

Alessandro
SCARLATTI

(1660-1725)

7 ARIE

CON TROMBA SOLA

(ca 1700)

D TRUMPET, SOPRANO & BASSO CONTINUO

edited by Henry Meredith

1. Si suoni la tromba	3:15
2. In terra la guerra	3:30
3. Con voce festiva	1:15
4. Rompe sprezza	1:15
5. Si riscaldi il Tebro	3:30
6. Mio tesoro	5:00
7. Farò la vendetta	2:15

Total duration / Durée complète / Gesamtsauer 20:00

set includes 2 scores, trumpet part and optional violoncello part

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The Brass Press

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7 Arie con Tromba Sola

D Trumpet, Soprano & Basso Continuo (optional Violoncello) (ca. 1700 - 20')

Alessandro SCARLATTI (1660-1725)

Edited by Henry Meredith

1. Si suoni la tromba

Trumpet

Soprano

Continuo

(♩ = c. 80)

(f)

(f)

(p)

(f)

(p)

4

7

10

A

(f)

A Si suo - ni la trom - [ba, trom - ba, suo - ni la trom - ba, trom] -

13

(mf)

ba, si suo - ni la trom -

16

B

ba,

B

2. In terra la guerra

(♩ = c. 80)

Trumpet

Soprano

Continuo

f

f

4

p

7

mf

f

p

f

A

A

In ter - ra la guer - ra,

10

in ter - ra la guer - ra sen vo - li fu - ga - - - ce, sen vo - li, sen vo - li fu -

13

- ga - ce, fu - ga - ce, in ter - ra la guer - ra

16

sen vo - li fu - ga - - - - - ce, sen v

3. Con voce festiva

(♩ = c. 120)

Trumpet *mf*

Soprano

Continuo *mf*

4

f *p*

f *p*

7

A *f*

A Con vo-ce fes-ti-va in mu-si-ci mo-di, l'e-sal-ti lo lo-di, l'e-sal-ti lo

10

lo - di del Te - bro, del Te - bro la ri - va.

13

L'e - sal - ti lo lo - di, l'e - sal - ti lo lo - di del Te - bro, del Te - bro la ri - va.

16

E l'on - da gio - conda con e - co

4. Rompe Sprezza

(♩ = c. 80)

Trumpet

mf

Soprano

Rom - - pe sprez - - za

(♩ = c. 80)

Continuo

mf

3

Rom-pe sprez - za con un sos - pir.

6

Rom-pe sprez - ra con un_ sos - pir o - gni_ cor ben - chè di pie - tra, ben - chè di pie -

9

- tra; A es - sa_i nu - mi_ l'al - ma_in - pe - tra,

[4] [3]

12

es - sa_i nu - mi l'al - ma_in - pe - tra o - gni - gra - tia, o - gni gra - tia, o - gni

15

gra - tia a suoi de - sir, B es -

B

B

5. Si riscaldi il Tebro

(♩ = c. 80)

Trumpet

Soprano

Continuo

f *mf*

Si_ri-scal-di il Te-bro e l'on - [da, l'on - -] - da,

(♩ = c. 80)

f

4

Si_ri-scal-di il Te-bro e l'on - - - da

7

A *tr* *mp [echo]*

de suoi flut - ti al mor - mo - rar,

A

Senza Basso - é volendo il basso soni *A la mi re*.*

* Without accompaniment - [though] it may be desirable [for] the [supporting] bass [instrument] to play **A**

[opt. pedal]

10

13

de suoi flut - ti al mor - mo - rar, al mor - mo -

16

- rar, al mor - mo - rar.

B

6. Mio tesoro per te moro

Aria in forma di Menuet alla Francese

(♩ = c. 120)

Trumpet *mf*

Soprano

Continuo *mf*

4

f

8

p

* At most cadences, apply the principles of *sesquialtera* (hemiola), so that accents fall as if a $\frac{3}{2}$ bar were inserted:

♩ ♩ = ♩ ♩ ♩ ♩ ♩ ♩ rather than ♩ ♩ ♩ ♩ ♩ ♩

12 A

mf

Mio te - so - ro per te — mo - ro! Vie - ni pres - to, —

A

mf

16

pres - to a — con - so - lar.

[4] [3]

19

Mio te - so - ro per te mo - ro! Vie - ni pres - to, v'

6

7. Farò la vendetta

(♩ = c. 80)

Trumpet

Soprano

Continuo

f

Fa - rò la ven - det - ta, fa - rò la ven - det - ta che a me s'as-

(♩ = c. 80)

f

3

- pet - ta di quel per - fi - do, di quel per - fi - do, di quel per - fi - do,

6

tr

per - fi - do tra - di - tor, **A** di quel per - fi - do, di quel

9

per - - - fi - do, per - fi - do tra - di - tor; fa - rò la ven - det - ta che_a me s'as -

11

- pet - ta di quel per - fi - do, per - fi - do, di_ quel per - fi - do tra - di - tor

14

che

Alessandro Scarlatti, 7 Arie con Tromba Sola

The Composer

One of the most influential and prolific composers of his time, Alessandro Scarlatti was born on May 2, 1660 in Palermo, Sicily. The original spelling “Scarлата” appears on his baptismal certificate and on a copy of one of his earliest cantatas, but all other documents and manuscripts use forms ending in “i” adopted by the whole family.

Scarlatti spent the greater part of his life at Rome and Naples in close association with court circles and nobility. Tradition claims that he was a student of Carissimi (died 1674), possibly after coming to Rome in 1672 with his sisters. Married before the age of 18 (April 12, 1678), Scarlatti produced his first opera in Rome in February 1679, and it catapulted him into prominence with the aristocracy and church officials. He was at once appointed *maestro di cappella* to the Roman court of Queen Christina of Sweden, but he chose to move to Naples (c. 1680) when Pope Innocent’s edict opposing opera on moral grounds caused a feud between the pope and his new protector. Perhaps he served concurrently in both centers for awhile, as a libretto for an opera produced in Naples in 1684 still describes him as Queen Christina’s *maestro*. On February 12, 1684, Scarlatti became *maestro di cappella* to the court of Naples upon the death of Pietro Ziani.

In June 1702, Scarlatti moved to Florence under the patronage of Ferdinando III, son of the Grand Duke of Tuscany, but soon departed when he was not offered a permanent post. Still, Scarlatti continued writing operas for the Medici prince for several years. In Rome his protector was Cardinal Pietro Ottoboni, and much of Scarlatti’s sacred output resulted from his position as assistant *maestro di cappella* at the church of Santa Maria Maggiore. Since the papal edict banning opera in Rome was still in effect, Scarlatti turned his attention also to the production of chamber cantatas, the principal fare for weekly gatherings arranged by Ottoboni.

Alessandro Scarlatti was initiated along with Corelli and Pasquini into the *Accademia dell’*



Alessandro Scarlatti

Arcadia on April 26, 1706. During 1707, he travelled to various centers including Venice, Ferrara, and Urbino, but also succeeded to the post of principal *maestro* at the church in Rome. He was persuaded to return to Naples early in 1709 upon reinstatement to his former post with an increase in salary. At the request of Ottoboni, Scarlatti was knighted in the Order of the Golden Spur with the title “Cavaliere” in 1716. The years 1718-1721 were spent again in Rome, where he produced some of his finest operas. Returning to Naples in 1722, Scarlatti consented to take a few pupils, among whom were Geminiani, Hasse, and Quantz. Perhaps even Handel, who had early made the acquaintance of both Alessandro and his son Domenico, kept contact at this period during jaunts to Italy to recruit performers for his own productions in London. Alessandro Scarlatti died on October 22, 1725. (Edward Dent’s pioneering study of the composer and other sources listed in the bibliography below will provide more detailed biographical information.)

Primarily a composer for the voice, Alessandro Scarlatti enjoyed special fame for his operas. He wrote 115 of them by his own count, of which 79 are extant. Though he is generally regarded as the founder of the Neapolitan school, the traits typical of Neapolitan opera

were only gradually acquired. We now realize that Scarlatti did not invent the *da capo* aria nor the accompanied recitative, but he was in the forefront of their development. He likewise contributed substantially to such concepts as the Italian opera overture (*sinfonia*) in a fast-slow-fast design (later to develop into the classical symphony), the *secco* recitative, and comic opera and thereby served as a most important link to the classical era.

Alessandro Scarlatti’s most prodigious output was that of chamber cantatas and serenatas (large-scale, dramatic cantatas for special occasions). Of the latter, Edwin Hanley lists variously 27 (MGG) and 22 (Enciclopedia, Ricordi). In both articles, however, Hanley lists 801 known *cantate da camera* as follows: 5 for two voices, instrument(s), and continuo (including 2 with questionable authorship); 24 for two voices with continuo only (for 10 of these Scarlatti’s authorship is uncertain); 73 for one voice, instrument(s), and continuo (19 questionable); and 699 for solo voice and continuo (192 uncertain). Other vocal works by Scarlatti include 8 madrigals, numerous oratorios, sacred cantatas, masses, motets, and psalm settings. Surviving instrumental works are few by comparison: 6 concertos for strings and continuo (including arrangements of his own 4 *sonate a 4*), 6 concertos for



Facsimile of the title page from the manuscript

harpichord and orchestra, 12 sinfonias for strings and wind instruments, 2 sonatas and 2 suites for flute, and several solo works for harpichord.

Scarlatti's melodic inventiveness and balance, thematic development, harmonic vocabulary, and use of clear-cut formal structures were forecasts of the classical era. Even so, at the end of his career he was merely respected as a "learned" composer, and his impact was generally ignored by the younger generation.

The Source

The Bodleian Library in Oxford, England preserves a manuscript in an oblong folio volume, half-bound with marbled paper sides. This volume measures approximately 20 cm x 25 cm and contains 80 numbered pages, each ruled with 8 staves, plus an unruled flyleaf in the front. The editor

studied the original manuscript in the Old library reading rooms while at Oxford in July 1977. The present shelfmark (MS. Mus. Sch. E. 394) is written at the top of the blank page above an announcement that "Printed notices of this MS. occur in Summary catalogue no. 26488." On the overleaf among other handwritten marks, "MS LXXXI" signifies the item number in the referenced "Catalogue of Music Belonging to the Music School-1854"

Vertically, in ink across the middle of the page, "Dr. Astrey St. Jamey's Place / Direct for Mr. Penyston / at Baliol College / Oxford" is hastily penned. This is transcribed above it in pencil as "Dr. Astry / St. James Place / Direct the Instrument / to Mr. Penyston / at Baliol College / Oxford", and further explained on the index file card as "a note of about 1740 mentioning dr. (Francis) Astry and (Fairmedow) Pennyston of Baliol

College, Oxford". The title of the volume, "Arie / con Tromba Sola, del / Sig. All. Scarlatti", immediately precedes the initial piece on the first page of music. The volume contains seven arias for trumpet in D (notated at sounding pitch), soprano, and basso continuo. Each aria is identified by textual incipit and inclusive page numbers in the following list:

1. Si suoni la tromba	1-12
2. In terra la guerra	13-25
3. Con voce festiva	26-33
4. Rompe sprezza	34-38
5. Si riscaldi il Tebro	39-52
6. Mio tesoro	53-66
(Aria in forma di menuet alla Francese)	
7. "Faro la vendetta"	67-77

The present Brass Press edition is the first published edition of these arias with trumpet obbligato.

The Music

The original manuscript volume was probably made by a contemporary Italian scribe (though some inconsistencies in the textual spellings and syllabifications might point to a non-native copyist). Even though authorship could be open to question, Hanley suggests (29-30) that “we have no course but to assume at least provisionally that any attribution within reasonable limits made by the copyist relays to us the attribution seen in an autograph..., just as we frequently assume... that the reading of a musical work offered by a copyist relays the reading of an autograph.” Typical of most manuscripts from this period, the author of the lyrics is anonymous, while, perhaps less typically, the patron for whom the set may have been copied also goes unnamed.

The editor has located no additional sources for any of the seven arias and is of the opinion that they stand separately as concert miniatures, perhaps for aristocratic diversions, and not as excerpts from complete works. Dent (1905, xi) seemed bent on assuming that detached airs were necessarily taken from operas. Hanley, on the other hand, claims that Dent and others excluded the possibility that such arias could be independent compositions (67-69), and each of the present arias with solo trumpet is tidy and self-contained. If the present arias were extracted from larger works, it seems more likely, considering their instrumentation, that they were excerpted from chamber cantatas rather than from operas. Hanley admits, however, (76) that “while copies of excerpts from operas are extremely common, copies of excerpts from cantatas are rare.”

In his dissertation, which comprises a thematic catalogue of 783 cantatas, Edwin Hanley not only lists the textual incipits of all vocal components, but also cross-refers excerpts, fragments, and variant titles. Nowhere in his catalogue can the titles of these seven trumpet arias be found. In fact, Hanley lists only two cantatas with trumpet: the well-known *Su le sponde del Tebro* for soprano, trumpet, two violins, and continuo; and a serenata, *A battaglia, pensieri, a battaglia* for soprano, alto,

trumpet, mandola, two violins, violoncello, contrabass, and continuo, dating from 1699. In his MGG article, Hanley identifies a third cantata, for alto, trumpet, two violins, and continuo (*Belle faci del cielo*) and further supplies the titles of 30 individual arias or excerpts. None of these correspond to any of the seven arias in the present edition. Though all of Scarlatti's extant cantata repertoire with trumpet also makes use of strings, two of the many cantatas with trumpet by his older contemporary, Alessandro Melani (1639-1703), employ the identical combination found in these seven arias (*All'armi pensieri*, edited by Edward Tarr and *Quai bellici accenti*, edited by Antonio Frigé published by The Brass Press).

It is extremely difficult to reconstruct the reason for this collection. The fact that the present manuscript is in a single volume, copied by one scribe, with consecutive pagination in the same hand, points to a purposeful isolation of the given media. If they are not collected excerpts from operas, serenatas, or cantatas, perhaps they were meant to be a special presentation to a prominent trumpeter, singer, or patron whose court employed such capable virtuosi, even though there is no dedication on the manuscript. The arias would not constitute parts of a single cantata, because the disparate texts are as self-contained in each as the music, not permitting sensible connection by recitatives.

The time of composition of these trumpet arias is also open to speculation. Stylistically (not a reliable method for dating any work), the use of the trumpet compares to that in *Su le sponde del Tebro* (which dates probably from 1690-1695), and in the serenata *Il Giardino di Amore* (c. 1700-1705), and *Endimione e Cintia* (1705), whose trumpet aria, by the way, was used in the opera *Il prigioniero fortunato* in 1698. Two of the songs in the present set mention *il Tebro*, the Tiber (now Tevere) river, which runs through Rome. Whether or not Scarlatti was residing in Rome at the time these arias were written, it is likely that they were performed there, possibly for one of Cardinal Ottoboni's informal gatherings. Ottoboni was an enthusiastic patron of Scarlatti well

before the latter's departure from Naples in 1702, and even contributed libretti for the composer. Indeed, many of Scarlatti's works were produced in Rome after his initial successes there, and he probably made several trips to Rome to oversee productions and participate in performances. These seven arias, therefore, may date from the second half of Scarlatti's first Naples period, or from the Rome residency which followed (1703-1708), i.e., c. 1700, give or take a decade. As the copyist did not employ the title “Cavaliere” (bestowed on Scarlatti in 1716) in his attribution, it is probable that the pieces were copied prior to that date. Evidence from further research may enlighten us on the progeny of these charming arias.

Several general observations can be made about all seven arias in the present set. Each is scored for trumpet in D (written at sounding pitch), soprano (written in the soprano clef), and basso continuo. All but two are in duple time (C) with the exceptions being No. 3 ($\frac{12}{8}$ gigue) and No. 6 ($\frac{6}{4}$ minuet). Five of the arias are *da capo* arias, with the repeat fully written out, and range in length from 46 to 98 measures. Their B sections function primarily as modulatory bridges to the reiterated A sections and are thus substantially shorter and less developed by comparison. The remaining two arias (Nos. 3 and 4) are more or less binary in structure, though somewhat through-composed melodically. Neither has a *da capo*, and they comprise only 36 and 26 measures respectively.

Scarlatti left us a clue to continuo realization in his manuscript treatise, *Regole per Principianti* (British Museum Add. Ms. 14244), which discloses his predilection for the use of dominant sevenths, diminished chords, and augmented sixth chords, shrugging that unorthodox or prohibited progressions were all right because they sounded well (see discussions in Dent, 154-155, 196; Inkeles, 68-69). Also, an unusual, complete realization, probably Scarlatti's own, exists in all extant copies of his cantata *Da sventura a sventura*, and it reveals a free and contrapuntal approach to the harmonization. Still, for these pieces with trumpet, the presence of the trumpet itself severely restricts the use of

chromatic harmonies, and it would certainly dominate any attempt to create a fourth equal voice using only a harpsichord. Besides, the style and tempo of these arias demand the basic kind of harmonization which has been provided for this edition. As Fantini suggested in his preface, “it is necessary to support such an instrument [as the trumpet] with a solid harmonic [accompaniment].” In addition to its expected harmonic role, the rather sparsely figured bass line often functions as an independent third voice with motives derived from the upper parts.

Both trumpet and voice are utilized as equally matched duet partners, particularly in the A sections where the key center does not wander far from D major. The economical range of both parts rarely exceeds the octave $a' - a''$. In fact, the trumpet part for every piece has the range of $a' - b''$. The voice part rises to b'' in only three of the arias, but usually drops as low as $f\sharp'$ or e' in the bridge sections. Use of imitation between the soloists is characteristic, often contributing substantially to the thematic development, as in the echo sections of No. 5. Even the bass line participates frequently in such exchanges (e.g., No. 1). There is seldom a true pairing of the solo voices, however, and the give-and-take interplay seems to be the rule.

Despite the surprisingly narrow limits of the trumpet’s range employed consistently throughout this set, Scarlatti makes interesting and innovative use of the instrument. Though technically demanding, the trumpet parts maintain a lyric role substantially departing from the strictly rhythmic and signal motifs associated with military trumpeting of the time and even with the repetitious trumpet solo literature of many of Scarlatti’s contemporaries. Good examples among these seven arias are the lilting gigue of No. 3 and the graceful minuet of No. 6. In both pieces, the trumpet figures prominently in establishing the character, as well as the tunes, of the music.

Performance

Instrumentation

Written for the valveless instrument, the best substitute for the modern trumpet is the piccolo trumpet in A, B \flat , or C, or possibly G, which will render the required delicacy as well as accuracy and facility for ornamentation. The scoring for continuo accompaniment alone, though rather uncommon when trumpet was involved, makes these pieces delightfully portable. Performance with organ is recommended, though harpsichord supported by violoncello was probably the intended combination. The bassoon and bass *viola da gamba* are also acceptable supporting bass instruments, while the double bass (*violone*) would perhaps be too heavy to serve the texture in all the arias (though Scarlatti occasionally enriched these bass lines with octaves and other double voicings). The continuo could be characteristically enhanced by the addition of *chitarra* or *theorbo*. The editor has successfully performed many of the arias with unsupported harpsichord and with piano.

Because the lyrics are also flexible and general in subject matter, most of the arias could be sung by either sex, while Nos. 1 and 4 might be more appropriate for a man, and No. 7 for a woman. Mary Ann Inkeles (104) points out that “although it is known that a significant majority of male sopranos ruled the operatic and concert stages in Scarlatti’s time, a great many female sopranos contributed to the performance of chamber repertoire.” Among these were Scarlatti’s sister Anna Maria, and the celebrated Faustina and La Tesa, all known to have sung the composer’s solo cantatas. It is entirely possible, and in keeping with baroque practice where all ranges exploited “coloratura” technique, that some of these arias would be effective if sung by a high tenor.

Style

These arias would be enhanced by a style of performance which emphasizes the *affective* expression of the text. The baroque vocalist would have applied principles of *bel canto* singing (see 65-71 in Donington, 1973), striving to match the sound of the

trumpet. The trumpeter in turn would have endeavored to imitate the soprano’s phrasing and articulation.

Both soloists would have been expected to embellish their parts in accordance with the practice of the time, particularly on the *da capo* sections. Francesco Tosi described the singer’s approach to elaborating a *da capo* aria in his *Opinioni de’ cantori*, 1723 (translated by Gaillard as *Observations on the florid song*, 1742):

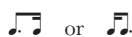
The manner in which all Airs divided into three Parts are to be sung: in the first [section] they require nothing but the simplest Ornaments, of a good Taste and few; that the Composition may remain simple, plain and pure; in the second they expect, that to this Purity some artful Graces be added, by which the Judicious may hear, that the Ability of the Singer is greater; and in repeating the Air, he that does not vary it for the better, is no great Master.

When ornamenting the trumpet parts, trumpeters performing on modern instruments should be careful not to exceed the capabilities of the original natural trumpets. The cadential trill (starting on the upper auxiliary, on the beat) was taken for granted in baroque performances, but the editor has supplied reminders in both parts for the benefit of today’s performers.

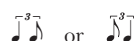
Baroque practice employed a rhythmic freedom to break up stretches of identical short note patterns. Referred to as inequality (*notes inégales*), this constituted performing unequally notes notated to be of equal rhythmic value. Alessandro Scarlatti himself gives evidence of this practice in his opera *Il Pirro e Demetrio* (1694) when in Act II, Scene 15, under equally notated eighth notes in largo he instructed “One plays in equal time” (*si suona a tempo eguale*), apparently in order to prevent the expected inequality during performance (Dorrington, 1973, 256, 262). There are numerous examples in his works which display the process of inequality, including the first aria of this set (“Si suoni la tromba”) which juxtaposes written rhythms of



The technique can be compared directly to the “swing” style which is automatically read from “straight” eighth notes in today’s dance band music. The editor has occasionally suggested



above the trumpet part places where inequality might be effective. These should be generally correlated to swing ratios of 2:1



for a more fluid interpretation. The present-day trumpeter will find that producing inequality and imitating the vocal nuances are accomplished more easily by using baroque articulations, coming as they do in strong/weak pairs such as *le ra, li ru, ti ri, ta ra, te ghe, ra de, ta te, tia, dia* (see Fantini’s Trumpet Method, pp. 10-11). At any rate, he should avoid the relentless use of today’s “ta” for every note, which will otherwise hinder rendering the required rubato style. Judicious use of slurs might simulate some of the desired effects.

Tempo

No tempo indications are found in the original source, but the nature of the texts and melodies suggest moderate to moderately fast rendition. The editor has avoided the use of time-words (e.g., *allegro*) because their meanings are vague and more often indicative of mood than speed. Scarlatti himself usually eschewed the use of such words (see Henry, p. 303). Remnants of the proportional system still lingered in the 17th century. It had been regulated by a tactus which was approximately 80 beats per minute. The editor regards this as a comfortable tempo that enhances clarity of the text, delineation of rhythmic nuances, and freedom for ornamentation. ♩=80 would be an ideal tempo for arias 1, 2, 4, 5, and 7. The tempos for the other two arias are best determined by the appropriate movement of their associated dance types. Using MM.= 80 as a point of departure, the *giga* (No. 3, “Con voce festiva”) should be a brisk ♩=120, and the *minuet* (No. 6, “Mio tesoro”) a more stately ♩=120 (i.e., ♩=40).

Critical Commentary

The editorial process

The vocal notation has been modernized with respect to clef, beaming, and slurs. Important discrepancies from the original syllabic underlay are given in the revisions list. Slur marks have generally been added to clarify groups of notes belonging to single syllables. Editorial suggestions are usually placed in brackets. Where no trills or dynamic markings exist in the original source for a given piece, all such indications are editorial, but brackets are not employed. Editorial ties and slurs in the trumpet part are given as broken lines. Sectional double bars are the editor’s.

As a guide to performance, according to the practice of the time, the editor has suggested certain ornamental formulae, mostly in the separate D trumpet part. Intended primarily for the *da capo* rendition, these passages are notated in cue-sized notes. This procedure permits understanding of the derivation of the elaboration while the original notes remain distinct.

The editor has provided a very simple, 3-part realization of the bass in accordance with the practice of the time. Experienced keyboard players may choose to elaborate at their discretion. Different continuo instruments will require variable spacing in the right hand part (e.g., organists may prefer a wider spacing to the predominantly harpsichord writing of this edition), or a different style altogether (theorbo, lute). Figures supplied by the editor are given in brackets. The 4-3 suspension (a favorite of Scarlatti) has been added, where appropriate, to principal cadences. The use of accidentals has been modernized where necessary. Cautionary accidentals are given in parentheses.

The *da capo* sections, which were written out in the original manuscript for five of the arias, have been prescribed verbally by the editor to conserve space. Resulting endings are therefore presented as codas, whether only one measure long or a true coda variant. Deviations between the first section and the written-out *da capo* of the original manuscript

are specified in the individual revision lists (identified as “1st X” or “D.C.”) since for this edition they are necessarily identical.

The texts of many of the arias have presented numerous difficulties for the editor. Archaic usage coupled with poetic license makes it hard to decipher precise modern equivalents in Italian or their meanings in English. The scribe also seems to have corrupted the text in many places. Orthography, punctuation, and especially separation of syllables and textual underlay are, despite the overall beauty and clarity of the manuscript, often baffling and inconsistent. The copyist’s apparent indiscriminate use of accents, for example, makes *è* (it is) and *e* (and) often interchangeable. Significant discrepancies between the text employed in this edition and the original manuscript are itemized in the revisions list. Differences in capitalization, hyphenation, use of accents, punctuation, etc. are not itemized where meaning is retained. The editor has separated textual repetitions with commas. Except for the irresistible opportunity for rhyme in No. 3, only literal translations of the poems are provided. The task of inventing texts in rhyming English is not considered worthwhile, because of the close association of the music to the original Italian words.

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Acknowledgement

The editor wishes to thank his colleagues at the University of Western Ontario, Victoria Meredith for valuable suggestions on matters concerning the voice part, and Dr. Damiana Bratuz for reviewing the editor’s translations of the poems. He is also grateful to the Bodleian Library for supplying the microfilm and subsequently the opportunity to inspect the original manuscript.

Henry Meredith,
London, Canada
January 1, 1980

1. Si suoni la tromba

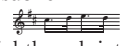

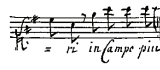
*Si suoni la tromba.
Miei fidi guerrieri,
In campo più fieri,
Armati rimbomba.*

Let the trumpet sound.
My faithful warriors,
now bolder on the battlefield,
Resound to the call to arms.

One of the most difficult arias in the set, this piece employs a prominent extra-harmonic note (the *e*♯) in the cadence of measure 40 - achieved on the natural trumpet by «bending» the tenth partial) and a wider range of rhythmic and ornamental figures than the others. The juxtaposition of triplet, dotted, and equal sixteenth-note patterns suggests a *lilting* (2:1 ratio) inequality (see Donington, 1973, 255-271, which includes examples by Scarlatti showing similar usage). A *vigorous* inequality (dotted figures in strict time) might also be effective in «opposition» to the triplets, considering the «battle» topic of the poem.

The presence of the trumpet leaves no doubt that the aria suitably expresses the text. The opening triadic “trumpet call” motive was clearly derived from ascending figures of genuine military signals (compare with the *Prima chiamata di Guerra* and *Seconda chiamata, che va sonata avanti la Battaglia* found in Fantini, pp. 12 and 14) and might easily inspire the soldiers to victory. After all, ascending fourths were often employed to depict fierceness and daring, as melodic intervals were frequently linked to particular “passions” in accordance with the Doctrine of Affections, which seemed to effect much of the music of the period. The “resounding” is portrayed musically by the shorter, echoing figures in the B section.

Revisions

- | | | |
|-------|-----|--|
| 2 | BC | D.C., 2nd note remains <i>d</i> |
| 3 | Tr | D.C., no trill |
| 5 | BC | D.C., 4th note <i>d</i> |
| 12 | BC | D.C., 2nd note remains <i>d</i> |
| 17 | BC | 1st X, last note <i>b</i> |
| 18 | BC | 1st X, 1st two notes <i>c</i> ♯ and <i>d</i> [♯] |
| | Sop | D.C., 2nd, 3rd, 5th, and 6th notes equal sixteenths; <i>suoni</i> spelled «suone» |
| 19 | Sop | D.C., 2nd beat  |
| | Tr | 1st X, dotted eighth and sixteenth  |
| 20 | BC | D.C., last half of 3rd beat two sixteenths <i>d, g</i> |
| 24 | BC | D.C., dynamic not specified |
| 27 | Sop | Facsimile of original reading:  |
| 31-32 | Sop | text omitted |
| 33 | Sop | 5th note sixteenth |
| 38 | Sop | dot omitted after 3rd note |

2. In terra la guerra”

*In terra la guerra
sen voli fugace,
Ci porti conforti
dai poli la pace.*

Let war in the world
pass swiftly and be done with,
that it may bring us the comforts
of peace from the ends of the earth.

Though avoiding any specific reference to the political turmoil in Italy during Scarlatti's time, man's perennial search for peace is poignantly expressed in this aria. The “putting to flight” of war is depicted clearly in the rapidly ascending scale figures to which the words *fugace* and *voli* are set. The opening trumpet signal could be derived from a genuine battle call (compare with Mersenne's *La Charge* and Fantini's *Battaglia*), and perhaps the trumpet is declaring war on war. The B section provides a charming contrast in its smooth and “peaceful” stepwise melody. (Diatonic motion signified loveliness, pleasantness, and gentleness, according to the Doctrine of Affections.) The solid basis necessary for a lasting peace throughout the world is subtly presented as a ground bass for 3½ measures beginning at bar 28, and with a longer, 3-measure, reiterated pattern emerging in bar 33.

Revisions

7	Tr	1st X, eighth rest missing beginning of 2nd beat
14	BC	1st X, 1st two beats, quarter notes c# and d
17	Sop	D.C., 14th note d'; 15th note e''
18	BC	D.C., last beat quarter note a
22	BC	1st X, D.C., 1st note originally one octave higher; D.C., 5th note #
28-32	Sop	originally text read: <i>con forti</i>

3. Con voce festiva

*Con voce festiva
In musici modi,
L'esalti lo lodi
Del Tebro la riva.*

With a festive voice
in musical ways,
let the banks of the Tiber
exalt him with praise.

*E l'onda gioconda
con eco d'amore,
risponda la tromba.
gioisca il mio core.*

And let the playful wave
with an echo of love,
respond to the trumpet.
Let my heart rejoice.

This lively *giga* portrays the festivity and rejoicing of the text. The tempo and wide leaps of this uncharacteristic trumpet part placed a great demand for accuracy on the baroque trumpeter. Prominent intervals of ascending thirds, fourths, and fifths, and major thirds moving in both directions certainly corroborate seventeenth-century theorists' ideas on appropriate intervals for expressing specific «affections» – in this case gaiety, liveliness, joyousness, and energy. Word-painting occurs for *eco* and *risponda*, and the trumpet's exclamatory reply to the off-beat *gioisca* of the voice is effective writing.

A possible clue for dating these arias is Scarlatti's induction into the Arcadian Academy in 1706. Corelli was admitted at the same time, and although Scarlatti may have professed little admiration for Corelli's compositions, his orchestral style was absorbed into Scarlatti's own. Dent reports (92) that “the lilt of Corelli's giges seized him like a St. Vitus' dance, and turns up everywhere, sometimes in the most unexpected places.” Perhaps, then, at least *Con voce festiva* might have been composed in, or after, 1706.

Revisions

9, 13	Sop	originally <i>le salti</i>
29	Sop	originally <i>risponde</i>
31	BC	both A and c# on 2nd beat
34	Tr	1st note eighth note
	BC	last quarter note lacks dot

4. Rompe sprezza

Rompe sprezza con un sospir She breaks and scorns with a sigh
ogni cor benchè di pietra; every heart even though it be of stone;
essa i numi l'alma inpetra She petrifies the spirits, the soul,
ogni gratia a suoi desir. and every grace at her whim.

This shortest of the seven arias in the set opens with a «broken» melodic statement accompanied by detached chords signifying the shattered ego of the rejected suitor. Thematic development, an important aspect of Scarlatti's compositional process, is evident in the different functions he puts to the paired sixteenth-note motive. A word-painting contrast between the similar figures of measures 4 and 6 could be enhanced in performance by “breaking” the first with an unequal rendition while smoothing out the “sigh”:



The four-note motive of paired sixteenths is further transformed into an ornamental “grace” (turn) occurring within an otherwise “petrified” phrase of repeated eighth notes (measures 10-14). Later (17-18) it is inverted and augmented.

Revisions

2 Tr last note c#"
 10, 12, 17, 19 Sop original text reads e'sai

5. Si riscaldi il Tebro

Si riscaldi il Tebro e l'onda Let the Tiber warm up,
de suoi flutti al mormorar and let the murmuring undulation of its waves
canti a lui lodi d'amor. sing to him praises of love.
Vezzosetta poi risponda Let her then respond charmingly
questi cantici d'onor to these canticles of honor
delle aurette al sussurar at the whispering of the breeze.

The murmuring undulation of the billows of the Tiber river is clearly depicted in the rolling motion of the melody at the words *l'onda* and *mormorar*. Of the seven arias, this one most exploits the echo technique to display the coloratura skills of the vocalist, which must in turn be matched by the trumpeter's brilliant virtuosity. Opportunities for imitation arise frequently out of the text (*mormorar*, *risponda*, *sussurar*) and the composer took full advantage of them.

The B section contains motivic similarities to Aria No. 4, with the paired sixteenth-note figure and the reiterated note pattern at bar 37. Such thematic resemblances suggest the set may have been conceived at a single occasion.

Revisions

2 Sop 1st X, 8th note f #"
 3 BC 1st X, 4th note e
 4 Tr Both times, 8th note f #"
 D.C., 2nd note d"
 (The vocal rendition in the D.C. is echoed by the trumpet for this edition.)
 6 BC D.C., 3rd note a#
 7 BC 1st X, last note g#
 D.C., 3rd beat two eighth notes d', c#
 Sop Both readings given in edition:
 dotted pattern for 4th beat found
 1st section, sixteenth notes written out for *da capo*.
 8 BC D.C., The optional A (cello alone) enters on third beat (one bar earlier than 1st X, perhaps owing to space required by the verbal instruction, written on the staff itself, 1st X).
 12 This measure exists only in D.C.
 12 Tr last beat originally 4 sixteenth notes: a", b", a", b"
 13 Tr 1st note a"
 15 Sop Both readings given for last beat:
 (1st X, eighth and two sixteenth notes;
 D.C., two eighth notes)
 BC 1st X, 1st note A
 20 Sop 1st X, syllabic underlay is inconsistent with that in opening statement and in D.C., given instead as:



25 BC 1st X, continuo re-enters with low D quarter note on 3rd beat.
 27 BC D.C., 1st beat \downarrow D; 2nd beat \downarrow ; 3rd beat \downarrow (d, d, e)
 28 Tr 1st X, 2nd note g", 3rd note e"



6. Mio tesoro

Aria in forma di Menuet alla Francese

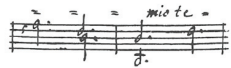

<i>Mio tesoro</i>	My darling
<i>per te moro!</i>	for thee I die!
<i>Vieni presto a consolar</i>	Come quickly to console
<i>questo cor che tanto brama</i>	this heart, which so much longs for you
<i>e ti chiama</i>	and calls upon you
<i>a ristorar.</i>	to restore it.

The only aria of the set to possess a descriptive title, this piece represents a French dance which was introduced perhaps by Lully in the middle of the 17th century and eventually superseded the older dance forms of the suite to become a standard movement (minuet with trio) in the classical symphony. Scarlatti himself contributed to this development by closing many of his opera sinfonias with a minuet.

The trumpet part is unusually graceful and elegant as it states the principal melody at the beginning and end of the first section. The entry of the voice turns part of the opening motive downward into a “longing” sigh (see last three beats of bar 13), and spins out fragmented thematic variants throughout the vocal portion of the A section. Measures 19-22, with their syncopated sobbing, and ascending crescendo of intensity, along with the ascending figures in 27-28 and 32-33, reflect the love pangs and rising hopes of the serenader.

The relatively short middle section presents the most chromatic writing in all seven of the arias and therefore omits the trumpet altogether. The “calling” melodic figures are created by the Neapolitan sixth chords, first inversion triads on the lowered supertonic (G major to \sharp minor in 45-46, and C major to \flat minor in 51-52). *Ristorar* is itself expressed by the cadence, a “restoring” of stability to the preceding vacillation of tonality.

Revisions

1	BC	1st X, two pitches given for 2nd note: A and $c\sharp$
5, 6, 9, 10	Tr	dot added above 1st note
13	BC	D.C., 2nd note A
16 + 23		Both times, <i>a consolar</i> not set in accordance with hemiola (two preceding eighths are assigned to the syllable <i>con-</i>). In measure 31 and 33, however, underlay does coordinate with hemiola cadence, and this model has been used throughout.
21	BC	1st X, 2nd note preceded by figure of 7 (?) and lacks a dot
22	BC	up an octave
25-26	BC	both times, facsimile reads as follows:
		
29	BC	D.C., 4th note dotted half on B, no $G\sharp$
32	BC	1st X, 1st note dotted half on d , no \sharp
38, 39	Tr	dot added above 1st note.
39	BC	D.C., 1st note down an octave.
43+49	Sop	\sharp added before 9th note
46-47	Sop	underlay does not coincide with hemiola, as it does in 52-53.
50	Sop	underlay is inconsistent 
53	BC	original figures under first note 46/5

7. Farò la vendetta

<i>Farò la vendetta</i>	I will avenge myself
<i>Che a me s'aspetta</i>	As is expected of me,
<i>di quel perfido traditor</i>	of that wicked traitor
<i>che mi ha sì vilipesa</i>	who has slighted me so,
<i>fammi star così sospesa</i>	keeping me thus in suspense,
<i>et a dato ad altri il cor.</i>	and who has given his heart to another.

The opening statement of this aria has a strong resemblance to that of No. 5. Less obvious in its musical portrayal of the text than some of the other arias in the set, *Farò la vendetta* nevertheless sets an overall mood of resoluteness spurred by jealous anger. The motivically active bass line provides for three equal parts which could be construed to represent the romantic triangle disclosed in the last line of the text. The second setting of the last half of the poem (beginning at bar 21) though employing the same rhythms as bars 16-18, provides the opportunity for a definitely “suspended” motive (repeated eighths at the high point of the phrase) topped off by a 4-3 “suspension” on the word *sospesa* in measure 23.

Revisions

1	Sop	D.C., 6th note g ”
3	Tr	1st X, last note $c\sharp$ ”
6	Sop	1st X, “traditar” D.C., 2nd note d ”
16-17, 21-22	Sop	<i>vilipesa</i> separated, but without hyphens appearing as three words, <i>vi li pesa; fammi star</i> given first as <i>famistar</i> and then as <i>farmis-/tar</i> .
18, 23, and 24	Sop	It is not clear whether <i>et a</i> (given always <i>et à</i>) signifies <i>ed ha</i> (<i>ed 'a</i>) or <i>et i ha</i> (<i>e t 'ha, e t 'a</i>), or less probably, <i>e a</i> , but certainly not <i>è a</i> . The editor has retained the original spelling but translated the meaning as <i>ed ha</i> .

Music for trumpet & organ

- BACH J.S.** (Krebs)
TP128
- BARATTO Paolo**
TP79
- TP65
- BORGO, CIMA, PELLEGRINI, ANONIMO**
TP93
- BUXTEHUDE Dietrich**
TP135
- CACCINI Giulio**
TP136
- CHARPENTIER Marc-Antoine**
TP137
- CHKOLNIK Ilia**
TP206
- DE CEUNINCK Emile**
TP40
- DUCOMMUN Samuel**
TP19a
- FILAS Juraj**
TP243
- TP248
- FISER Lubos**
TP98
- HAENDEL Georg Friedrich**
TP152
- TP151
- JEVTCIC Ivan**
TP52
- LANE Richard**
TP252
- LEY Hermann**
TP275
- Wir glauben all' an einen Gott, Vater**
trumpet and organ (*intermediate*)
- Helvetia** (1990 - 4')
trumpet and organ (*intermediate*)
- Lied ohne Worte** (1976 - 4')
trumpet and organ (*easy*)
- 13 Canzoni Strumentali Milanesi** (A. Frigé)
trumpet and organ (*intermediate*)
- Komm, Heiliger Geist, Herr Gott**
(Arr. Patrick Mcguffey)
piccolo trumpet and organ (*interm./adv.*)
- Amarilli mia bella** (1601) (Arr. Rolf Smedvig)
trumpet and organ (*intermediate*)
- Prélude to Te Deum** (4') (Arr. Stephen L. Glover)
trumpet & organ (+ timp ad lib) (*interm.*)
- Air** (1992 - 4')
trumpet and organ (*intermediate*)
- Variations** (1988 - 10')
trumpet and organ (*advanced*)
- Concertino** (1962 - 11')
trumpet and organ (*intermediate*)
→ trumpet and orchestra
- Appassionata** (2004 - 20')
piccolo trumpet and organ (*advanced*)
- Romance in C Major** (2005 - 10'30)
piccolo trumpet and organ (*advanced*)
- Dialog** (1996 - 8')
trumpet and organ (*intermediate*)
- Aria** (Arr. Patrick Mcguffey)
trumpet (flg or picc) & organ (*easy/interm.*)
- A Suite of Trumpet Voluntaries** (Ed. Tarr)
1 or 2 trumpets and organ (*interm./adv.*)
- Quasi una passacaglia** (1990 - 12')
piccolo trumpet and organ (*interm./adv.*)
- Processional - Wedding March** (1998 - 3')
trumpet and organ (*intermediate*)
- Elegie** (1900 - 9') (Ed. René Oberson)
trumpet and organ (*intermediate*)
- LONQUICH Heinz Martin**
TP366
- MABBOUX Philippe**
TP204
- MICHEL Jean-François**
TP344
- MONTECLAIR Michel P. de**
TP92
- OBERSON René**
TP271
- PLOG Anthony**
TP50
- TP287
- TP57d
- TP318
- PURCELL Henry**
TP165
- SAGLIETTI Corrado Maria**
TP294
- SAMPSON David**
TP171
- TP241
- STANLEY John**
TP174
- STEPTOE Roger**
TP292
- TELEMANN Georg Ph.**
TP178
- VOEGELIN Fritz**
TP60
- Preisungen** (1989 - 26')
trumpet and organ (*advanced*) in prep.
- Triptyque** (1999 - 13')
trumpet and organ (*advanced*)
- Evocations** (2014 - 10')
trumpet (C or Bb) and piano (*interm.*)
- La Guerre** (14'30) (Ed. Antonio Frigé)
trumpet and organ
- Homo Somniens** (1988/2004 - 20')
trumpet and organ (*intermediate*)
- 4 Themes on Paintings of Edward Munch** (1986 - 13')
trumpet and organ (*intermediate/adv.*)
- For Cam** (2016 - 4'30)
trumpet (flg) and organ (*easy/intermediate*)
- Nocturne** (1994 - 8')
trumpet and organ (*intermediate/adv.*)
→ trumpet and piano / trumpet and strings
- Thoughts** (2010 - 5'20)
trumpet and organ (*intermediate*)
- Trumpet Aria** (Indian Queen) (3'30)
(Ed. Wesley Ramsay)
trumpet and organ (piano) (*intermediate*)
- Psalms** (2000 - 15')
trumpet and organ (*intermediate*)
- Mysteries Remain**
trumpet and organ (*advanced*)
- Tenebrae** (2000 - 5')
trumpet and organ (*intermediate/adv.*)
- Suite No 1 of Trumpet Voluntaries** (in D)
(Ed. Edward H. Tarr)
1 or 2 trumpets and organ (*interm./adv.*)
- Sonata** (2008 - 18')
trumpet and organ (*intermediate/adv.*)
- Air de trompette** (C or Bb) (Ed. Edward H. Tarr)
trumpet and organ (*intermediate*)
- Encuentro y Danza** (10')
trumpet and organ (*intermediate/adv.*)

