominant: the first statement of the ostinato outside the tonic is in the subdominant (this is not true of the ostinato arias in the authentic duets), and so is the second statement of the opening point of the duet movement.

Since the same point also appears at the beginning of Lodovico Busca's aria Lontananza crudele, which was published at Bologna in 1688, it seems possible that the duet was composed at around that time. It is unlikely to be by Ercole Bernabei (died 1687), for it has a suavity of melody and construction that appears to be lacking in his three-part madrigals. It is more likely to be by Giuseppe Antonio, but the absence of an ascription to him in the Bonn manuscript argues against this possibility. It could be an untypical work by Steffani, but there are no reliable grounds for thinking that it is.

The case of Lungi dal idol mio(b) is in some ways similar to that of Lontananza crudele. The duet is ascribed ambiguously to 'Sig.' Bernabei' in Bologna V. 195 and Lib. S. 13-II; to Giuseppe Antonio in Bologna DD. 43; and to Ercole in Dresden 1/F/82.2. It has already been shown that the ascriptions in Bologna DD. 43 are sometimes incorrect, and the Dresden

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9 In Busca's Ariette da camera a voce sola. Einstein says (op. cit., p. xxvii) that Busca borrowed the melody from the duet, but it would be difficult to prove this either way.

10 See above, pp. 139 and 142.
manuscript is a late eighteenth-century Italian copy of music by 'Ahlefeldt', J. C. Bach and Benda which contains not a single authentic duet by Steffani. The ascription to Alessandro Stradella in the eighteenth-century B.M. MS RM 23 f 10, of which the Library of Congress MS M 2807. A2. S895 is a direct but incomplete copy, is equally unreliable. Of the four other pieces of secular Italian vocal music ascribed to him in the second half of this manuscript, only one is certainly by him; one is by Antonio Cesti and two are of doubtful authenticity.

The only source in which Lunghi(b) is ascribed to Steffani is Brussels Conservatoire F. 15371, an eighteenth-century manuscript which seems to have belonged at one time to a larger volume or collection. The title suggests that all nine duets in the manuscript are by Steffani, but this is probably not the case: Occhi, voi mi feriste is found in no other known source and is uncharacteristic of his style, and Piangi o core is ascribed in Add. 31492 to Bernardo Sabadini. Lunghi(b) is the only duet ascribed in the body of the manuscript, but this does not mean to say that the ascription is necessarily correct.


12 Jander, Alessandro Stradella. WEGIS, fasc. 4b (Wellesley, Mass., 1969), no. 363. Jander says, though without adducing any evidence, that Lunghi(b) is probably by G. A. Bernabei.

13 Hor ch'a sa dea notturna (p. 179ff): Jander, op. cit., fasc. 4a, no. 170.

14 Deh sgorgate (p. 209ff): Ibid., fasc. 4b, no. 349.

15 Furie del nero Tartaro (p. 195ff): Ibid., fasc. 4b, no. 247 and Vola, vola in altri petti (p. 131ff), which is not included in Jander's catalogue.

16 The pagination begins at number 67.

17 A solo cantata of the same name appears in Brussels, Bibliothèque Royale, MS Fétils 2430, f. 117'.
The main reason why Lungi (b) has previously been attributed to Steffani appears to be that it was the model for Lungi (a). The texts of these duets are very close but not identical:

<table>
<thead>
<tr>
<th>Lungi (b)</th>
<th>Lungi (a)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lungi dal idol mio</td>
<td>Lungi dal idol mio</td>
</tr>
<tr>
<td>Verso fiumi di pianto, e so perché:</td>
<td>Verso fiumi di pianto, e so perché:</td>
</tr>
<tr>
<td>Sol perché tengo incatenato il piè.</td>
<td>Sol perché di catene ho cinto il piè.</td>
</tr>
<tr>
<td>Di veder il mio sol non ho speranza;</td>
<td>Nulla più mi ricrea, tutta m'affanna;</td>
</tr>
<tr>
<td>Troppo fiera nemica è lontananza.</td>
<td>La lontananza è una crudel tiranna.</td>
</tr>
<tr>
<td>Senza l'amato bene</td>
<td>In si misero stato</td>
</tr>
<tr>
<td>Son la mie pene eterna e così stà,</td>
<td>Riposo l'alma mia trovar non sà;</td>
</tr>
<tr>
<td>Perché privo il mio piè di libertà.</td>
<td>Chi lungi è dal suo ben pace non hà.</td>
</tr>
<tr>
<td>Troppo crude in amor son le dimore;</td>
<td>Peggio far non mi può, nemica sorte,</td>
</tr>
<tr>
<td>Chi è lontan dal suo bene ogn'hor timore;</td>
<td>S'è la mia vita una perpetua morte.</td>
</tr>
</tbody>
</table>

The versions are alike in subject-matter and form but differ in internal organisation - the arrows indicate the obvious connections between them: it would appear that Lungi (a) is a re-working of Lungi (b).

The settings also have musical features in common. Both consist of four duet movements in $C^3_2$ time. Although they are in different keys, they have similar (but not identical) key-schemes, and an idea from the opening of Lungi (b) re-appears in Steffani's setting (ex. 1).

Lungi (b) cannot be considered authentic, however, simply because Steffani took it as a model: he also borrowed texts and musical ideas from the works of his predecessors and contemporaries. The case for his authorship would be stronger if the differences between the two versions of Lungi resembled the differences between the two versions of the authentic revised duets, but they do not: the only duet in which the texts are similarly related is M'hai da piangere, and the authenticity of l'hai (b) is also in question.

Certain features of Lungi (b) are positively untypical of Steffani. His soprano parts rarely descend below middle C, but here the soprano has to sing several Bs. The melodies often place undue stress on weak syllables: this

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18 See above, pp. 178-86, 212-19 and 248-52.
Ex. 1

Lungi (c)

Lungi dal mio verso fiumi di pian - [tö]

Ex. 2

Senza l'amato bene

Ex. 3

pie di libertà di libertà.

di libertà di libertà.
occurs at 'dal' and 'verso' in ex. 1 and at 'L'amato' at the beginning of the third movement (x. 2). Finally, there is no precedent in any of the authentic duets for the false relation near the end of the same movement (ex. 3). All in all, the grounds for attributing Lun.i(b) to Steffani seem rather shaky.

Of the surviving copies of M'hai da piangere(b), none is earlier than the late eighteenth century in origin. The ascription in Bologna DD. 43 again appears to be in the hand of Padre Martini, and the only other ascribed copy is in the RAM MS 33/2. Although this volume includes two authentic original versions, it also contains three duets (unascended) which are certainly not by Steffani. The copies of M'hai(b) in RAM 32 and Add. 31816 both derive from RAM 33/2, and the only other source is volume a of the late nineteenth-century Brussels MS F. 15150.

The texts of M'hai(b) and M'hai(a) appear to be related in the same way as those of Lungi(b) and Lungi(a):22a

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19 Begl'occhi, oh Dio, non piì(b) and Troppo cruda(b).
20 Appendix D, duets 116, 219 and 224.
21 See above, pp. 111-12.
22 See above, pp. 117-18.
22a The large number of internal rhymes in the text of M'hai(b) suggests that this version, at least, may be composed of shorter lines. The first stanza, for example, may also be presented thus:

M'hai da piangere un dì, fa quanto vuoi.
Benche godi lontana oggi da me,
Sprezzando l'amor
Bio e la mia fè,
Ne pensier cangierò
Fra pene tante;
La qual fido amator,
Fermo e costante,
Ad ogn'hor soffrirò
Li sdegni tuoi.
M'hai da piangere un dì, fa quanto vuoi.
As in the case of Lungi, version (e) seems to be a paraphrase of version (b).

The two versions of M'hai da piangere are also related musically. The main theme in the first movement of M'hai(a) appears to have been suggested by an idea in M'hai (b : ex. 4). Although the keys and key-schemes are different, the time-signatures correspond throughout. Both settings have two strophes in abca form, but the proportions of sections b and c are reversed in M'hai(a):

<table>
<thead>
<tr>
<th>Section b: C time</th>
<th>Section c: 3/2</th>
</tr>
</thead>
<tbody>
<tr>
<td>M'hai(b)</td>
<td>9 bars</td>
</tr>
<tr>
<td>M'hai(a)</td>
<td>38 bars</td>
</tr>
<tr>
<td></td>
<td>35 bars</td>
</tr>
<tr>
<td></td>
<td>21 bars</td>
</tr>
</tbody>
</table>

Since section a is in 3/2 time in both versions, this adjustment improves the balance between 3/2 and C time throughout the whole duet.

Like Lungi(b), M'hain(b) cannot be considered authentic simply because Steffani took it as a model. There is nothing in it that he could not have written, but it contains nothing that is unmistakably his, either. The general style suggests a date of around 1675, but the duet seems less like an early work by a young composer than a mature work by an older one.
Any conclusions must presumably take account of both duets. If they are authentic, they are exceptional; compared with Steffani's other revisions, Lungi(b) and M'hai(b) owe very little to their models. They are not so much revisions as re-compositions, and they could easily be re-workings of duets by other composers. Since there is no reliable evidence that Lungi(b) and M'hai(b) are authentic, they must be considered for the time being, at least, as unreliable attributions.

The sources of Porto ne' lumi are not as numerous as might appear. Volume VIII of the Brussels MS F. 15150 is based on Add. 5332,23 and Add. 5332 and the Library of Congress MS M 1549. 2. SSD9 case, vol. I both appear to derive from Add. 5056.24 It is in Add. 5056 that the duet is ascribed to Steffani. The ascription is not to be trusted: five duets are ascribed to him there and nowhere else - indeed, his name appears to have been added to any duet in that manuscript which was not otherwise ascribed. The main independent source, and the model for both Brussels F. 661 and Schwerin 5263, is Florence B. 407. This eighteenth-century manuscript is not, however, a reliable source: it includes one other duet of doubtful authenticity (Vuol il ciel); its contents are not individually ascribed; and most of them are incomplete.

The general style of Porto ne' lumi resembles that of Steffani's duets; indeed, the opening phrase appears in both Dolce è per voi soffrire and Quando ti stringo (ex. 5); in other respects, however, Porto ne'lumi is uncharacteristic. The form - two movements, A (0 and 3/2) and B (3/2) - is found in none of the authentic duets. The continuo plays an unusually active role in the imitation: florid points very rarely appear in the

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23 See above, p. 118, footnote 11.
24 See above, pp. 100-101.
25 See above, p. 114.
Ex. 5

Porto ne' lum'ini

Dolce è per voi sottrarsi

Quando ti stringo

Ex. 6

Porto l'abito in cantori-ta

In amor ti, o bella Clori
continuo parts of the authentic duets, but here the florid point 'trionfar la fierezza' makes its very first appearance in the bass. The complete change of movement in the bass only fifteen bars before the end, and the rapid modulation from F minor to G minor in bars 27-30 are also unprecedented in Steffani's duets. They could perhaps have been written by him, but there is no positive reason for thinking that they were.

Some of the other duets ascribed to him in Add. 5056 suggest that Porto ne'lumi may be by a later imitator of his style. The opening of In amarti, for example, appears to have been borrowed from his Porto l'alma incenerita (ex. 6). Although this duet bears a superficial resemblance to those of Steffani, however, it differs from them in so many points of style that it cannot be considered as authentic. (The same could be said of Chi non sa and Son lontano which, like In amarti, are single-movement duets in aba or aba' form.) In amarti appears to have been written by an imitator of Steffani's style, and this may be true also of Porto ne'lumi.

The case of Vuol il ciel is perhaps more intriguing, even though the manuscript in which it is ascribed to Steffani was copied from Add. 5055 as late as 1786.27 The duet appears to be based on a solo cantata of the same name which in the only known source is ascribed unreliably to Antonio Cesti.28 The text of the duet is identical with the first and last sections of the cantata, and the settings are in the same key and begin in a similar fashion (ex. 7). Furthermore, the second movement of the duet is prefaced by a short piece of recitative a 2 which begins with exactly the same chord progression as the only recitative in the solo cantata (ex. 8).

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26 Cf. Appendix F, Tu m'aspettasti, bar 118ff.

27 See above, pp. 100-101.

28 Burrows, Antonio Cesti. WECIS, fasc. 1 (Wellesley, Mass., 1964). The source is Vatican, Barb. Lat. 4207, f. 119-121'.
It seems certain that the composer of the duet was acquainted with the cantata, but whether this was Steffani is a different matter. In view of the fact that his Tu m'aspettesti is based on a solo cantata by Cesti, it is tempting to see the same pattern repeated in the case of Vuol il ciel. This duet is not typical of Steffani, however; there are no bibliographical or musical grounds for attributing it reliably to him; and Einstein was probably right to consider it inauthentic.

Of all the other duets ascribed to Steffani, only Son tutto contento and Trionfate o mie pupille could possibly be by him. These both survive in single copies in the collection now in Bonn. The ascriptions are in the same hand as the music itself, and since the four other duets ascribed to him in the Bonn manuscripts are certainly authentic, there is some possibility that they are correct.

Both duets have four movements: duet, solo, solo, duet (ABCA). The duet movement of Son tutto contento has a literal da capo (indicated, not written out), and its proportions are similar to those of the first movement of Sia maledetto Amor: section a is very short, like a refrain, and section b is in a different time (ex. 9). The first movement of Trionfate is in aba' form, but is uncharacteristic of Steffani in that section a ends with a passage for soprano and continuo alone. In the repeat of this section, which is more or less literal but is written out, this passage is followed by what might be described as a relatively substantial coda for both voices and continuo (ex. 10). There are coda-like passages in some of Steffani's aba' movements, but none of them is as long as this.

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29 See above, pp. 179 and 215-16.
The general plan of the solo movements is the same in both duets. The first solos are for the upper voice (soprano in *Trionfate*, alto in *Son tutto contento*); these are short strophic arias in simple binary or *abb* form. The second solos, which are for the lower voice (bass), are more extended. That in *Trionfate* is an elaborately constructed aria in *abb* form, similar to the first aria in *Quest'è l'ultima*; that in *Son tutto contento* includes recitative, arioso and aria sections and resembles the second solo in *Lia speranza illanguidita*. These pairs of solos are closely paralleled by those in *Oh! che voi direste bene*, which appears to have been composed by 1688, and in *Lilla mia*. The general style of *Son tutto contento* and *Trionfate* is more convincing than that of any of the other duets discussed in this chapter and is virtually indistinguishable from that of some of Steffani's duets; it seems quite possible, therefore, that these duets are authentic.

Of the remaining duets ascribed to Steffani, many are also ascribed to other composers. It is only fair to point out, however, that these alternative ascriptions may not all be correct: some of those in Paris Vm⁷ 53 have already been shown to be unreliable,¹³² so it is not certain that *O care catene* is by 'Ziani'; and *Cara sposa* is unlikely to be by Handel (or Steffani) for obvious stylistic reasons (the text suggests that this may in any case be an opera duet). It is clear, nevertheless, that *Chi dirà che nel veleno* is by Stradella and that several duets are by Pietro Torri, Steffani's successor as Director of Chamber Music at Munich. The Florence MS D. 333, a reliable source of Torri's duets,¹³³ includes *Se potessi al seno stringere, Valli secrete* and *'Palesar vuò la mia doglia*', and it seems very likely that he is also the composer of *Odi o Lilla*(b).

¹³² See above, pp. 115-6.
¹³³ See above, p. 89.
Three of the duets are probably by Carlo Luigi Pietragrua, court musician at Düsseldorf from 1693 and vice-Kapelmeister there c. 1700-16.  
Lontan dal suo bene is found in the most important known source of his duets, Bologna JJ. 215. O felice l'onda del fonte is not found there, but is paired with Lontan dal suo bene in no fewer than thirteen other manuscripts and seems certain to be by him. And he may also be the composer of Quando un eroe(a), the duet inserted at the back of RM 23 k 7. The text of this piece is a farewell greeting for a hero going off to the wars: Einstein suggested that it was written for Prince Georg August of Hanover, who first tasted battle in 1708, during the War of the Spanish Succession, and that it may have been composed, if not by Steffani himself, then by Pietragrua, Torri or Ruggiero Fedeli. A slightly different version of the same duet, Quando un eroe(b), appears in Bologna DD. 43 and Add. 14,206. Despite the inscription 'Anonimo / Forse del Clan' on f. 1 of Add. 14,206, this seems to be a Pietragrua collection; half of its contents are in JJ. 215, and it seems very likely that the other half, including Quando un eroe(b), are also by him. If this is the case, then Quando un eroe(a) is probably his too.

Anonymous Duets

Of the anonymous duets in part II(iii) of the catalogue in Appendix D, two were considered authentic by Einstein: Dite la verità and Non voglio, non voglio, no, no.

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34Brockpöhler, Handbuch zur Geschichte der Barockoper in Deutschland (Emden, 1964), p. 143.

35See above, p. 81.

36Einstein, op. cit., p. xiii.

37The copy in DD. 43 is ascribed to Scarlatti, but other duets in the manuscript are ascribed to Pietragrua, and three of them are in JJ. 215. The copy in Add. 14,206 is for two altos in C major; the other copies are for two sopranos in G major.
The earliest sources of Dite la verità appear to date from the later eighteenth century, and the form of the duet is untypical of Steffani:

<table>
<thead>
<tr>
<th>duet</th>
<th>bass solo</th>
<th>soprano solo</th>
<th>soprano solo</th>
<th>duet</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>A</td>
</tr>
</tbody>
</table>

C time and 3/4 recit. aria 3/4 and recit.

The duet movement is in ab[a] form and again resembles the first movement of Sia maledetto Amor: section a sets only the first line of text ('Dite la verità') and appears to constitute a brief refrain (ex. 11), while section b is marked by a change of time. The homophonic texture of much of section b (ex. 12), however, is uncharacteristic of Steffani's duets in general, and especially of those with bass voice. The repeat of section a is not included or indicated in the sources, but is suggested by the rhyme-scheme of section b, which ends with the word 'pietà'. The final restatement of the duet is indicated in some sources by the words 'da capo', but it is not clear whether this should comprise the entire movement or only section a. It is not unknown in Steffani's duets for one singer to have two solos, but in such duets the solos are invariably more contrasted in form than those for soprano are here. Since as far as style is concerned the solos (ex. 13) are just as unconvincing as the duet movement, there seems little reason for attributing this work to Steffani.

The only complete copy of Non voglio, non voglio, no, no appears to be that in Paris Vm 754. Although this manuscript contains music by a variety of composers, it is also the unique source for Ah! che l'ho sempre detto(b) and so cannot be dismissed out of hand. The form of Non voglio is also quite unprecedented in Steffani's duets:

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38 In sia speranza illanguidita, for example, the soprano solos are (i) recitative and arioso and (ii) aria.
Movement C comprises two arias (one for each voice) linked by a few bars for continuo alone - an arrangement which is found in none of the authentic duets. The duet movements make use of chord progressions that pass rapidly round the circle of fifths (ex. 14), and in the second section of movement B the voices move predominantly in parallel tenths (ex. 15). Neither of these features is characteristic of Steffani. Handel appears to have borrowed the opening point in his duet Che vai pensando (ex. 16), but since he also borrowed from one of Torri's duets this does not mean to say that Non voglio is necessarily by Steffani. The general style of the work seems to lie within his range but, as in the case of every other duet discussed in this chapter, the evidence is too weak for Non voglio to be considered as a reliable attribution.

<table>
<thead>
<tr>
<th></th>
<th>B</th>
<th>b</th>
<th>C</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>C time</td>
<td>3/2 and C</td>
<td>3/2 and C</td>
<td>3/2</td>
<td>C</td>
</tr>
</tbody>
</table>

39 See the subsidiary material at the back of this volume, fascicle 2, p. 376. The connection between Non voglio and Che vai pensando was pointed out by Chrysander, G. F. Händel (Leipzig, 1858-67), i, pp. 336-7, and Che vai pensando is edited by Chrysander in G. F. Händels Werke, xxxii/2 (Leipzig, 1880), p. 45ff.
Non vegliarmogligno no vegliarmogligno, non vegliarmogligno, non vegliarmogligno, non vegliarmogligno.

Gioisce già, che sarà, che sarà,

Quando l'olce amor la libertà

Non vegliarmogligno no

Che vai pensando sola pensier
APPENDIX A

MUSIC BY STEFFANI PUBLISHED BEFORE 1800

Church Music

1674

Psalmodia Vespertina Volans Octo Plenis Vocibus Co cinena a....
Rome, Ex Typographia Io: Angeli Mutij. (Dedicated to the
Elector Fer inand Maria of Bavaria.)

Contents: Psalmodia Dominicales: Dixit Dominus; Confitebor;
Beatus vir; Laudate pueri; In exitu; Psalmodia Apostolorum:
Credidi; In convertendo; Domine probasti e; Psalmodia Confessorum:
Laudate Dominum; Memento Domine Davi; Psalmodia Virgiliana:
Laetatus sum; Nisi Dominus; Luda Jerusalem; Magnificat.

1685

Sacer Ianus Quadrifons Tribus Vocibus Vel Duabus Qualibet Praeter-
missa Mo ulandus....Monachii. Typis Joannis Jaecklini.
(Dedicated to the Elector Maximilia II Emanuel of Bavaria.)

Contents: Twelve motets: Reginam nostram; Qui pacem amatis;
Felicis Adae filii; Sonitus armorum; Flores agri; Tandem est;
Venite exult mus; Videte gentes; Cingete floribus; Surge,
propera, veni; Elevamini in voce tubae; Fuge cara anima.

[1793]

Hindle, John, A Set of Gleea for three, four and five voices...
To wh'ch...is added a composition of...A. Steffani (London, Longman
and Broderip, n.d.).

Contents: 'Pro Christo fflig' ur' fro motet Videte gentes.

1 Titles below preserve original spellings and accents.
Operatic Music

1699 Die ausserlesensten und vornementen Arien aus der Oper Roland (Lübeck, Gedruckt bey Nicolaus Spierinck...In Verlegung Johann Wiedemeyer).
Contents: 24 arias and 3 duets from Orlando Generoso.

1704/5 Les Air à jouer de l'opera de Roland à quatre parties (Amsterdam, Estienne Roger).

1705/6 Les Ouvertures, Chaconnes et les autres airs à jouer des opera d'Orlando, Henricus Leo, Alexander, Gli rivali concordi, Alcibiades, Gli Trionfi del Fato, composées par Mr. L'abbé Stephani à 4 parties (Amsterdam, Estienne Roger).

[1705] Sonate da Camera a quattro, 2 Violini, Alto Viola e Basso continuo del Illust. Sig. Stephani (Amsterdam, Estienne Roger).

Contents: duets 260 and 251.

2 This item and the next appear in Roger's catalogues for the years given, but no copies are known to survive (Lesure, 'Estienne Roger et Pierre Mortier', Revue de Musicologie, xxxviii (July, 1956), p. 47). Les Air may have been a pirated adaptation of Die aus erlesensten und vornementen Arien (1699).

3 Advertised in the Amsterdamse Courant of 12th March, 1705 (see Lesure, Bibliographie des Editions Musicales publiées par Estienne Roger et Michel-Charles le Cène (Paris, 1969), p. 44). A copy of the Sonate survives in the Deutsche Staatsbibliothek, East Berlin. Since the Sonate have the same reference number as Les Ouvertures [1705/6] in Roger's catalogue for 1737, and contain the overtures and instrumental music from the same six operas (see Riemann in DTB, xi/2 (Leipzig, 1911), pp. ix - xiv), it seems likely that these two publications were identical in content. The Sonate da Camera a due violini, alto e basso continuo (Munich, 1679) mentioned by Fétis (Biographie Universelle, 2nd edition (Paris, 1864), vii, p. 117) and Botstiber (Geschichte der Ouvertüre (Leipzig, 1913), p. 67) are probably spurious.

4 Duet numbers in this Appendix correspond to those used in Appendix D.
[1730]

Recueil contenant XXIV des plus beaux Duo de l'Alé Stefani, de Bononcini et d'autres auteurs. Disposés en Trio pour 2 Flûtes-Traversées avec la Basse (Paris, Boivin, n.d.).


Chapter duets

[1707]

Songs in the new opera called Thomyris, collected out of the works of the most celebrated Italian authors, viz. Scarlatti, Bononcini, and other great masters. Performed at the Queen's Theatre (London, J. Walsh & J. Randall);

Contents: duet 38, lacking solo numbers to the words 'Prête le voix.'

Recueil d'airs sérieux et brefs de différents auteurs, pour la neuvaine au mois de mars (Paris, Christophe Ballard).

Contents: duets 40 and 44 (lacking solo oves).
1708 Recueil des meilleurs airs italiens qui ont été publics depuis quelques années (Paris, Christophe Ballard).
   Contents: duets 40 and 44 (lacking solo movements).

   Contents: duet 16.

[1784] Nouveaux Solfèges d'Italie avec la Basse, tres nécessaires à savoir pour parvenir à la pratique du chant italien et pour donner la voix une grande étendue et une grande légerté en l'Exerçant sans nommer les Notes; Par Messieurs Leo, Durante, Piccini, Sacchini, Cafare, La Barbiera, Stefani et autres (Paris, Bailleux, n.d.).
   Contents: duets 92, 47a, 51 and 62a.

1787 Duetti del Sig. Agost. Stefani ([London], B. Goodison).
   Contents: duets 51, 98 and 30.

   Contents: duet 38, lacking solo movements, set to words 'Prithee leave me'.

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8 This publication appears to have been the source of the Steffani items in the Royal College of Music MS 1103, which is dated 1806.

9 Taken from the pasticcio Thomyris (see [1707] above). The duet was also published in Social Harmony. A collection of the most esteemed and celebrated glee, catches, canzonets, rounds, canons &c. by the most eminent composers (London, Jones & Co., [1817]).
APPENDIX B*

ITALIAN SECULAR VOCAL DUETS
PUBLISHED c. 1600-1750

This is a rough list of books containing secular vocal duets published mainly in Italy during the Baroque period. It is intended that the following types of publication should be excluded: (a) anthologies published outside Italy, (b) instrumental arrangements of vocal duets and (c) duets published primarily as teaching material or as practice material for singers (i.e. 'didactic duos', canons and solfegi). It is very likely, though, that some books have been excluded and others included incorrectly. I have not been able to look at all to ascertain the nature of the duets they purport to contain — or to check that the duets really exist; in most cases my knowledge is confined to the lists of contents in Vogel's Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700. Mit Nachtragen von A. Elste'n. 2 vols. Reprint (Hildesheim, 1962).

Few of the books contain duets only; the great majority also include madrigals for three or more voices, or arias or cantatas for solo voice. Indeed, some of the titles make no mention at all of duets: one would never guess that Tariti's Madrigali a cinque voci (Ven'ce, 1639) includes a duet or that one of the pieces in G. M. Bononcini's Cantate per c'amera a voce sola (Bologna, 1677) calls for a second voice. Although the list inevitably isolates the duet, it also demonstrates, therefore, how closely it is associated with other contemporary forms of secular vocal music. The absence of such names as Carissimi, Luigi Rossi, Cesti, Stradella, Steffani and Handel, whose music survives mainly in manuscript, should deter one from considering the list as a blue-print for a complete history of the chamber duet.

*For Addenda to Appendix B, see below, pp. 507-8.
PART I : c. 1600-35

It would appear that duets are to be found in all the works listed in Nigel Fortune's 'A Handlist of printed Italian Secular Monody Books', R. M. A. Research Chronicle No. 3 (1963), pp. 27-50, except those published in:

1602 (Caccini and Melli, Musiche), 1603, 1607 (Caccini), 1608, 1609 (Melli, Le prime musiche), 1610 (Barbarino and Rasi), 1611 (Benedetti), 1612 (Cecchino and Kapseberger), 1613 (Benedetti and Pace), 1614 (Caccini, Lambardi and Saracini), 1615 (Caccini), 1616 (Lambardi and Ugoni), 1617 (Barbarino, Capello and Milleville), 1618 (Lambardi, Puliaschi (both books) and Stefani), 1619 (Gonzaga and Stefani), 1620 (Grandi, Landi, Saracini (both books) and Stefani), 1621 (Puliti and Stefani), 1622 (Milanuzzi (both books) and Stefani), 1623 (d'India, Marini, Milanuzzi, Monteverdi, Lamento d'Arianna and Stefani (both books)), 1624 (Milanuzzi and Saracini (both books)), 1625 (Milanuzzi, Miniscalchi and Possenti), 1626 (Costa, Grandi and Stefani), 1627 (Landi, Miniscalchi (both books) and Obizzi), 1628 (Fasolo, Milanuzzi, Sabbatini and Tarditi), 1629 (Grandi), 1630 (Milanuzzi and Miniscalchi), 1633 (Camarella, Ferrari, Pesenti and Piazza (both books)), 1634 (Pasta and Vincenti) and 1635 (Anglesi and Milanuzzi).

The following publications, not included in Fortune's 'Handlist', also include duets:

1601 Luzzaschi
1605 Enrico Radesca di Foggia
1606 Radesca
1608 Maffeo Cagnazzi
1610 Nicolo Rubini

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<td>Hercole Porta</td>
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1This is a reprint. The first edition must date from between 1606 and 1610, the dates of Radesca's second and fourth books.
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Martino Pesenti  
**Il quarto libro de madrigali**  
Venice

1639

Fontei  
**Delle bizzarrie poetiche...libro terzo**  
Venice

Oratio Tarditi  
**Madrigali a cinque voci in concerto, con alcuni a tre in fine**  
Venice

1640

Vincenzo Bianchi (ed.)  
**Raccolta d'arie spirituali...di diversi eccellentissimi autori**  
Rome

Giovanni Maria Costa  
**Il primo libro de madrigali**  
Venice

Giovanni Rovetta  
**Madrigali concertati...Libro secondo**  
Venice

Francesco Vignali  
**Madrigali il primo libro**  
Venice

Pier' Andrea Ziani  
**Fiori musicali**  
Venice

Filiberto Laurenzi  
**Concerti et arie...con una serenata a5**  
Venice

Biagio Marini  
**Compositioni varie per musica di camera...parte con due violini**  
Venice

Damiano Olmi  
**Madrigali spirituali...Libro primo**  
Venice

Pesenti  
**Madrigali concertati**  
Venice

Rigatti  
**Musiche diverse a voce sola**  
Venice

Bartolomeo Spighi  
**Musical concerto d'arie e canzonette**  
Florence

1641

Tarditi  
**Canzonette amorose**  
Venice

Geronimo Bettino  
**Concerti accademici**  
Venice

Barbara Strozzi  
**Il primo libro de' madrigali**  
Venice

1642

Rovetta  
**Madrigali concertati...Libro terzo**  
Venice

Michel Angelo Grancini  
**Il primo libro de madrigali in concerto**  
Milan

Florido de Silvestris  
**Ariette di musica**  
Bracciano

1643

Pesenti  
**Capricci stravaganti...et alcuni madrigali a due, e a tre**  
Venice

Tarditi  
**Canzonette amorose. Libro secondo**  
Venice
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<td></td>
<td>Monteverdi</td>
<td>Madrigali e canzonette...Libro nono</td>
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<tr>
<td></td>
<td>Strozzì</td>
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<td>1652</td>
<td>Pietro Marc' Orsì</td>
<td>La canta poesie e musiche</td>
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<tr>
<td></td>
<td>Francesco Petrobelli</td>
<td>Scherzi amorosi</td>
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<tr>
<td></td>
<td>Pietro Paolo Sabbatini</td>
<td>Primo scelta di villanelle</td>
<td>Rome</td>
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<td></td>
<td>Tarditi</td>
<td>Il terzo libro de canzonette e madrigaletti</td>
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<tr>
<td>1654</td>
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<tr>
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<td>P. P. Sabbatini</td>
<td>Ariette spirituali...Libro quinto</td>
<td>Rome</td>
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<td></td>
<td>Sances</td>
<td>Trattenimenti musicali per camera...Libro primo</td>
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<td>1660</td>
<td>Simon Vesi</td>
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<td>1661</td>
<td>Maurizio Cazzati</td>
<td>Madrigali, e canzonette per camera...parte con violini, e parte senza</td>
<td>Bologna</td>
</tr>
<tr>
<td>1662</td>
<td>Pompeo Natali</td>
<td>Madrigali, e canzoni spirituali, e morali</td>
<td>Rome</td>
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<tr>
<td>1668</td>
<td>Cazzati</td>
<td>Diporti spirituali per camera e per oratori</td>
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<tr>
<td></td>
<td>Giovanni Battista Mazzaferrata</td>
<td>Il primo libro de madrigali...amorosi, e morali</td>
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</tr>
<tr>
<td></td>
<td>Mazzaferrata</td>
<td>Canzonette, e cantate a due voci</td>
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<td>Petrobelli</td>
<td>Scherzi amorosi...con violini a bene placito</td>
<td>Venice</td>
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<tr>
<td>1673</td>
<td>Carlo Grossi</td>
<td>La cetra d'Apollo</td>
<td>Venice</td>
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</table>
1675 Giovanni Battista Bianchi
Madrigali a due, et tre voci
Bologna

[1675] Carlo Donato Cossoni
Cantate a una, due, e tre voci
[Bologna?]

1676 Petrobelli
Cantate a una e due voci
Bologna

1677 Giovanni Maria Bononcini
Cantate per camera a voce sola libro
Bologna

Grossi
L'Anfione. Musiche da camera, o per tavola all' uso delle Regie Corti
Venice

1678 Giovanni Legrenzi
Ide armoniche Estese
Venice

1679 Simone Coya
L'amante impazzito, con altre cantate, e serenate a solo, & a due con violini
Milan

1680 Mazzaferrata
Cantate morali e spirituali a due, e tre voci
Bologna

Pietro Reggio
Songs set by Signior Pietro Reggio
London

1683 Giovanni Battista Bassani
La moralità armonica
Bologna

1688 Sebastiano Cherici
Componimenti da camera a due voci
Bologna

Giacomo Antonio Forti
Cantate, morali, e spirituali a una, & a due voci, con violini, e senza
Bologna

1689 Angelo Berardi
Musiche diverse variamente concertate per camera
Bologna

Giovanni Pietro Franchi
Duetti da camera
Bologna

1690 Giovanni Bonaventura Viviani
Veglie armoniche a una, dua e tre voci con violini, e senza
Florence

1691 Giovanni Battista Bononcini
Duetti da camera
Bologna

2See above, p. 182.
<table>
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<tr>
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<th>Composer</th>
<th>Work Description</th>
<th>Location</th>
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<td>Giovanni Lorenzo Gregori</td>
<td><em>Arie in stil francese a una e due voci</em></td>
<td>Lucca</td>
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<td>1705</td>
<td>Antonio Lotti</td>
<td><em>Duetti, terzetti, e madrigali</em></td>
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<td>1717</td>
<td>Benedetto Marcello</td>
<td><em>Canzoni madrigalesche et arie per camera a due, tre e quattro</em></td>
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<td>Giovanni Carlo Maria Clari</td>
<td><em>Duetti e terzetti da camera</em></td>
<td>Bologna</td>
</tr>
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<td>1721</td>
<td>G. B. Bononcini</td>
<td><em>Cantate e duetti</em></td>
<td>London</td>
</tr>
<tr>
<td>1726</td>
<td>Paolo Benedetto Bellinzani</td>
<td><em>Duetti da camera</em></td>
<td>Pesaro</td>
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<tr>
<td>1728</td>
<td>Tommaso Carapella</td>
<td><em>Canzoni a due voci</em></td>
<td>Naples</td>
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<tr>
<td>1733</td>
<td>Bellinzani</td>
<td><em>Madrigali a due, a tre, quattro, e cinque voci</em></td>
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<tr>
<td></td>
<td>Angelo Ferialdi</td>
<td><em>Duetti da camera</em></td>
<td>Pesaro</td>
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<td>1735</td>
<td>Nicolo Porpora</td>
<td><em>All' Altezza Reale di Frederico Principe Reale di Vallia, Queste nuovamente composte opere di musica vocale...</em></td>
<td>London</td>
</tr>
<tr>
<td>[1748]</td>
<td>Domingo Miguel Barnabas Terradellas</td>
<td><em>Dudici arie et due duetti</em></td>
<td>London</td>
</tr>
</tbody>
</table>
APPENDIX C

PADRE MARTINI ON STEFFANI'S DUETS

The libraries of Bologna possess a large number of manuscript essays and notes, on various musical topics, by Padre Martini. Among those in the Civico Museo Bibliografico Musicale are two incomplete drafts of a dissertation on the chamber duets of Agostino Steffani and Pietro Torri. The dissertation is unpublished and evidently little known. It is not listed in the first volume of Gaspari's catalogue of the library, which is devoted to theoretical works, and is only briefly mentioned in volume three at the end of an entry on a manuscript of Torri's duets.¹ That it is, or was until recently, kept tucked inside the cover of this manuscript may account for its apparent neglect by earlier students of Steffani's duets.

Although the dissertation occupies a single fascicle of only three bifolia, the two drafts are clearly distinguished by a number of external features. One of the drafts (MS H. 86. b. 7) appears on the outermost bifolium (ff. 1r, 1v and 6r – 6v is blank), and the other (MS H. 86. b. 8) on the two inside bifolia (ff. 2r-4v – ff. 5r-7v are blank). The former is written right across the page and includes a large number of minor deletions, insertions and other corrections; the latter has a wide margin down the left-hand side of the page and contains much wholesale cancellation and re-ordering of the paragraphs.

There are also differences between the content of the two drafts. In both of them, Martini begins by saying that the duets of Steffani and Torri represent a type of fugal composition, then goes on to discuss fugue in more general terms. In H. 86. b. 7 he distinguishes between 'fuga legata' and

¹Gaspari, Catalogo della Biblioteca del Liceo Musicale di Bologna, iii (Bologna, 1943), p. 281. The call-mark of the manuscript is MS KK. 215.
'fuga sciolta', 'fuga semplice' and 'fuga doppia', and 'fuga reale' and 'fuga del tuono', and illustrates some of his points by examples from Steffani's duets. In H. 86. b. 8, however, the end of classification is pursued even more systematically and thoroughly, and after the first paragraph there is not a single reference to the duets of either Steffani or Torri.

It is hard to decide which of the drafts is the earlier. The word 'abbozzi' ('rough notes') appears at the top of H. 86. b. 8, but this does not necessarily mean that this draft was a sketch for the other. The fact that it is generally neater suggests, on the contrary, that it is later, and the more exhaustive classification of fugal types and procedures could be viewed as a disciplined expansion of the other draft, which is more informal in its approach. This latter draft (H. 86. b. 7) might, on the other hand, be seen as a revision of the other, an attempt to bring it down to earth by retaining only the most relevant parts of the discussion of fugue and by including examples from Steffani's duets. It is because this draft sticks closer to its stated subject that it has been chosen for transcription here.

Editorial Policy and Procedure

Since the draft is unfinished, it is difficult to present it in a form that is totally coherent and internally consistent. It would have been possible to transcribe it in what appears to be its earliest form, ignoring all the additions and cancellations, but it seemed preferable to try to accommodate these revisions while taking care not to disrupt the main sequence of ideas. This transcription does not, therefore, represent a distinct state of the draft conceived by Martini at one time, but is an edited version of his material, presented in an order that reflects his intentions at a number of different times.
The following procedure was adopted in editing the draft:

(1) **Deletions and cancellations:** deletions of up to three words are tacitly ignored, but in the case of more substantial deletions and cancellations the original or the revised reading is given in the body of the transcription and the other in a footnote. Footnotes also explain the reasons for preferring one reading to another.

(2) **Spelling, orthography and contractions:** the spelling has been standardised and in most cases modernised. The word 'tuono', however, which also appears in Martini’s draft as 'tono', has been transcribed throughout as 'tuono'. Accents have been supplied as necessary. The orthography has been modernised (e.g. 'dove' is transcribed as 'dove' and 'varij' as 'vari') and Martini’s habitual use of capital letters for nouns has been abandoned, except when a term is being coined for the first time (e.g. 'Fuga Legata' in the third paragraph). All contractions have been tacitly expanded.

(3) **Punctuation:** an attempt has been made to incorporate Martini’s punctuation marks, but since these are sparse, inconsistent and archaic in their import they have often been supplemented or replaced by editorial punctuation. The paragraphing is mostly Martini’s own, but in some cases is editorial.
Dissertazione sopra i Duetti del Signor Abate Stefani e del Signor Pietro Torri, ambedue maestri di Cappella dell'Elettore di Baviera

Una delle cose, che a' giorni nostri sia stata più considerata nella musica armonico-figurata, è stata quella de' Duetti di parole volgari composti dal Signor Abate Stefani e dal Signor Pietro Torri, per i quali essi si sono resi distinti in maniera tale, che si dice comunemente aver essi soli il segreto di farli, e con essi tal segreto essersi perduto. Tuttavia, alle volte succede esaltarsi una cosa più del dovere, e dove gl'artifici fano maggior mistero, esser cosa da niente.

Questa sorte di composizioni chiamate duetti si riduce a quella specie di contrapunto che si chiama Fuga, come appare chiaramente dalle proposte d'una parte, alle quali sempre l'altra parte risponde. Sarà dunque necessario prima considerare cosa sia fuga.

La fuga nella musica è una proposizione di figure fatta da una parte, alla quale sta obligata e risponde un'altra o più parti. Ella si divide in Fuga Legata ed in Fuga Sciolta.

La fuga legata è quella che a tutto ciò che propone una parte, risponde rigorosamente l'altra o più parti sino al fine; e questa chiamassi ancora Canone. Ma di questa non occorre parlarne di più, come di quella che non anno adoprato; solamente dunque parliamo della sciolta, essendo questa solamente usata nei duetti di cui parliamo.

La fuga sciolta è quella che, proposta una certa porzione di note da una delle parti cantanti, si risponde o da una o da più parti; e questa porzione di note si chiama Sogetto, perché è quella a cui stano soggette e sono obbligate a rispondere le altre parti. Se questo sogetto sarà un solo,

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2 This is not true. Steffani was Director of Chamber Music at Munich and Torri held the same appointment.

3 This phrase also survives in the following, apparently earlier forms (words and letters in brackets are deleted by Martini): ...a(d) una sola (certa) porzione (quantità di) delle note proposte da una parte...
la fuga si dirà Semplice, cioè d'un solo soggetto; se di due soggetti, si dirà Doppia Fuga, e così via discorrendo. Succede alle volte che il soggetto si divide in più parti, di modo tale che ciascuna di queste parti è, o può essere un soggetto da per se; e pure al contrario vari soggetti alla fine uniti vengono a formarne un solo.

La fuga sciolta si divide in Fuga Perfetta, ed in Fuga d'Imitazione. Perché la fuga sia perfetta, bisogna che le parti possano cambiarsi fra loro, sì in ciò riguarda il tuono di cui sono formate, sì in quanto al tempo; r.g. supponiamo che la fuga sia nel tuono di E mila [sic] con terza minore. Una delle parti propone la fuga, e forma il soggetto in E lami [sic], corda fondamentale; l'altra delle parti che deve rispondere alla fuga forma il soggetto in B mi, quinta del tuono, e così via discorrendo le altre parti, di quante sarà composta la fuga; ma avendo noi proposti di discorrere solamente de'duetti, di due parti sole trattaremo.

Ora fatta la proposta e la risposta, la parte che ha fatta la proposta, dovendo ripigliare il soggetto, dovrà ripigliarlo in B, sopra o sotto del tuono, come sarà più comodo, e la parte che ha fatta la risposta in B mi deve ripigliar il soggetto in E lami, o un'ottava sopra, o fondamentale; e questo modo chiamasi Roversciar la Fuga.

Perché la fuga sia veramente perfetta, si richiede anche la stessa distanza tra il soggetto e risposta della proposta, e tra il ripiglio e risposta del roverscio della fuga, come dal esempio seguente del Abate

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4This sentence appears to be an afterthought. It is written above the preceding sentence in Martini's draft, but seems to belong at the beginning of this paragraph.

5'Regulæ gratia' (Latin): 'for example'.

6Martini here supplies the following note: 'Tal cosa come molto rigorosa di raro è stata osservata; vedi un roverscio di fuga nel libro 9. Madrigali a5 del Marentio, madrigale Chiaro segno Amor'. Marenzio's ninth book of five-part madrigals, which does indeed contain this piece, was published at Venice in 1599.
Cessata la proposta, risposta del sogetto, ed il roversciamento della fuga, gl' altri ripigli del sogetto non sono obligati a tanto rigore.\(^8\)

Ora consideraremo le qualità del sogetto o proposta, siccome della risposta. Il sogetto o proposta essendo cosa arbitraria, e che dipende unicamente dalla volontà del compositore, poco o nulla si può dire.

Solamente deve aversi riguardo che egli stia su le corde essenziali di quel tuono su di cui è formatà la composizione, e se pure vorrà toccarsi qualche corda che non sia di quel tuono, sarà sempre meglio non toccarla nelle percussioni della battuta; facendosi altramente, purch' sia con giudizio, si può tollerare.\(^9\)

\(^7\)From the third movement of *Lungi dal idol mio* (a).

\(^8\)This sentence was added as an afterthought in a blank space at the top of f. 6r, i.e. after the next paragraph and after the first sentence of the one after that. Martini's use of asterisks suggests that it was originally meant for insertion after the word 'Reale' (at footnote 10). The sentence was then deleted, however, and appears to have been replaced by the one given in that footnote. A further asterisk indicates that Martini may later have intended the sentence to be included in its present position after the first music example, where it seems to make good sense.

\(^9\)The first part of this sentence, up to the semicolon, is deleted and replaced by: 'Solamente deve avvertirsi che il sogetto alle volte è formato in tal modo che può dividerisi in più parti: e queste parti potranno si usare separatamente, ciascuna da se stessa, o pure [...] Il sogetto può essere di tal sorte che può dividerisi [...]''. Since this revision is unfinished and a similar statement occurs earlier in the essay, the original reading of the sentence has been retained.
Veniamo alle qualità della risposta, è dove sta tutta la difficoltà. Accioché la risposta data ad un soggetto sia giusta, deve avere queste tre condizioni: che costi delle stesse sillabe della proposta, degli istessi intervalli, e che sia composta delle stesse figure. Ogni qualvolta che la risposta ed altri ripigli del soggetto avranno queste tre condizioni, la fuga si chiamerà Reale. 10

Ma perché tra la corda fondamentale e la sua quinta non v'è la stessa distanza che come tra la quinta suddetta e l'ottava della fondamentale, come chiaramente ogn'uno può vedere dal seguente esempio:

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<table>
<thead>
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<th>Fundamentale</th>
<th>Quinta</th>
<th>5.a della fondamentale</th>
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</thead>
</table>
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e dall'altra parte si vuole far stare dentro i limiti del tuono la fuga, in tal caso conviene in parte arbitrare, si in ciò che riguarda gli intervalli, come in ciò riguarda le sillabe. Eccone l'esempio in un duetto del Abate Stefani: 11

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10. The following sentence was inserted here as an afterthought and, it seems, as a replacement for the sentence that appears immediately after the first music example in this transcription: 'Si permette però qualche libertà nei ripigli del soggetto, pagato che sia il roversciamento della fuga'. The sentence was not included in the body of the transcription because it duplicates the content of much of the earlier sentence, which seems to belong where it is, and because it appears to interrupt the flow of Martini's argument.

11. Martini supplies the following note: 'Vedi Vivo in guerra del Marentio, libro 9. a5'. The music example comes from Steffani's Crudo Amor, morir mi sento.
Tuttavia, tal variazione non succede nelle sillabe e negli intervalli, non già nelle figure. Tali fughe chiamansi Fughe del Tuono.

Tutti gli autori del 1500 oltre quelli avanti, parte anche del 1600, acciocché le loro fughe fossero reali, tennero questo metodo: proposta la fuga nel tuono, nel darle la risposta toccevano la quinta sotto.\textsuperscript{12}

\textsuperscript{12} It would appear from Martini's use of asterisks that the previous three sentences were at one stage intended for insertion before the sentence immediately preceding the last music example. These asterisks have been ignored because the example seems to belong with what goes before and does not illustrate the point made in the last of these three sentences - which is what it would be preceded by if the asterisks were obeyed.

These three sentences underwent a considerable amount of rewriting. The first of them ('Tuttavia...') originally ran as follows: 'La regola suol esser la seguente: considerate le corde del tuono della fuga, e quelle della quinta di esso tuono, tutto ciò che del soggetto si fà da una parte nel tuono, si faccia dell'altra parte nella quinta del tuono; per esempio [...]'. This was cancelled and replaced by: 'Osservisi che tal variazione non succede nelle sillabe, e negli intervalli, rcn già nelle figure, e viene unicamente dalla necessità, stantoccè con lo stare sul rigore della risposta per lo più portarebbe ad uscire di tal maniera dal tuono propostii [sic?], che volendosi poscia ritornare, o ciò seguirebbe con dispiacere dell'orecchio, o con trasgredire qualch'una delle tre condizioni'. This was also cancelled, and replaced by the first two of the sentences given in the body of the transcription.

The third sentence ('Tutti gli' autori...') is a replacement for the following, which is deleted: 'I due celebri autori sopracennati tennero un metodo non praticato da alcuno degli autori stessi'. Even this replacement was revised: Martini originally began: 'Tutti gli' autori avanti del 1500, e [...]-' and then started again.
Ora resta vedere cosa sia contrapunto doppio. Chiamasi contrapunto doppio quella composizione che ciascuna delle parti fa una cantilena particolare, qual cantilena può cambiarsi vicendevolmente tra le parti.¹³

¹³The essay ends here, in the middle of a line and with no mark of punctuation. It is almost as if the growing number of cancellations and revisions discouraged Martini from continuing with the draft.