

VOCAL ORNAMENTATION IN THE LATE EIGHTEENTH CENTURY: With Musical
Examples from Mozart's *Le Nozze di Figaro*

by

Armine Boodaghian

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts, The City University of New York

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ABSTRACT

VOCAL ORNAMENTATION IN THE LATE EIGHTEENTH CENTURY: With Musical
Examples from Mozart's *Le Nozze di Figaro*

By

Armine Boodaghian

Adviser: Raymond Erickson

The purpose of this dissertation is to provide the readers and specially the singers with a guide explaining the most significant eighteenth-century vocal ornaments and their execution. The following two areas are of primary importance in the discussion: 1) the suggested interpretation of improvised vocal ornaments; and 2) the use of these ornaments in three arias from *Le Nozze di Figaro*.

There are a number of significant treatises and sources available regarding eighteenth-century vocal practices that contain discussion of the ornaments, but very few include any notated examples of the proper use of these ornaments. As thorough as these treatises are, many of the ornaments are described only verbally and without music notation. In such cases a suggested interpretation is added.

The Mozart arias, "Dove sono," "Se vuol ballare," and "Voi, che sapete," from *Le Nozze di Figaro*, present written-out improvised embellishments suggested by the author from previously discussed vocal ornaments. These arias are intended to serve as examples to assist modern singers with their own individual interpretations in the performance of late eighteenth-century music.

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Introduction

The revival of historically based performing styles for the music of the past and the art of improvised ornamentation in particular, has been one of the most stimulating aspects of concerts and recordings over the last several decades. A greater historical awareness of eighteenth-century performance practices resulting from musicological research and the building of period instruments has contributed to the movement's popular success. This controversial subject of performing practices has also created a whole host of questions. Should we, or even can we, perform music in the way the composer intended it? How can we know what the composer intended and to what degree was the performer expected to be a co-creator with the composer? And how should we deal with those aspects of performance that are not in the treatises or written in the scores?

One practical way to answer these questions is to ask ourselves: can we reproduce every aspect of past performance? If the relationship between composers, performers, and the public had not broken down, historically informed performance would not be necessary today. However, singers performing eighteenth-century music are faced with this "performing style" concept which partly deals with improvised ornamentation. It is not possible to reproduce or imitate every aspect of eighteenth-century practice. But by familiarizing ourselves with the language and the style of the period, we can achieve an interpretation closer to the actual practice of the period, one that is natural to the music. Historical information should enable performers to become so confident in the basic grammar and syntax of the stylistic language of musical repertoires of the past that true spontaneity of utterance becomes possible within it. And it is then that historically-

informed performances may enable our performers to interpret and elevate the style of performance on all levels.

Johann Adam Hiller (1728-1804) discussed eighteenth-century vocal practice in his treatise:

The singer who is sensitive and who can bring out a line with emphasis here and allow another, in contrast, to recede or, so to say, place it in the dark; who, here, dares a chromatic note, a distant leap with boldness violently projected, as it were, who, on the other hand touches upon another with ease and lightness: such singer, I say, is better instructed through nature and feeling than he could ever be by great books that might be written about this topic. Do not think, young artists, that everything you have to learn in order to become great and admirable in your art, you can learn from books. We have, as yet, not completed an alphabet to explain its impact, to describe the means by which music touches and pleases, and to define its rules.¹

Hiller appeals to singers to develop aesthetic openness and to believe in artistic growth and understanding, to go beyond what books can teach, and to touch the essence of great art by revealing the passion, sensitivity, and beauty of music expressible only by attention to the subtleties of singing. Improvised ornaments and their proper use were part of the subtleties of eighteenth-century singing. Domenico Corri (1746-1825), a singing master, expressed his concern regarding the excessive use of ornaments by some singers in the preface to the *Singer's Preceptor*:

The public taste being seduced by this decorated style, expression, the true perfection of music, was destroyed by the excessive and improper introduction of ornaments, incompatible with energy or pathos. Ornaments should ever be in subordination to the character and design of the composition, and introduced only on words which will admit of decoration, without destroying the sentiment; nor, indeed, should they ever be introduced, but by singers

¹ Suzanne Julia Beicken, trans. "Johann Adam Hiller, *Anweisung zum musicalisch-zierlichen Gesange* (Leipzig: 1780)," (Ph.D. dissertation, Stanford University, 1980), 45.

capable of executing them with precision and effect; when used properly, and with moderation, they are no doubt brilliant concomitants to the vocal art; but, at present, no one thinks of singing a song without flourishing on every note, as is now the general practice and manner of our performers.²

It is therefore the purpose of this dissertation to show how individual interpretive power may be enhanced and developed by knowledge of treatises, letters, and other sources, and to focus particularly on the proper use of improvised vocal ornaments and how they can significantly heighten the meaning and the expression of the text.

In the first chapter of the dissertation, I discuss the historical sources. In the second chapter I examine the most commonly used vocal ornaments: the *Appoggiatura*, the Slide, the *Nachschlag*, the Trill, the Turn, Vibrato, *Messa di voce*, *Portamento di voce* and the *Cadenza*, with all musical examples taken from singing manuals and treatises of that period. In the third chapter I explore Domenico Corri's anthology and the further study of the appoggiatura. In the fourth chapter I present examples from Mozart's own embellished arias followed by my newly ornamented versions of three of his arias from *Le Nozze di Figaro* based on the historical sources treated in this dissertation. Specifics about vocal technique and voice types, however, are not considered in this study.

² Domenico Corri, *A Select Collection of the Most Admired Songs, Duets, and The Singer's Preceptor*, 5 vols, ed. Richard Maunder (New York: Garland Publishing, 1995), III: 2.

Chapter I

Historical Sources

There are a number of significant treatises and sources available regarding eighteenth-century vocal practices and discussion of the ornaments, but very few include any notated examples of the proper use of these ornaments. In his extensive article about singing, Will Crutchfield, a well-known scholar and a conductor, has addressed the lack of practical examples:

Almost every writer on the subject devotes a significant passage to questions of taste and judgment, balancing the claims of the composer and the virtuoso. But without matching these accounts as closely as possible to detailed notation, it is impossible to determine what might have sounded restrained and what daring in Classical times – not to mention the idiomatic ways and means of carrying out standard ornamental procedures. Both admonition of restraint and exhortations to virtuoso exertion are vague almost to the point of irrelevance without a wide range of concrete examples.¹

Among the theoretical sources for information in Crutchfield’s article and also in his examination of prosodic appoggiaturas,² Crutchfield gives precedence to Domenico Corri, to whom he refers as “the most valuable single theorist as far as the provision of practical examples is concerned,”³ and to Johann Adam Hiller, whose treatise (1774) he calls “practical and thorough.”⁴ Other works mentioned are Giovanni Battista Mancini’s treatise (1774), described as “the period’s classic statement on vocal technique and aesthetics and a highly influential work, though sparing with specific examples”⁵ and

¹ Will Crutchfield, “The Classical Era: Voices,” *Performance Practice* 2 (1989): 292.

² Will Crutchfield, “The Prosodic Appoggiatura in the Music of Mozart and his Contemporaries,” *Journal of the American Musicological Society* 42, no. 2 (Summer 1989): 229-74.

³ Crutchfield, “Voices,” 293.

⁴ *Ibid.*

⁵ *Ibid.*

treatises of the later years, such as those of Giacomo Ferrari (1818), Gesualdo Lanza (1818) and Richard Bacon (1824), mostly discussed in relation to Rossinian style but with certain aesthetic issues grounded in earlier values. Crutchfield quotes many examples from Hiller and Corri, particularly in explaining the vocal ornaments and their practical application. Also, examples from Johann Friedrich Agricola (Berlin, 1757) are given to illustrate the falling fourth appoggiatura for final cadences.

I have used the following treatises as guides to demonstrate the practical use of eighteenth-century improvised vocal ornamentations: *Anleitung zur Singkunst* by Johann Friedrich Agricola,⁶ *Pensieri e riflessioni pratiche sopra il canto figurato* by Giovanni Battista Mancini,⁷ *Anweisung zum musicalisch-zierlichen Gesange* by Johann Adam Hiller,⁸ and *A Select Collection of the Most Admired Songs, Duets*, by Domenico Corri.⁹ It should be noted though, that as thorough as these treatises are, many of the ornaments are described only verbally, i.e., without music notation (which again leaves them to the discretion of the performers), and in such cases a suggested interpretation is added here.

Johann Friedrich Agricola was born in Germany in 1720. He was a composer, organist, conductor and, most importantly, a singing master. In 1741 he moved to Berlin, became a pupil of Johann Quantz (1697-1773), made the acquaintance of C.P.E. Bach (1714-1788), and embarked on a career that touched many aspects of Berlin's musical life. He was very fond of Italian music and in 1749 published, under the pseudonym "Flavio Anicio Olibrio," pamphlets on French and Italian taste, taking the part of Italian music

⁶Julianne Charlotte Baird, trans. "Johann Friedrich, Agricola, *Anleitung zur Singkunst* (Berlin, 1757)," (Ph.D. dissertation, Stanford University, 1991).

⁷Edward Forman, trans. "Giovanni Battista Mancini,, *Riflessioni practice sul canto figurato* (Milan, 1777)," (Champaign, Illinois: Pro Musica Press, 1967).

⁸Suzanne Julia Beicken, trans. "Johann Adam Hiller, *Anweisung zum musicalisch-zierlichen Gesange* (Leipzig, 1780)," (Ph.D. dissertation, Stanford University,1980).

⁹Domenico Corri, *A Select Collection of the Most Admired Songs, Duets*, 4 vols (London, 1780-1810), ed. Richard Maunder (New York: Garland Publishing, 1993, 95).

against Friedrich W. Marpurg's advocacy of French music.¹⁰ His career was supported by Frederick the Great, who appointed him a court composer in 1751. Agricola's *Anleitung* is a German translation of Pier Francesco Tosi's *Opinioni de' cantori antichi e moderni*, an important vocal treatise of 1723, with Agricola's own detailed and practical demonstrations on the use of the vocal ornaments. It has been described as one of the fundamental documents of performance practice for the mid-eighteenth century.¹¹ According to Baird, Agricola's translation of Tosi represented his own taste for the Italian style, a matter that he had to handle with great sensitivity because the popularity of Italian singers in most of Europe and specifically in the Berlin court had forced many skilled German singers to work outside Germany.¹²

Giovanni Battista Mancini, an Italian castrato, was born in 1714 and studied in Naples and Bologna. He sang in Italy and Germany from about 1730, never, it seems, as more than a second-rank singer, though he was a learned musician (he became a member of the *Accademia Filarmonica* in Bologna).¹³ He also became a famous singing teacher, and in 1757 was invited to Vienna to teach the Empress Maria Theresa's daughters; he remained there for the rest of his life. *Pensieri e riflessioni pratiche sopra il canto figurato* (1774), which was followed by a new edition in 1777, were translated by George Forman under the title "Practical Reflections on Figured Singing." This treatise reflects also the tradition of Tosi's singing methods. Charles Burney, who met Mancini in Vienna in 1772, was excited about the prospect of having a book on singing by such an excellent master.¹⁴

¹⁰ Eugene E. Helm : "Agricola, Johann Adam," *Grove Music Online*, ed. L. Macy (accessed 13 March 2004). <http://www.grovemusic.com>.

¹¹ David Ledbetter, "Eighteenth Century Singing Treatises," *Early Music* 24, no.1 (February 1996): 160-62.

¹² Baird, trans., Agricola, *Anleitung*, 5.

¹³ John Rosselli, "Giovanni Battista Mancini," *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), xv, 733.

¹⁴ Forman, trans., Mancini, *Reflessioni*, Introduction, 5.

Unfortunately, the book lacks practical examples, but is full of useful advice for singers who are interested in tasteful singing and the use of proper vocal technique, such as breathing and vocalization.

Johann Adam Hiller, born in 1728 in Germany, was a famous composer and writer on music. From 1762 until 1771, he was very active in the musical life of Leipzig, where he began a series of subscription concerts; he provided vocal music for these concerts and this made him interested in the training of young singers.¹⁵ Hiller tried to improve the state of singing in Germany. He complained bitterly about the German educational system, which lacked training facilities for singers (other than its own town schools), and contrasted this to Italy, where there were many *Ospedali* (orphanages that offered high-level musical training) with fine training available for their singers. Hiller's vocal treatise, *Anweisung zum musicalisch-zierlichen Gesange*, with detailed musical examples of many vocal ornaments, was written to introduce German singers to the art of singing already familiar to the Italians. Like Agricola and Mancini, Hiller also follows the Italian tradition initiated by Tosi.

Perhaps the most significant writer of vocal ornamentation is Domenico Corri. Born in 1746 in Rome, Corri was a composer, music publisher, and teacher. By the age of ten, after lessons in singing, violin, and harpsichord, he was playing in the principal Roman theatres. He spent the years, from 1763 to 1767, studying with Nicola Porpora (1686-1768) in Naples. After Porpora's death, Corri returned to Rome, where his opera *La raminga fedele* was produced in 1770. Charles Burney met Corri in Rome and mentioned him favorably in his travel memoirs, which resulted in an invitation from the Musical Society of Edinburgh for Corri to conduct their concerts at St Cecilia's Hall. He was offered a three-

¹⁵Anna Amalie Abert and Thomas Bauman: "Hiller, Johann Adam," *Grove Music Online*, ed. L. Macy (accessed 24 May 2004). <http://www.grovemusic.com>

year contract in 1771 and was so successful that he remained in Edinburgh for nearly 18 years. Corri moved to London in 1790, where he became a music publisher.¹⁶ His *A Select Collection of the Most Admired Songs, Duets* (c.1779-1810), a five-volume collection of annotated songs and airs, is one of the largest body of work from this period. It is probably the most comprehensive anthology of vocal music of its time and a significant source of information on performance practice. Much of the music is taken from the operas of the day, along with French airs, Italian canzonette and English popular songs. Corri's intention is to give the fullest possible directions for the stylish performance of these works by indicating the breathing marks, dynamics, ornamentation, accent and phrasing. Corri's explanation of the ornaments and their application is discussed in Chapter 3.

¹⁶ Peter Ward Jones: "Corri, Domenico," *Grove Music Online*, ed. L. Macy (accessed 24 May 2004).

Chapter II

Common Ornaments used in Eighteenth-Century Singing

The Appoggiatura

One of the most significant of all vocal ornaments is the *appoggiatura*. It is a non-harmonic tone that either repeats the previous note or introduces a new note. Since the beginning of the eighteenth century, it has also been one of the most elusive ornaments in the history of vocal embellishment. Exhaustive treatments of the correct use of embellishments, and particularly the *appoggiatura*, by theorists and vocal masters, are evidence of the role of embellishments in general and the vague nature of this ornament in particular.

Agricola for example, expresses his opinion:

Of all the ornaments of singing, none is easier for the master to teach or for the student to learn than the *appoggiatura*. . . . The reason why it can not be used everywhere is as yet undiscovered. . . . Because of this, and to prevent the performer from the danger of going against the intention of the composer, would it not be better for the composer not only to indicate the most necessary *appoggiaturas* but also to specify their true values?¹

Hiller agrees with Agricola:

In the past *appoggiaturas* were already called accents. . . . They were left completely to the discretion of the singer and no one took the trouble to indicate or write them out. . . . Since this ornament is so extensive and complicated, it is necessary to understand the rationale which lies behind the need for them. It is not only a question of determining where they belong, but mainly to what categories they belong.²

Hiller and Agricola are among many theorists and masters of the eighteenth-century who complained about composers' inattentiveness in writing out the ornaments and

¹ Baird, trans., *Anleitung*, 63.

² Beicken, trans., *Anweisung*, 57, 61.

particularly the appoggiaturas in their compositions. The debate over the correct use of the appoggiatura in recitatives and arias is still a lively one among contemporary scholars. However, as why composers chose not to indicate the appoggiaturas at all times in their music may be partially explained by the performance practices of that period. Singers first learned the execution of these improvised ornamentations from their vocal teachers before they sang them on the stage; so the vocal masters were continuously competing with each other to produce pupils who could execute them with the highest possible artistry and level of difficulty. In turn, composers wrote melodies without specifying, in many cases, such embellishments, leaving it to individual singers to employ their own.

In eighteenth-century compositional and vocal practice, the conventions of improvisation enabled the great singers of the time to display their own individuality, expression and skills in performing the music.

Execution of Appoggiaturas

The singer's purpose for using appoggiaturas in a melody could be 1) to enrich the harmony and make it more diverse; 2) to create a smoother melodic line; or 3) to add vividness or poignancy to the melody. Appoggiaturas very often either repeat the previous note (in which case they can ascend or descend stepwise or by leap) or they introduce a new note that can only descend from above. An appoggiatura and the note it precedes or to which it resolves (the "main note") must be sung on the same syllable.

There are two types of appoggiaturas: long and short. *Long* appoggiaturas are placed on strong beats of the measure and share half the value of the main note (example 2.1).³ However, if the main note is dotted, the appoggiatura takes the value of the main note

³ From here on the "suggested interpretations" are my own and they are applied only to the examples that are not provided in the treatises. The "performed" versions are the ones taken from the treatises.

and, in exchange, the main note occupies the value of the dot (ex. 2.2). This rule is also applied when the main note is tied to a shorter one (ex. 2.3) or when the main note is followed by a rest (ex. 2.4). Appoggiaturas that introduce a new tone and do not fill out the leap of a third are generally long ones (also ex. 2.4). They consist of a note from the previous harmony, which carries over as an appoggiatura to the following pitch. They create a dissonant effect and therefore enrich the harmony.⁴

Ex. 2.1 Baird, trans., Agricola, *Anleitung*, p. 72.

The image shows a single staff of music in treble clef. The first part, labeled 'written', consists of two measures: the first has a dotted quarter note on G4, and the second has a quarter note on A4. The second part, labeled 'performed', consists of two measures: the first has a quarter note on G4 tied to a quarter note on A4, and the second has a quarter note on A4.

Ex. 2.2 Baird, trans., Agricola, *Anleitung*, p. 72.

The image shows a single staff of music in treble clef. The first part, labeled 'written', consists of two measures: the first has a dotted quarter note on G4, and the second has a quarter note on A4. The second part, labeled 'performed', consists of two measures: the first has a quarter note on G4, and the second has a quarter note on A4.

Ex. 2.3 Baird, trans., Agricola, *Anleitung*, p. 74.

The image shows two systems of musical notation in 4/4 time, with a key signature of two flats (B-flat and E-flat). The first system, labeled 'a. written', shows a vocal line in treble clef and a bass line in bass clef. The vocal line has a dotted quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The bass line has a quarter note on G3, followed by quarter notes on A3, B3, and C4. The lyrics 'im - pa -' are written under the vocal line. The second system, labeled 'b. suggested interpretation', shows the same vocal line but with a different phrasing: the dotted quarter note on G4 is tied to the quarter note on A4, and the quarter note on B4 is followed by a quarter rest. The bass line is the same as in system 'a'. The lyrics 'im - pa -' are also present.

⁴ Agricola's notation of the appoggiatura is interesting since it is the exact duration.

Ex. 2.4 Baird, trans., Agricola, *Anleitung*, p. 73.

written

Piano

performed

The *short appoggiatura*, as notated by Hiller and Corri, is written as a small sixteenth note. It is generally placed on weak beats of the measure and is sung very fast so that it does not take much time away from the main note. It makes the melody rhythmically more vivid and adds more melodic interest. It is mostly used in fast and lively pieces and is placed before two or three fast notes or descending leaps of thirds (ex. 2.5a). The short appoggiatura can also occur when the main note, which was previously introduced on a weak beat, is repeated on the strong beat, and the following note descends a step (ex. 2.5b).⁵ Tempo markings are very rare in these examples so the value of the appoggiatura might vary depending on the tempo. In a slower tempo, in example 2.5a, the short appoggiatura might be sung as ornamental 32nd note.

⁵ Hiller's examples which are printed in C-clef in the original edition are given in G-clef in this chapter for easier reading.

Ex. 2.5 Baird, trans., Agricola, *Anleitung*, p. 81.

a. written a. suggested interpretation

b. written

b. suggested interpretation

As mentioned earlier, aside from these general rules discussed by the theorists, it is not possible to specify all the possibilities for the use of appoggiaturas. The fact remains that the execution of most of these ornaments depends greatly on the taste and the discretion of the performers.

The *Anschlag* or Double Appoggiatura

The *Anschlag* or Double Appoggiatura is one of the more frequently used ornaments in singing. It consists of two notes, one that is directly below and the other above the principal note, thus forming a major or a minor third before the main note. According to Hiller, they are usually sung softer than the main note. When a tender affect (passion) is needed, a dot is placed after the first note of an *Anschlag* as a guide for the performer, who should emphasize the first note or carry it longer than the second note, in which case the *Anschlag* sounds longer than the main note (ex. 2.6).

Ex. 2.6 Beicken, trans., Hiller, *Anweisung*, p. 75.

written



Dich Schaut mit un - ver - wand ten Bli - cken

performed



In the above example, one can see that, unlike the simple appoggiatura, the rhythm of the two-note Anschlag is variable in its execution.

Double Appoggiaturas can also occur in leaps of thirds, fourths, fifths, sixths, and sevenths, but the leap of a third is most common in vocal music. The first note of the ornament sometimes repeats the preceding note, while the second one lies one step higher than the principal note. This ornament serves to connect the melody and accentuate certain syllables. Like appoggiaturas, these ornaments may occur on the strong beats of a measure or before notes that occupy the long parts of the measure. Again, it is impossible to determine their exact time values and each performer may execute the time value or the usage of this ornament according to his or her artistic taste, but in general the double appoggiatura ought to take away as little time as possible from the principal note (ex. 2.7).

Ex. 2.7 Beicken, trans., Hiller, *Anweisung*, p. 76.

written





The *Schleifer* or Slide

The *Schleifer* or Slide is another important ornament used in singing. Unlike the Double Appoggiatura, which always consists of a leap, the slide moves stepwise. There are two types of slides, the two-note and the three-note *Schleifer*. Two-note slides can occur on strong or weak beats of a measure and for the most part they are used to fill in empty spaces between notes moving upwards (ex. 2.8). Like the dotted Anschlag, the dotted *Schleifer* is used in a slow tempo with the first note always sung louder than the second one. Again, like all other ornaments discussed so far, the execution of this ornament depends on the affect of the melody and on the discretion of the performer. Sometimes the main note receives half the value (ex. 2.9b) and occasionally even less (ex. 2.9c), so the same notation admits of more than one possible interpretation. In ex. 2.9b the main note receives half of its value so the expressive diminished fifth formed between the note $g^\#$ of the bass and the note d' of the voice sounds more prominent than the ex. 2.9c where the longest note of the beat belongs to b' .

When the double appoggiatura of a third is filled with a note in between, a three-note *Schleifer* results. It is usually used before a note that is preceded by another note on the same pitch, or before the first note of a melodic phrase. Like a simple appoggiatura, it is slurred with the main note and sung on the strong beat of the measure (ex. 2.10).

kinds: simple and double. The simple Nachschlag is formed by one note derived from a third from the main note or from a second (ex. 2.11a & b).

Ex. 2.11 Beicken, trans., Hiller, *Anweisung*, p. 68.

a. written

a. suggested interpretation

b. written

b. suggested interpretation

The *Doppel Nachschlag* or double unaccented appoggiatura consists of two notes, the first of which is above or below the main note and the second of which is the main note itself. Both kinds are slurred to the main note and are performed quite short so that the value of the main note can remain unaffected as much as possible (ex. 2.12). Again, in a slower tempo one could sing this example as ornamental 64th notes.

Ex. 2.12 Beicken, trans., Hiller, *Anweisung*, p. 69.

written


suggested interpretation

Hiller uses the term *Cercar della nota* for a simple Nachschlag that briefly anticipates the following note, by step or by leap. It takes time from the preceding main note and, like *Doppel Nachschlag* it is performed quite short so the value of the main note

remains as unaffected as possible (ex. 2.13a). *Cercar della nota* could also be used in an ascending scale (ex. 2.13b).


Ex. 2.13 Beicken, trans., Hiller, *Anweisung*, p. 71.

a. written



a. suggested interpretation

b. written:



zu viel Scha - det ganz ge - wiss

b. suggested interpretation

zu viel Scha - det ganz ge - wiss

Whether notated or not, *Cercar della nota* can also be used between minor and augmented seconds as well as before almost all dissonances approached by leap. In this example however, the ornament is not notated (ex. 2.14 a & b).

Ex. 2.14 Beicken, trans., Hiller, *Anweisung*, p. 73.

a. written



a. performed

b. written



b. performed

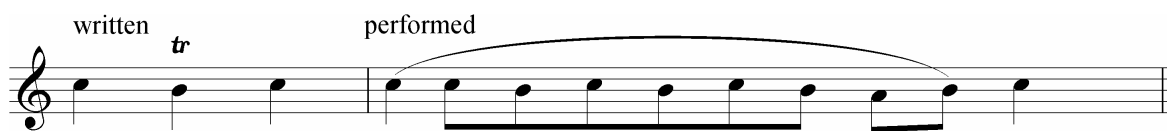
THE TRILL

Trills are perhaps the most common ornaments of the period and they are widely used both in instrumental and vocal compositions. Generally, trills consist of fast alternations between two neighboring pitches. Hiller recognizes five different types of trill: *Whole trill*; *half trill* or *Pralltriller*; the *mordent*; the *turn*; and *tremolo* of the voice. He

says even though composers are diligent about placing the symbol *tr* on the correct note, it still is necessary to lay down certain rules regarding their use. Hiller believes that the Trills should not be used as frequently as the appoggiatura because they create boredom if heard too often.

Hiller refers to the trill with a termination as a *whole trill*. It begins on the upper neighbor tone of the main note and always ends with an unnotated termination (ex. 2.15).

Ex. 2.15 Beicken, trans., Hiller, *Anweisung*, p. 204.



In cadenzas and at fermatas, the trill is the most significant ornament. When a note is held for a long time, it is customary to trill or add vibrato toward the end of the note. Hiller seems to disagree with excessive embellishments that some singers use after the whole trill. He blames these singers for “not having any feeling for noble simplicity.”⁶ Here are some of these ornaments:

Ex. 2.16 Beicken, trans., Hiller, *Anweisung*, p. 88.



The *short* or *half trill* () occurs on short notes preceded by an appoggiatura from above (ex. 2.17a); on descending seconds (b); or on notes that are preceded by long suspensions from above(c). In examples 2.17a and c, the first note of the trill is tied over from the preceding note, which then delays the repercussions of the trill. A half trill always ends without a termination.

⁶ “Noble simplicity” was a common eighteenth-century term and ideal. It was used by Johann Wincklemann, who applied it to classical sculpture of ancient Greece.

Ex. 2.17 Beicken, trans. Hiller, *Anweisung*, p.89.

The image displays three musical staves illustrating a trill. The first staff, labeled 'a. written', shows a trill on a single note in 2/4 time. The second staff, labeled 'a. performed', shows the same trill with a dense, rapid oscillation of notes. The third staff, labeled 'b. written', shows a trill on a single note in 4/4 time. The fourth staff, labeled 'b. performed', shows the same trill with a dense, rapid oscillation of notes. The fifth staff, labeled 'c. written', shows a trill on a single note in 2/4 time. The sixth staff, labeled 'c. suggested interpretation', shows the same trill with a dense, rapid oscillation of notes.

Another kind of trill is the *catena di trilli* or chain of trills, where the trill ascends or descends stepwise from one tone of the scale to the other (ex. 2.18).

Ex. 2.18 Baird, trans., Agricola, *Anleitung*, p. 119.

The image displays two musical staves illustrating a chain of trills. The first staff, labeled 'written', shows a sequence of four trills on single notes in 4/4 time. The second staff, labeled 'suggested interpretation', shows the same sequence of trills with a dense, rapid oscillation of notes.

The Mordent

One ornament that can appear almost anywhere is the Mordent (). It is simply a three-note trill executed on the main note with its lower neighbor. It appears frequently in French music and is often used over single notes preceded by a suspension or an appoggiatura (ex. 2.19). It can also be placed on some appoggiaturas that leap upwards (ex. 2.20).

Ex. 2.19 Beicken, trans., Hiller, *Anweisung*, p. 89.

written

suggested interpretation

Ex. 2.20 Beicken, trans. Hiller, *Anweisung*, p. 89.

written

suggested interpretation

The *Doppelschlag* or Turn

The *Doppelschlag* or Turn () can be introduced between two notes that form an ascending interval by a leap, usually in a slower tempo (see ex. 2.21a); when three notes ascend one after another, the turn is usually placed on the middle note (ex. 2.21b) or as a replacement to a *catena di trilli* (“chain of trills”), where turns are just as effective as the trills (ex. 2.21c).

Ex. 2.21 Beicken, trans., Hiller, *Anweisung*, p. 91-3.

a. written

Dich Schaut mit un - ver - wand - ten

a. suggested interpretation

Dich Schaut mit un - ver - wand - ten

b. written

b. suggested interpretation

c. written

c. suggested interpretation

Vibrato as an Ornament

The *tremolo* or vibrato of the voice is an ornament that can only be demonstrated by singing. Hiller describes the tremolo as such:

Tremolo arises when one does not permit a long sustained tone to sound firmly, but rather allows it to waver and hover without changing the pitch. On string instruments it is done most easily by the wavering back and forth of the finger which is placed on the string. It is more difficult for the singer if he simply wants to bring it out with this throat; some make this easier for themselves by moving their lower jaw.⁷

Agricola mentions tremolo only in the following statement:

The vibrato on one note which is achieved on stringed instruments by rocking the fingertip back and forth on the same pitch, making the tone neither higher nor lower, but gently beating it--is also an ornament that in singing is especially effective on long sustained notes, particularly when applied towards the end of such notes. It is indeed impossible to express the vibrato in musical notation. It is

⁷ Beicken, trans., Hiller, *Anweisung*, 94.

more easily grasped with the help of oral instruction, but not all throats are capable of this type of execution.⁸

Both Hiller and Agricola limit their explanation and description of *tremolo* to one or two paragraphs, perhaps because it is not possible to describe it with a musical example or discuss it without a singing demonstration. However, it is reasonable to conclude that the tremolo was indeed an important eighteenth-century ornament and was widely used by skilled singers who could successfully alternate it with trills.

Messa di voce

Messa di voce is another significant eighteenth-century vocal ornament. Mancini discusses this ornament as follows:

Messa di voce is that art in which the singer gives to any sustained note its graduation, starting it with almost a thread of voice and then reinforcing it proportionately to the greatest power in which it can be developed, and then takes it back with the same graduation that has been used in going from soft to loud.⁹

Ex. 2.22 Corri, *Admired Songs*, vol. 1, p. 9.



As a matter of fact, Mancini was so fond of this ornament that he disagreed with Manfredini (Mancini's contemporary), who believed the trill was the most natural of the ornaments:

Sig. Manfredini says in his book that the trill must be natural and natural and then natural. To suppose that the trill is the most important part in vocal music is to grant it

⁸ Baird, trans., Agricola, *Anleitung*, p. 142.

⁹ Forman, trans., Mancini, *Reflessioni*, 117.

an undeserved honor. The singing with portamento, the placing well of the voice, the purifying and spinning it, and the ability to soften and reduce it at the right place and time [i.e., *messa di voce*], these are the real beauties of the art; and the trill is only an embellishment which sounds well in a cadenza when it is natural. However, we can do without it, and not miss it.¹⁰

Portamento di voce

The *portamento di voce* (gliding of the voice) according to Mancini is another significant ornament necessary in every style of singing. He says:

By portamento I mean the passing and blending of the voice from one tone to another with perfect proportion and union, in ascending as well as descending. . . . It must be a straight and limpid graduation that must pass, support, and blend from one tone to the other.¹¹

He suggests beginning vocalise exercises (the types of the vocalises, whether they are scales or arpeggios are not mentioned) with the two easiest vowels, which are “a” and “e,” and insists that vocal teachers compose these exercises in a natural and artistic manner for their pupils. Unfortunately, there are no published examples of these exercises that might have been used by the voice teachers of the time. What would have been “inartistic” or “unnatural” in Mancini’s view is not specified.

Hiller does not include the *portamento di voce* in his chapter on ornaments, but elsewhere he agrees with Mancini about carrying the tone without a gap or a break. He says:

Portamento di voce, or simply portamento, is nothing more than a connection of tones in both consecutive steps as well as those in disjunct motion The essential feature of the so-called Portamento or carrying of the voice lies in the fact that while progressing from one tone to the next without a gap or break, no unpleasant slide or dragging through smaller intervals can be detected.¹²

¹⁰ Forman, trans., Mancini, *Reflessioni*, 130.

¹¹ Forman, trans., Mancini, *Reflessioni*, 111.

¹² Beicken, trans., Hiller, *Anweisung*, 34.

Agricola expresses his idea of this ornament as follows:

Thereupon [the voice teacher] should teach [the pupil] the art of slurring from one tone to another and of dragging the voice smoothly in a pleasant manner on the vowels, while proceeding from high to low. Because these skills, so important to elegance in singing, cannot be taught merely by solmizing, they are often utterly neglected by the inexperienced teacher.¹³

It seems that all the vocal teachers refer to portamento as connecting one note to the other as smoothly as possible.

The *Cadenza*

Hiller describes the *cadenza* as an improvised ornamentation that singers introduce according to their own discretion when they see a fermata.¹⁴ On the subject of the *cadenza*, both Hiller and Agricola seem to agree on certain general rules. With regard to the length of the *cadenza*, for example, they advise singers to make them short enough to be performed with one breath. For Hiller, however, this general rule is not absolute: “This rule [of not breathing in the *cadenza*] cannot be without exception simply because the very different strengths and weaknesses of the chest and other random circumstances allow sometimes more, sometimes less, and at times all too little expansion.”¹⁵ It is possible, however, that limiting the length of *cadenzas* to one breath was recommended to preclude *cadenzas* that would be too extravagant and elaborate to be tasteful. Hiller and Agricola both stress that *cadenzas* should be suited to the nature of the aria. Thus Agricola states that *cadenzas* must always be related to the character of the aria,¹⁶ and Hiller is even more specific:

¹³ Baird, trans., Agricola, *Anleitung*, 60.

¹⁴ Beicken, trans., Hiller, *Anweisung*, 124.

¹⁵ *Ibid.*, 127.

¹⁶ Baird, trans., Agricola, *Anleitung*, 144.

At all times, the cadenza must be based upon the pervading character and the chief affect of the aria. A cadenza consisting of numerous slurred notes would be just as much out of place in a fiery aria as one put together of wild runs would be in a slow aria.¹⁷

Hiller seems to regard practicing various scale-based figurations as the best way to learn how to make a cadenza. He then suggests adding all kinds of ornaments (like appoggiaturas, trills and so forth) to beautify it. He gives the following set of examples that contains no appoggiaturas or trills.

Ex. 2.23 Beicken, trans., Hiller, *Anweisung*, pp. 129-30.

a) Upward

Five musical examples of upward scale-based figurations in 4/4 time, starting on G4 and ending on D5. Example 1 is a simple eighth-note scale. Example 2 is a sixteenth-note scale. Example 3 is a thirty-second-note scale. Example 4 is a sixteenth-note scale with a triplet of eighth notes at the end. Example 5 is a sixteenth-note scale with a triplet of eighth notes at the end and a trill on the final note.

b) Downward

Four musical examples of downward scale-based figurations in 4/4 time, starting on D5 and ending on G4. Example 1 is a simple eighth-note scale. Example 2 is a sixteenth-note scale with triplet markings under the last four notes. Example 3 is a thirty-second-note scale. Example 4 is a sixteenth-note scale with a triplet of eighth notes at the end.

¹⁷ Beicken, trans., Hiller, *Anweisung*, 127.

These examples are not intended to be sung from beginning to end—rather, the singer would choose one of the many alternatives to execute a passage ascending or descending an octave in a cadenza. A cadenza harmonically moving from I-V-I, the melodic embellishment occurs over the tonic chord, followed by the melodic trill on the V chord and then ending with the tonic chord (as shown in example 3.5).

In this chapter I have explained the most commonly used ornaments which modern singers can use in performing eighteenth-century music. These are the short, long and double appoggiaturas, the two-note and three-note slides, the simple and double nachschlag and five different types of the trill. I have also provided a brief discussion of the portamento di voce and the cadenza.

The explanation and written-out examples of these significant vocal ornaments are also intended to encourage modern singers, who otherwise do not have an easy access to this information, to use them with more confidence and with their own interpretive powers in the performances of eighteenth-century vocal music.

The next chapter will provide three case studies, including the use of appoggiaturas in recitatives, Corri's interpretation of some of the arias and an example of a highly embellished aria popular in mid-eighteenth-century.

Chapter III

Three Case Studies

Domenico Corri on Vocal Embellishment

As mentioned in Chapter I, Domenico Corri is probably the most helpful of the writers on singing as far as practical examples are concerned. In the introduction of volume 1, “Explanation of the Nature and Design of the Following Work,” he expresses his opinion on late eighteenth-century singing practice.

A very superficial knowledge of music is sufficient to enable any to observe the difference between the notes of an air as properly sung, and the simple notes by which the same air is usually expressed in writing; for there is as great a difference between these common written notes, and the improvement produced on them by a performer of judgment and taste.¹

A few pages later, Corri discusses the vocal ornaments:

We are now to take notice of the principal refinements in song; such as cadences, divisions, and all those intervening ornaments, the proper use of which alone can give to song its highest degree of grace and elegance. These ornaments, to the great disadvantage of composition, have never yet been written down. . . . At the same time, he [the author] hopes none of his readers have so much misunderstood him, as to conceive, he means these ornaments which he offers to the Public, as those only which can or ought to be made use of: Even within the limits of the strictest propriety, there is still left a very considerable latitude for the exertions of taste and fancy. . . . Although the composer could not avoid approving of these ornaments, yet wedded to the forms of the schools in which he had been educated, he continued still to write down nothing but the notes which were essential to the completion of the harmonic parts, leaving the singer to decorate them as his taste should direct.²

¹ Corri, *Admired Songs*, vol. 1, ed. Maunder, 1 of “Explanation.”

² Corri, *Admired Songs*, Maunder, 4 and 5 of “Explanation.”

In his explanation of the ornaments, Corri is unique in discussing the dynamics of ornaments, which may be seen in the following examples (ex. 3.1):³

1. The Descending Grace of one interval is a degree stronger than the main note and gradually softened into it [appoggiatura from above].⁴

2. The Ascending Grace of one interval expressed softly and its strength increased gradually up to the main note [appoggiatura from below].⁵

3. The Grace of successive intervals is rather of a rapid execution and increases its strength as it rises [two note-slide and three-note slide).

4. The Leaping Grace of larger interval always ascends. It is to be taken softly and to leap into the note rapidly. [It is shown with the following sign [] as portamento of the voice. Incidentally, this is the first time a singing master had indicated a notation for portamento of the voice]. I should point out that, so far as we know, this is the earliest instance of such notation.

5. The turn Grace is to be taken strong and melted into the main note [double appoggiatura].

Ex. 3.1 Corri, *The Singer's Preceptor*, pp. 32-3.

written

performed

³ Corri, *Admired Songs*, ed. Maunder, 8 of “Explanation.”

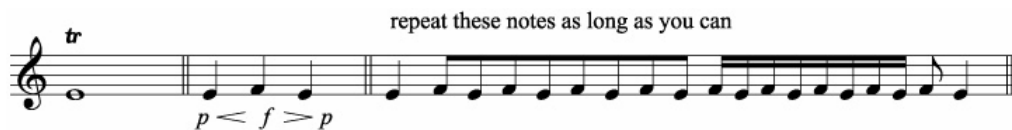
⁴ This is the more conventional way of performing both upper and lower appoggiaturas.

⁵ What is interesting about Corri’s instruction is that the appoggiatura is not stressed; rather, the principal note is to be given emphasis.

Corri, like most English writers, uses the term “Shake” for the Trill. He says: “The Shake is the quick alternate repetition of two notes, not exceeding the distance of a semitone or tone.”⁶ For the execution of the shake, he explains the following:

Begin the Note on which you mean to Shake, Piano, swell it to Forte and return to Piano; and begin the Shake very slow increasing in quickness by degrees till it becomes rapid, and at the conclusion let the principal Note be heard again distinctly before proceeding to the next Note, or to the Turn.⁷

Ex. 3.2 Corri, *Singer’s Preceptor*, p. 30.



He points out that in general at the conclusion of a shake, a turn is added and he gives the following example:

Ex. 3.3 Corri, *Singer’s Preceptor*, p. 31.



He also mentions that executing this ornament perfectly is extremely difficult for many singers:

The acquirement of the true and perfect shake, is, with many, extremely tedious; and scholars, finding their progress towards it so slow, despair of accomplishing their aim, and abandon the attempt, frequently imputing their failure to their master, instead of their own inability or inattention; having supposed, perhaps, that the master could as it were, by magic, endow them with this accomplishment.⁸

⁶ Corri, *Singer’s Preceptor*, ed. Maunder, 7.

⁷ Corri, *Singer’s Preceptor*, ed. Maunder, 30.

⁸ Corri, *Singer’s Preceptor*, ed. Maunder, 7.

In addition, there are breathing marks indicating a regular breath with an asterisk (*) and this sign (*) to show a quick breathing spot in a very long phrase or just before a cadenza (ex. 3.4).

Ex. 3.4 *Perseo* by Sacchini—Corri, *Admired Songs*, vol.1, p. 3.

a.

Il ca ro ben per de i L'a - ni-ma mi-a mo -ri

The Camp by Linley—Corri, *Admired Songs*, vol. 1, p. 3.

b.

When wars a-larms en-ticed my Wil ly from me my poor heart with grief did sigh

His singing book, *The Singer's Preceptor* (London, 1810), includes various kinds of figures and passage work (with some over a single harmony and some moving from V- - I or, in a few cases, IV- - I) in every key, to teach the singer a proper way of constructing cadenzas (ex. 3.5).

Ex. 3.5 Corri, *The Singer's Preceptor*, p. 75.

NB. The following Cadenzes may be Shortened by omitting the Notes under this Signe. If they are found toolong or toodifficult.

A. min. A. maj. Bb. min. Bb. maj.

The image displays a musical score for a recitative, organized into 12 staves. Each staff is labeled with a specific chord name, alternating between minor and major triads for each letter of the alphabet (B, C, D, E, F, G, A). The chords are: B. min., B. maj., C. min., C. maj., Db. min., Db. maj., D. min., D. maj., Eb. min., Eb. maj., F. min., F. maj., F# min., F# maj., G. min., G. maj., and Ab. min., Ab. maj. The musical notation includes various note values, rests, and ornaments, with some notes marked with a 'h' for grace notes. The score is presented in a single melodic line.

The Use of Appoggiaturas in Recitative

On the subject of appoggiaturas in recitatives and arias Corri says:

Indeed, either an air, or recitative, sung exactly as it is commonly noted, would be a very inexpressive, nay, a very uncouth performance; for not only the respective duration of the notes is scarcely even hinted at, but one note is frequently marked instead of another, as is the case where a note is repeated, instead of that note with its proper appoggiatura or grace.⁹

⁹ Corri, *Admired Songs*, 2.

He continues with the following examples:

Ex. 3.6 Corri, *Admired Songs*, vol. 1, p. 3.

Recitative in *Artaserse* by Giordani

Original manner

Co-me d'un tra-di-men-to mi puoi cre-de-re re-o

This is the proper manner of singing

Co-me d'un tra-di-men-to mi puoi cre-de-re re-o

Recitative in *Orfeo* by Gluck

b. original manner

Spo-sa Eu-ri-di-ce Eu-ri-di-ce

proper manner

Spo-sa Eu-ri-di-ce Eu-ri-di-ce

c. original manner

Con-for-te ah piu non vi-ve la chia-mo in van

proper manner

Con-for-te ah piu non vi-ve la chia-mo in van

Song in *Perseo* by Sacchini

d. Original manner

Se pla - car non puo quest al - ma il ri - gor de nu - mi - i

Proper manner

Se pla - car non puo quest al ma il ri - gor de nu - mi - i

ra - ti il ri gor de nu - mi de nu

ra - ti il ri - gor de nu - mi de nu

It is rather clear from Corri's examples that both in recitatives and arias the first of a pair of repeated notes should be higher than the second, thus producing long appoggiaturas. The only exceptions occur when the repeated pair is preceded by another note of the same pitch. In *Orfeo*, on the word "Euridice" (ex. 3.6b, m. 4), the repeated pair remains unornamented. What is also interesting is that sometimes the first note of the pair is embellished by an appoggiatura instead of just being raised a degree, as on "Sposa" (ex. 3.6b, m. 1). Furthermore, a short appoggiatura is almost always introduced on "masculine endings" (i.e., when a line of verse ends with a stressed syllable). A short appoggiatura is placed before the word "van" (ex. 3.6c, m. 4) perhaps to fit with the prevailing melodic pattern. Corri also uses the sign "!" when a measure is lengthened from its original value to provide expressive embellishment on certain words in the recitatives. For example, the word "ah" (ex. 3.6c, m. 3) in *Orfeo* is expanded to embellish with a double appoggiatura and with a longer note value.

In the same measure the long appoggiatura on “vive” is also in a quarter note value. An indication of a rapid portamento to the main note is evident in Sacchini’s *Perseo* (ex. 3.6d, m. 1). The short appoggiatura that ascends an interval of a fourth on the word “placar,” is a sign for a portamento di voce (ex. 3.6d, m. 1). In addition, there are breathing marks indicating a quick breath [*] (ex. 3.6d, m. 3) and a regular breath [*] (ex. 3.6d, mm 4 and 6).

These are examples of Corri’s “proper and tasteful” rendition of these late-eighteenth-century pieces, but they also reflect his own artistic interpretation. As Corri himself advises early in this first volume, singers should by no means regard his version of these pieces as the “ultimate” interpretation; on the contrary, he hopes that they will serve as a model to help singers develop their own methods of embellishment.

To understand further some of the ambiguities and issues concerning the appoggiatura, it is necessary to examine the evidence offered by Will Crutchfield and the late Frederick Neumann in their debate on the subject of prosodic appoggiatura in the music of the late eighteenth century. Crutchfield, in “The Prosodic Appoggiatura in the Music of Mozart and his Contemporaries,”¹⁰ disagrees with Neumann’s theory of “Appoggiaturas in Recitative,” discussed in chapter 12 of his book, *Ornamentation and Improvisation in Mozart*.¹¹ I believe it is important to point out that the controversy results in part from the inconsistencies and lack of practical examples in the treatises discussed earlier in this chapter.

Crutchfield begins by defining the term “Prosodic Appoggiatura” as an appoggiatura that expresses the weight of an accented syllable of the word and resolves on the weak

¹⁰ Crutchfield, “The Prosodic Appoggiatura,” 229-71.

¹¹ Frederick Neumann, *Ornamentation and Improvisation in Mozart* (Princeton: Princeton University Press, 1986).

syllable. Linguists recognize three kinds of syllable endings in Italian: *tronco*, in which the final syllable is strong (“pieta”). The term also applies to words with only one syllable (“va”); *piano*, in which one syllable follows the accent (“perdona”); and *sdrucchiolo*, in which two or more syllables follow the accent (“palpita”). “Tronco” is also referred to as having a “masculine ending” and “piano” as having a “feminine ending.” Crutchfield’s argument is that the syllables of feminine endings with the same tone repetition require an appoggiatura at all times, regardless of whether the word serves a specific dramatic purpose or not. In other words, the function of the appoggiatura in such instances is not one of expression but of musical punctuation. He criticizes the editors of the *Neue Mozart Ausgabe (NMA)*, who do not apply the appoggiaturas on all repeated-note feminine endings, but only a few. Neumann, on the other hand criticizes the *NMA* for suggesting too many of them. Neumann argues:

If recitative is to approximate speech, then the prosodic accent on a word will vary with the weight of that word within a sentence as well as the overall degree of emphasis on a particular passage; it will be stronger in an oratorical delivery that might be proper for certain accompanied recitatives, weaker in the fast give and take of daily conversation as so often encountered in secco style.¹²

Therefore, Neumann believes that it would be musically inappropriate to infer that such appoggiaturas are to be used at all times. Both scholars base their arguments on examples from the same historical treatises. Neumann supports his theory by quoting Mancini, who criticizes singers who apply appoggiaturas to passionate words, such as *tiranno*, *crudele*, or *spietato* in arias, thereby denaturing and diminishing their effect musically and lyrically. Neumann concludes that the same principle has to apply to

¹² Neumann, *Ornamentation*, 185.

recitatives. It is true Mancini speaks of appoggiaturas as musical accents in arias but in the chapter on recitative he mentions nothing about a mandatory requirement of expression for the prosodic function of the repeated notes.

With regard to Corri, Crutchfield responds to Neumann's dismissal of Corri's example of *Orfeo* as follows:

The other internal evidence cited by Neumann comes from Gluck's *Orfeo* and is produced for the purpose of dismissing Corri as a source on recitative. Corri recommends the normal appoggiaturas for the recitative before "Che faro senza Euridice." Instrumental echoes, Neumann argues, obviously preclude an appoggiatura in another passage from the same opera, therefore Corri cannot be right. This is a slender indictment on which to dismiss so copious and specific a body of evidence, and even at that it is far from clear. The editors of the new Gluck edition show an appoggiatura both for Orfeo and for the echoing instruments on both "Euridice" and "dove sei." Neumann does not mention that, but seems to consider it self-evidently impossible, relying apparently on the prevalent assumption that, while soloists might have made unwritten alterations in their parts, orchestral players could never do so. . . . But that view was by no means prevalent in Mozart's and Gluck's time, and, while we may adopt it for performances of their music today, we cannot use it to demonstrate a faulty parallel between voice and orchestra in the eighteenth century. It seems perfectly credible that the players in the Gluck could have listened to Orfeo and followed his execution. (On the other hand, it is not impossible that the singers could have made the appoggiatura and the instruments not).¹³

The image shows a musical score snippet from Gluck's *Orfeo*. It features a single staff with a treble clef and a key signature of one flat (B-flat). The music is divided into three sections: a recitative section labeled "Recit.", an instrumental echo section labeled "Echo (Vlns. and chalumeau)", and another instrumental echo section labeled "Echo". The lyrics "Eu-ri - di - ce, _____ om - bra ca - ra, do-ve se - i? _____" are written below the staff, with horizontal lines indicating the placement of notes or rests. The notation includes various note values, rests, and accidentals, illustrating the prosodic function of the repeated notes.

¹³ Crutchfield, "The Prosodic Appoggiatura," 263f. The example is from the *Wiener* rendition.

Neumann clearly contradicts himself on this subject in the following passage:

For the same reason of vocal flexibility we must not assume, as briefly noted before, that when the voice is supported or attended by an instrument there has to be exact rhythmic-melodic coordination between the two. Small deviations are not at all bothersome, and presumably one of the reasons Mozart often wrote the symbol for the voice and a regular note for the shadowing instrument was to give the singer a measure of latitude called for by the vocal impulse and the nature of ornaments.¹⁴

Neumann seems to use a few quotations from these sources (as is the case with Mancini) to support his own arguments and disregards entirely a large body of evidence such as Corri's.

I believe that Crutchfield's argument about the recitatives is perhaps more in tune with what was expected at that period. In Corri's treatment of recitatives (example 3.6), he not only inserts appoggiaturas for the feminine endings but also for words with masculine endings (the word "van" in the example from *Orfeo*). And even though these are his renditions of the recitatives and arias, we will not be wrong, after all, to assume that it certainly could have been an accepted style of performance. It is obvious that the lack of specifics in these treatises results in speculation and contradictory views. But in most cases a modern performer will be able to use the available information to reach an interpretation that is historically grounded. I strongly believe in many cases (although perhaps not in case of appoggiaturas) one of the reasons that many examples are not included in these vocal treatises is because it is extremely difficult to describe exactly the singer's trill, *mezza di voce* or *portamento*. Secondly, it would not likely have been the wishes of the vocal masters to reveal the specifics of their training, since they were in competition with each

¹⁴ Neumann, *Ornamentation*, 24.

other to secure employment for their pupils in the royal courts and the opera houses. Finally, however, it is likely that there was no absolute consistency in practice.

An Example of Ornamentation in Berlin under Frederick the Great

Frederick the Great (1712-1786), a strong-willed Prussian monarch, was a composer, flautist and most importantly a patron of the arts who had a great influence in the performing practice of Berlin. When he ascended the throne in 1740, he immediately established the Berlin Opera and engaged actors, dancers and singers from Italy and Paris. His composers, Carl Heinrich Graun (1703-1759) and Johann Adolf Hasse (1699-1783), were the foremost representatives of Italian opera in Germany. In 1751, Frederick also employed Johann Friedrich Agricola (1720-1774) as a well-paid court composer at his Berlin Opera. Frederick held a low opinion of Italian music in opera but acknowledged that Italian was easier to sing than other languages. His notorious artistic control limited the creativity of all his composers as well as the singers. He was not fond of *improvised* embellishment. In fact his rigid and almost dictatorial approach to the art of ornamentation precluded singers in the opera house using their own. He expected the singers to sing exactly what was written and often ordered changes in the arias or recitatives of his composers.¹⁵

Frederick heard Hasse's opera *Cleofide* in Dresden in 1728, at the young age of sixteen, and was overwhelmed by its beauty. Later on he wrote his own embellished version of Cleofide's aria "Digli ch'io son fedele," which was performed (presumably without liberties) by the famous castrato Antonio Uberti ("Porporino") in Berlin.¹⁶ This

¹⁵ Baird, trans., Agricola, *Anleitung*, 7-9 of the commentary.

¹⁶ Frederick II, "Digli ch'io son fedele," (Leipzig: Breitkopf & Hartel, 1991).

version is a good example of the highly embellished style popular in mid eighteenth-century music, as opposed to the later years when simple ornamentation was thought to be a part of a tasteful practice (for example, see the arias in Corri's anthologies). Let us look at the opening measures of Frederick's embellishments (the first line is Hasse's and the second line is the version as embellished by Frederick the Great). A large number of ascending and descending runs are inserted and rhythms changed, right from the beginning of the aria. It seems that Frederick was very fond of large octave leaps as exemplified in measures 4 and 5. Examples of some of the ornaments that we have discussed previously are the appoggiaturas, seen in almost all phrase endings and also before the trill, as in measure 3, a double appoggiatura in measure 4 and a mordent in measure 5, both preceding the trill. More examples of appoggiaturas in phrase endings are seen in measures 8 and 10. There is also an example of a slide in measure 9 preceding the trill. It seems that almost every trill is decorated with some type of an improvised ornament in this aria. I believe one of the factors that makes this piece distinguishable from a late-eighteenth-century piece of Mozart's time is the continuous embellishment that exists from the beginning to the end of the aria. There is hardly any note or any word that has not been ornamented. Furthermore, the large melodic leaps and altered passage-work used in almost every measure have changed the melodic contour of the original melody (ex. 3.7).¹⁷

¹⁷ The opening of both Hasse's and Frederick's versions are juxtaposed for easier comparison. Both Hasse's original and Frederick's embellished version are given complete at the end of this dissertation.

Ex. 3.7 Frederick II, "Digli ch'io son fedele," mm. 2-11.

2

Di - gli ch'io son fe - -

Di - gli ch'io son__ fe - -

3

de - le, di - gli ch'èil mio te - so - ro, di - gli ch'èil mio te -

de - le, di - gli ch'èil mio_____ te - so - ro, di - gli ch'èil mio_____ te -

5

so - ro che m'a - - - - - mi, che

so - ro che m'a - - - - - mi,_____ che

7

m'a - mi, ch'io l'a - - - do - ro, che non dis - pe - ri an -

m'a - mi, ch'io_____ l'a - - - do - ro, che non dis - pe - ri an -

8

cor, che non dis-pe - - - - - ri, che

cor, che non dis-pe - - - - - *tr* - - - - - ri che

10

non dis - pe - ri ancor, che non dis - pe - ri an-cor.

non dis - pe - ri an - cor, che non dis - pe - ri an-cor.

In this chapter I have discussed Corri's interpretation of the improvised ornaments along with some examples of the proper manner of performing appoggiaturas in recitatives. I have extended the discussion of our contemporary scholars, Neumann and Crutchfield, who both have explored the use of prosodic appoggiaturas in recitatives. Although both scholars have used the same theoretical sources from the same treatises, neither one has been able to prove his point conclusively, because as mentioned before, it is likely that there was no absolute consistency in practice. Frederick the Great's highly embellished aria from the mid eighteenth century has also been included as a third case study to demonstrate the taste and the style of ornamentation of the period immediately preceding Mozart's.

In the next chapter we will explore Mozart's style of embellishment in two of his early arias.

Chapter IV

Two of Mozart's Embellished Arias

Embellishments, if applied correctly, can elevate the expression of words and phrases that are dramatically significant without affecting the musical structure. The surviving arias embellished by Mozart are another source of information about these aspects. Invaluable are two arias, “Ah se morir mi chiama,” from the opera *Lucio Silla*, K. 135, composed in 1772, and “Non so, d’onde viene,” K. 294, composed in 1778. Both were written for the famous soprano Aloysia Weber Lange, who later became Mozart’s wife. In a letter of February 28, 1778 to his father, Mozart wrote:

At first I had intended it [Non so, d’onde viene] for Raff, but the beginning seemed to me too high for his voice. So I returned to it and made up my mind to compose it exactly for Mll. Weber’s voice. It’s an Andante sostenuto (preceded by a short recitative); then follows the second part, Ne seno a destarmi, and then the sostenuto again. When it was finished, I said to Mll. Weber: ‘Learn the aria yourself. Sing it as you think it ought to go; then let me hear it and afterwards I will tell you candidly what pleases and what displeases me.’ After a couple of days I went to the Webers and she sang it for me, accompanying herself. I was obliged to confess that she had sung it exactly as I wished and as I should have taught it to her myself.¹

Weber was one of the leading sopranos of Vienna in the 1780s. Her long artistic collaboration with Mozart resulted in seven concert arias and one of the leading roles in *Der Schauspieldirektor*, as well as a series of letters by Mozart valuable for his views on vocal performance and training. In 1785 she was among the German singers transferred from the Burgtheater to the slightly less prestigious Karntnertortheater, but she continued to make occasional appearances at the Burgtheater, most notably for the Viennese premiere of *Don*

¹ Emily Anderson, *The Letters of Mozart And His Family*. vol. 1, (W.W. Norton and Company, New York: 1985); 496.

Giovanni in 1788, where she played the role of Donna Anna. In a letter of February 19, 1778, Mozart wrote to his father:

Everything you say about Mlle Weber is true, except one thing—that ‘She sings like a Gabrielli’; for I should not at all like her to sing in that style. Those who have heard Gabrielli are forced to admit that she was an adept only at runs and roulades. . . . She was not capable of sustaining a breve properly, and, as she had not messa di voce, she could not dwell on her notes. . . . Mlle Weber’s singing, on the other hand, goes to the heart, and she prefers to sing cantabile. Raff himself (who is certainly no flatterer), when asked to give his candid opinion, said ‘She sang, not like a student, but like a master.’²

Weber’s remarkable upper range extended regularly to the third octave (g''' and occasionally to a'''). She had a light voice that had great flexibility, and Mozart’s light orchestrations were suited to her vocal quality. She could also sustain high notes with great ease and was a master of messa di voce and portamento. Mozart avoided writing in her chest voice since this was not one of her strong points but wrote *salti* (large leaps), which she could carry effortlessly to the high note.³

In the aria “Ah se a morir mi chiama,” Mozart composed just such embellishments to suit Weber’s voice. The embellishments are preserved at Mozarteum in Salzburg, in a copyist’s hand, ascribed by Wolfgang Plath to Mozart’s sister.⁴ Mozart refers to this aria as an “Arie mit ausgesetztem gusto,” meaning that it had written-out embellishments. The aria is in ABA’ form with embellishments in the first and the third sections. Example 4.4, at the end of this discussion, illustrates some of the significant embellishments used in the first

² Anderson, *The Letters*, 486.

³ Patricia Lewy Gidwitz, “Vocal Profiles of Two Mozart Sopranos,” *Early Music* 19 (1991): 566.

⁴ Neumann, *Ornamentation*, 230.

section and for the third section. In both cases the original and the ornamented version are juxtaposed.⁵

In this aria, Mozart frequently employs ornaments discussed in chapter two: long appoggiaturas on both feminine and masculine endings (m. 9 written out in the score, m. 19 added as an ornament) and double appoggiatura (m. 19).

Ex. 4.1 “Ah se a morir mi chiama,” *Lucio Silla*, m. 19.

written:

suggested interpretation

sem - pre sa - ro con te,

Following are the examples of short appoggiaturas (m. 37, between descending leaps of a third, also in mm. 40, 95 and 97).

Ex. 4.2 “Ah se a morir,” m. 37.

suggested interpretation

il fa - to mio cru - de - le

suggested interpretation

de le, sem de - le, sem -

Other examples of ornaments are use of Nachschlag (mm. 8, 18, 34, 41, etc.), melismas consisting of turns and scale fragments (mm. 21, 57, 106.), and occasional

⁵ Neumann, *Ornamentation*, 231-33.

appoggiaturas embellished with trills (m. 11). In addition, Mozart also uses triplets as melodic variants (m. 101). The two cadenzas, one in measure 57 and the final one in measure 114, are brief, and manageable with one breath.

Interesting are also the large leaps (*salti*) left unembellished in measures 10 and 103 (with the exception of m. 104). As mentioned before, Weber's chest voice was not her strongest vocal register. However, it was customary for some singers to use *salti* to demonstrate their skill of moving rapidly from chest to head voice (it is very difficult, indeed, to shift from one register to another). It is possible that Mozart left a few of these large leaps unembellished and expected Weber to try to sing them as written, thereby avoiding criticism about her weakness of performing *salti*.⁶

Ex. 4.3 Neumann, *Ornamentation*, pp. 231-33.⁷

Version with Mozart's ornaments

Original version

Ah se a mo-rir mi chia- ma il fa- to mio cru- de- le

sem- pre sa- rò con te, se- gua- ce om- bra fe-

⁶ Caterina Cavalieri, another leading soprano in the 1780's and Lange's rival in Vienna, was master of this technique. Mozart included series of *salti* in the music he wrote for Cavalieri.

⁷ Alas, if my cruel faith calls me to death, as faithful guardian shade, I shall always be with you.

(b)

21

34

de- le Ah se a mo-rir mi chia- ma Il

37

40

fa- to mio cru- de- le se- gua- ce om- bra fe- de- le, sem-

57

pre sa- rò con te sa- rò- con te

89

Ah se a mo-rir mi chia- ma il fa- to mio cru- de- le, il

93

fa- to mio cru- de- le se- gua- ce om- bra fe-

97

de- le sem- pre sa- rò con te se-

3
101
105
gua- ce om- bra fe- de- le, om- bra, om- bra fe- del- - - - se-

gua- ce sem- pre sa- rò con te. sem-

(b.)
112
pre sa- rò con te sa-

118
rò con te

The aria “Non so, d’onde viene” is perhaps more significant because it is the only Mozart aria for which autograph embellishments have survived. The embellishments of the first part were written soon after the original aria and are preserved in the *Stadtarchiv Braunschweig*.⁸ The autograph embellishments of the third part are preserved in the *Bibliothèque Nationale* in Paris and possibly were written at a later date for Aloysia Weber’s performance in Vienna in 1783. The aria is in three parts, of which the third, although not a true da capo, uses themes of the first section. The two versions of the first part are superimposed in *NMA* II/7/2, no. 19. The embellishment of the third part alone is given in an appendix to volume II/7/2. Example 4.4 shows the significant changes and additions to the aria.⁹ The aria is written in a simple syllabic style and the ornamented version employs mainly basic ornaments, more so than in “Ah, se morir.” Perhaps Mozart wanted to please Weber, who was already considered as a virtuoso and a “tasteful” singer; to lavishly embellish this aria might have been against her wishes. The ornaments used are the standard devices, such as appoggiaturas, which are added to almost every phrase ending (mm. 20, 22, 24, etc.), rising appoggiaturas, or, as Corri names it, an “ascending grace” (seen in mm. 31 and 34 on the word “viene”). Slides (in mm. 21 and 25) and turns (m. 127, are very similar to Hiller’s example of these ornaments presented in the second chapter). Numerous examples of *cercar della nota* have been used in the embellished version (mm. 15, 46, 47, 138, 151, etc.); and mordent (m.156). Noticeable are measures 38-40, with no embellishments added, perhaps to preserve the simple nature of the melody.¹⁰

⁸ Neumann, *Ornamentation*, 233.

⁹ Neumann, *Ornamentation*, 235-38. Here Neumann presents a juxtaposition of the revised original with the embellished parts of the first and third together.

¹⁰ The ornaments pointed out in these arias are the ones discussed in chapter 2.

Ex. 4.4 Neumann, *Ornamentation*, pp. 233-38.¹¹

Andante sostenuto

14 Non, sò d'on- de vic- ne quel te- ne-ro af- fet- to, quel

20 te- ne- ro af- fet- to, quel mo- to, che i- gno- to mi-

25 na- sce nel pet- to, quel gel, che le ve- ne scor-

30 ren- do mi va. Non sò d'on- de vic- ne,

35 non sò d'on- de vic- ne quel te- ne-ro af- fet- to,

40 quel mo- to, che i- gno- to mi na- sce nel pet- to, quel

¹¹ I do not know these waves of affection that come to me, this unknown movement that is born in my chest, this cold [feeling] that runs through my veins.

45
gel, che le ve- ne scor- ren- do mi va. Non

sò d'on- de vie- ne quel te- ne- ro af- fet- to,

50
quel mo- to, che i- gno- to mi na- sce nel

55
pet- to, quel gel, che le ve- ne scor- ren-

60
do, scor- ren- do mi va,

Tempo primo

117 120
non so d'on-de vie- ne d'on-de vie- ne quel te- ne- ro, te- ne-ro a'

125
fet- to, quel mo- to, che i- gno- to mi- na- sce nel

130
pet- to, quel gel, che le ve- ne scor- ren- do mi

135
va. Non so d'on- de vic- ne quel te- ne- ro af-

140
fet- to, quel gel che le ve- ne scor- ren- do mi

(131) †
141
va. Non so d'on- de vic- ne quel te- ne- ro aP

(135)
145
fet- to, quel mo- to, che i- gno- to mi

(140)
150

na- sce nel pet- to, quel gel_ che_ le_ ve- ne scor- ren- do_ mi

155

va, quel gel, che le ve- ne scor- ren- do mi va.

ve- ne scor-

The character of the texts of these two arias is what many period writers would call “pathetic.” They express emotions of pain, love, hate, etc., all suitable for embellishments. Here, the cadential fermata elaborations, short enough to be sung in one breath, often consist of a wide range of rhythms. The larger leaps definitely welcome passing notes and other small ornaments similar to the ones discussed in Hiller, Agricola, and Corri’s treatises. I believe *messa di voce* and *portamento* were definitely used by skilled singers on held notes and in slow and drawn-out phrases.¹²

A tasteful execution, therefore, for most teachers and singers of the time, seems to be restricted to these norms. Using a variety of ornaments in appropriate places and singing them correctly was, I believe, the key to an acceptable and “tasteful performance.” Modern singers will not be wrong, after all, to venture out of today’s rigid and entrenched practice of singing every note as written and to entertain the idea that Mozart himself might have expected singers to apply the art of ornamentation to his music.

¹² Although these ornaments are not indicated in the above arias by Mozart, it is a strong possibility that it was understood that singers would apply them in the appropriate places.

In the next chapter, I present my own embellished version of three arias from Mozart's *Le Nozze di Figaro* in accordance with these principles.

*La memoria di quel bene
Dal mio sen non trapasso?*

A' *Dove sono i bei momenti...*

Allegro C *Ah, se almen la mia costanza
Nel languire amando ognor,
Mi portasse una speranza
Di cangiar l'ingrato cor.¹*

The opening words “Dove sono i bei momenti,” as Sigmund Levarie justly asserts, are less a literal question than an expression of the Countess’s uncertainty. And the written-out slow turn used in the opening four measures is not merely an ornament characterizing the Countess’s special grace—but it establishes her unstable emotional situation (the melody in the first section, measures 1-8, moves from the C in the first measure to E in the third and back to C in m. 8).² The rhythmical features of these measures are rather interesting. Mozart draws attention to the word “bei” (beautiful, wonderful) by making it a repeated pitch on an off-beat and then making it the longest note/syllable of the phrase, obviously intending to place stress on the word.

Ex. 5.1 “Dove sono,” *Le Nozze di Figaro*, mm. 1-8.

¹ Where are those happy moments of sweetness and pleasure? Where have they gone. Those vows of a deceiving tongue? Why everything for me is changed to tears and grief. Has the memory of that happiness not faded from my breast? Ah, if only my constancy in yearning lovingly for him always could bring the hope of changing his ungrateful heart.

² Levarie, Sigmund, *Le Nozze di Figaro; A Critical Analysis* (Chicago: The University of Chicago Press, 1952), 151-61.

The same occurs in mm. 5f, with the word “dolcezza” placed on the off-beat and rising to the highest note f’ of this antecedent phrase. The dotted rhythms of “di quel labbro menzogner” in measure 13 seem to give the entire section a sense of urgency.

Ex. 5.2 “Dove sono,” mm. 7-18.

In my version, the consequent phrase has simple embellishments to highlight the important words of this phrase, “labbro” and “menzogner,” with a simple turn for the first and a *messa di voce* for the second one. According to Hiller (see also Mozart’s embellished arias above), a use of Doppelschlag or a turn is quite appropriate in a slow tempo between two notes that form an ascending interval (m.14). *Messa di voce* is also applied to the sustained and long note of the first syllable of “labbro” (m.16).

The aria continues with a new section, beginning with the second strophe of the B section. A turn is used to embellish the significant word “memoria,” which reminds her of the pleasant life she had with her husband in the past. The middle section ends on the dominant chord with a fermata in measure 36 before proceeding to a reprise of the A section. Here, according to eighteenth-century performance practice, the fermata implies a cadenza.

The cadential embellishment that I have proposed is a fairly brief, non-thematic passage, which is in the middle range of a soprano voice and is singable with one breath.

Ex. 5.3 “Dove sono,” mm. 28-36.

28
mo - ria di quel be - ne dal mio sen non tra pas - sò,

32
la me - mo - ria di quel ben non tra - pas - sò?

32
la me - mo - ria di quel ben non tra - pas - sò

36
la me - mo - ria di quel ben non tra - pas - sò

5 tr

Following the cadenza is the varied reprise (A) in the tonic (m. 37). This time, however, the original pause of measure 2 is filled in (m. 38), therefore creating a rhythmic variety that can be seen as a kind of embellishment. To this reprise, I have added a simple leap of a fourth and a third (m. 39), accenting the significant words “Dove” and “bei.” An ascending passage is used in measure 41 on the word “dolcezza” and a turn in measure 43 on the first syllable of “piacere.” The consequent phrase in measures 45-51 is also embellished with a connecting passage in measure 46 to highlight the metrical accent of measure 47 that was lacking in its original measure 11. In addition, the triplets for “di quell labbro menzogner” create the necessary drive and urgency needed before the fermata.

Ex. 5.4 "Dove sono," mm. 37-51.

37

Do - ve so - no i bei mo - men - ti

Do - ve so - no i bei mo - men - ti

41

di dol - cez - za e di - pia - cer,

di dol - cez - za e di - pia - cer -

45

do - ve an - da - ro i giu - ra - men - ti

Do - ve an - da - ro i - giu - ra - men - ti

49

di quel lab - bro - men - zo - gner!

di quel lab - bro men - zo - gner!

The period, however, is interrupted by rather a sudden fermata in measure 51 on F that leads to the allegro section of the aria. Psychologically, the Countess halts on this tone as if she suddenly sees a light and a hope in her long-lasting grief. To embellish this fermata with an elaborate passage, I believe, would be inappropriate. To treat it as a pause, a silence, suggesting that the Countess is thinking and re-evaluating the situation, is dramatically and musically far more effective.

The following allegro section, after a short reminiscence in the minor mode (“languire”), moves toward the dominant. It is on the phrase, “di cangiar l’ingrato cor” (to change her husband’s ungrateful heart) that the Countess determines to take the situation in to her own hands. From this point on, the phrases that are repeated musically are embellished (as seen in Mozart’s own embellishment) to suggest the urgency and excitement of the Countess’s determination.

Ex. 5.5 “Dove sono,” mm. 71-99.

The image displays three staves of musical notation for the aria "Dove sono" from Mozart's opera *Le Nozze di Figaro*. The first staff, starting at measure 71, shows a vocal line with a fermata on the note F4. The lyrics are: "ah! se al - men la - mia co - stan - za nel lan - gui - rea -". The second staff continues the vocal line with the lyrics: "Ah! se al - men la mia co - stan - za". The third staff, starting at measure 75, shows a more ornate vocal line with the lyrics: "man - doo - gno, mi por - tasse u - na spe - ran - za di can -". The fourth staff, starting at measure 79, continues with the lyrics: "giar l'in - gra - to - cor, mi por - tas - se".

82

u - na spe - ran - za di can - giar - - - - - l'in - gra - to

u - na spe ran - za

88

cor, di can - giar - - - - - l'in - gra - to cor, di can - giar l'in -

cor di can - giar L'in - gra - to cor, di can - giar l'in -

94

gra - to cor, di can - giar. Pin - gra - - - - - to cor,

gra - to cor, di can - giar l'in - gra - - - - - to cor

Figaro's first act aria "Se vuol ballare" appears after his conversation with Susanna and his realizations of the Count's dishonorable intentions toward Susanna, his future bride. In a lengthy recitative followed by a duet between Figaro and Susanna, she lets him know that the only reason for the Count's generosity in providing them with the best room of the castle is so the Count can be close to her and call on her for special favors. This angers Figaro and he decides to launch a serious fight with the Count. Thus, the aria

expresses Figaro's angry protest against the absolute authority represented by Count Almaviva.

The aria opens as a minuet where Figaro invites the Count to dance, with his accompaniment:

Se vuol ballare,
Signor Contino,
Il chitarrino
Le suonero.³

And indeed if the Count really wishes to dance, he would certainly do so to the beat of the most popular aristocratic dance of his time, the minuet. As Allenbrook justly states, "the aria is a tribute to Figaro's wit and control that after his bitter recitative he sings not in unbridled anger, but ironically, cloaking his insolence in the noble *politesse* of the minuet."⁴

He addresses the Count with insulting "Signore Contino" or "little Count" and offers to teach him the "capriola," ("goat-leap," is derived from the Italian "capra," "goat") a theatrical leaping-step:⁵

Se vuol venire
Nella mia scola,
La capriola
Le insegnerò.⁶

Figaro has so far cloaked his insults entirely within the rhythmic framework of the minuet. Though for a moment, he steps outside the dance in order to think about his plot:

³ If, my dear Count, you wish to dance, it is I who will play the guitar (you will dance to my tune).

⁴ Wye Jamison Allenbrook, *Rhythmic Gesture in Mozart Le Nozze di Figaro & Don Giovanni* (Chicago: University of Chicago Press, 1983), 80.

⁵ Ibid.

⁶ If you'll come to my school, I will teach you how to caper.

Sapro...ma piano,
Meglio ogni arcano
Dissimulando
Scoprir potro.⁷

Pausing for a moment on a V/vi in measure 63, he returns to the tonic with a presto 2/4 contredanse, in which he lists the Count's various ugly talents and his own plans to destroy them.⁸

L'arte schermendo,
L'arte adoprando,
Di qua pungendo,
Di la scherzando,
Tutte le machine
Roverscero.⁹

According to Allenbrook, the contredanse is a bold and a clever choice to ruin Count's plans. The Count would be unlikely to join the rowdy contredanse. But Figaro in his clever revenge has transported the Count into an alien social setting, a setting more familiar to Figaro than Count Almaviva; he has brought his victim to his own turf.¹⁰

After a pause in measure 103 on the dominant, Figaro briefly returns to the opening theme in measure 104 but exits triumphantly after a coda in the contredanse theme, almost mocking and rebelling against the tight control of the minuet and announcing his triumph. It is the same musical fragment that Figaro hums when he enters the Countess's bedroom to talk to her in the second act, this time not as a servant but as one human being to another.¹¹

⁷ I'll know how...but quiet, I can uncover his secret design more easily by dissembling.

⁸ Allenbrook, *Rhythmic Gesture*, 81.

⁹ Acting by stealth, or openly, here stinging (punching), there mocking, all your plots I will overthrow.

¹⁰ Allenbrook, *Rhythmic Gesture*, 81.

¹¹ Levarie, *Le Nozze di Figaro*, 35.

I have chosen simple ornaments to highlight significant words in this aria. A short trill is applied on the accented syllable of the word “Contino” of the main theme on measures 4 and 8. A three-note slide is applied on “ballare” to emphasize the significance of this word. According to Hiller, the three-note slide can be used before a note that is preceded by another note on the same pitch (see p. 15 above). Simple variants are applied to “chitarrino” on measure 9, a double Nachschlag on measure 13, followed by a cercar della nota on measures 15 and 17, respectively. Hiller uses cercar della nota to briefly anticipate the following note, by step or by leap (see p. 18 above).

Ex. 5.6 “Se vuol ballare,” mm. 1-20.

1 **Figaro**

Se vuol bal - la - re, si - gnor con - ti - no, se vuol bal - la - re, si - gnor con -

Si - gnor Con - ti - no, se vuol bal - la - re, si - gnor Con -

2

ti - no, il chi - tar - ri - no le suo - ne - rò,

ti - no, il chi - tar - ri - no - le suo - ne rò,

13

il chi.tar - ri - no le suo .ne - rò, si, le suo .ne - rò, si, le suo .ne - rò.

il chi.ta - ri - no le suo - ne rò, si, le sou - ne - rò, si

Long appoggiaturas are applied to the second strophe on “venire,” “scola,” and “capriola” where the feminine ending occurs in measures 24, 26 and 28, respectively. To highlight the limping “capriola,” a series of *cercar della nota* is applied in measure 27. Also a mordent is applied in measure 36 on the highest note of the measure.

Ex. 5.7 “Se vuol ballare,” mm. 23-8 and mm. 35-6.

23

Se vuol ve - ni - re nel - la mia sco . la,

Se vuol ve - ni - re nel - la mia sco - la

27

la ca - bri - o - la

la ca - pri - o - la

35

la ca - pri - o - la

la ca - pri - o - la

The first fermata of the aria (m. 63) is embellished with a simple and a short melodic phrase in order to proceed immediately to the presto section where Figaro, now being on his own turf, announces his plans for the revenge.

Ex. 5.8 “Se vuol ballare,” mm. 62-3.

62

sco - prir po - trò.

sco - prir - po trò L'ar -

Long appoggiaturas are applied in measures 83 and 87 in the presto section. The second fermata (m.103), on the dominant C before returning to the main theme in tonic F, is also ornamented with a brief cadenza, singable with one breath.

The brief return of the main theme is highlighted with simple short appoggiaturas in “Se vuol ballare signor Contino.” The rest of the embellishments remain the same to the end, to support Figaro’s triumphal success in initiating his fight against the Count.

Ex. 5.9 “Se vuol ballare,” mm. 82-3 and 86-7.

82

l'ar te a do - prando,

l'ar tea - do - pran - do

86

di la' scher - zan - do,

di la' scher - zan - do

103

rò

se vuol bal - la - re, si - gnor Con - ti - no

Cherubino's second-act aria "Voi, che sapete" follows a lengthy recitative where the Countess, Susanna and Figaro decide to plot against the Count. Susanna is to let the Count know that she will be waiting for him in the garden, but her place will be taken by the disguised Cherubino, and she in turn will be disguised as the Countess. All this is part of a plan to reconcile the Count and Countess's marriage. Figaro sends Cherubino to them to be dressed up and when Cherubino arrives he sings a love song he has written for the Countess.

The text of the aria consists of seven four-line stanzas with rhyme schemes of *abab*. The melody of the first stanza is an eight-measure period with a half-cadence in the middle and a full cadence at the end.

The first stanza is impersonal, addressed not to one *donna*, but to the collective *donne*. An appoggiatura is placed before the word *amor* to highlight the word in this stanza:

Voi, che sapete
 Che cosa e amor
 Donne, vedete
 S'io l'ho nel cor.¹²

¹² You ladies who know what love is, see if it is what I have in my heart.

Ex. 5.10 “Voi, che sapete,” mm. 11-2.

che co - sa è a - mor,

che co - sa è a - mor

In the second stanza, a short appoggiatura is applied to the second beat of measure 21 on “Quello”:

Quello ch'io provo
 Vi ridiro;
 E per me nuovo,
 Capir nol so.¹³

Ex. 5.11 “Voi, che sapete,” mm. 21-2.

21

Quel - lo ch'io pro - vo,

Quel - lo chio

The next embellishment occurs in measure 37-39. In this stanza, the phrase “l'alma avvampar” has been slightly embellished with runs to bring attention to these words (a sudden change of melodic line moving down to a low C):

Gelo, e poi sento
 L'alma avvampar,
 E in un memento
 Torno a gelar.¹⁴

¹³ All that I feel, I will explain; since it is new to me, I don't understand it.

¹⁴ I freeze, then I feel. My spirit all ablaze, and the next moment turn again to ice.

Ex. 5.12 “Voi, che sapete,” mm. 37-40.

37

Ge - lo, e poi sen - to l'al - ma avvam - bar

Ge - lo, e poi sen - to l'al - ma - av - vam - par

The middle section with a harmonic move to g minor and a new stanza (mm. 45-52) seems suitable to Cherubino’s search for a good that is outside himself and his confusion as to its whereabouts. The word “fuori” (outside) is embellished with a three-note slide in the following stanza:

Ricerco un bene
Fuori di me,
Non so chi’l tiene,
Non so cos e.¹⁵

Ex. 5.13 “Voi, che sapete,” mm. 45-8.

45

Ri - cerco un be - ne fuo - ri di me

Ri - cer - co un be - ne fuo - ri di me

The next two stanzas are crammed into the nine measures of music moving towards the return of the first section. Fast melodic and rhythmic patterns followed by sixteenth-note rests portray the breathless and passionate characteristics of these words. Cherubino seems for a moment to step outside his formal song, overwhelmed with emotions. A slight *ritardando* on “languire” (with an added *Nachschlag* in m. 60), however, returns his agitated emotions to their calm state:

¹⁵ I seek for a treasure outside of myself; I know not who holds it nor what it is.

Sospiro e gemo
 Senza voler,
 Palpito e tremo
 Senza saper

Non trove pace
 Notte ne di;
 Ma pur mi piace
 Languir così.¹⁶

The return to the tonic (mm. 62-77) occurs by a continuing harmonic progression to B-flat as opposed to a complete pause or fermata where an improvised cadenza would normally be required (see m. 36 of Countess's aria above). Appoggiatura, simple runs, turns and *nachschlags* are used as embellishments in this section.

Ex. 5.14 "Voi, che sapete," mm. 60-77.

60
 lan - guir co - si. Voi, che sa - pe - te

lan - guir co - si Voi, che sa - pe - te

64
 che co - sa è a - mor. don - ne ve - de - te, s'io l'ho nel cor,

che co - sa è a - mor Don - ne, ve - de - te s'io l'ho nel cor

¹⁶ I sigh and moan without wanting to. I quiver and tremble without knowing it. I find no peace night or day, and yet it pleases me to languish this way.

70

don - ne ve - de - te, - s'io l'ho nel cor!

Don - ne ve - de - te s'io l'ho nel cor

74

don - ne ve - de - te, - s'io l'ho nel cor,

Don - ne ve - de - te s'io l'ho nel cor

In this chapter I have included three embellished arias from *Le Nozze di Figaro*, using the improvised vocal ornaments discussed in the second chapter. These arias, however, are intended to serve as examples to assist modern singers with their own individual interpretations. The complete embellished versions of these arias are included in the appendix section.

Conclusion

This dissertation aims to provide a guide for singers who otherwise would not have easy access to historical and pedagogical sources useful for developing skills in eighteenth-century performance style.

Chapter 1 introduced the most significant vocal treatises. These include works of Johann Friedrich Agricola, whose treatise, *Anleitung zur Singkunst* (1757), a translation of Tosi's 1723 vocal treatise, provides Agricola's own detailed and practical demonstrations on the use of the ornaments. Giovanni Battista Mancini's treatise *Pensieri e riflessioni pratiche sopra il canto figurato* (1774 and 1777 editions), while lacking in practical examples of the vocal ornaments, is, however, full of useful advice for singers regarding proper use of vocal technique, such as breathing and vocalization. Johann Adam Hiller's treatise *Anweisung zum musicalisch-zierlichen Gesange* (1780), which has been used greatly in this dissertation, has many detailed musical examples of the ornaments. But perhaps the most valuable source, as far as the provision of practical examples is concerned, is Domenico Corri. His *A Select Collection of the Most Admired Songs, Duets* (c. 1779-1810), is a collection of songs and airs that include added embellishments, breathing marks, dynamics, accent and phrasing. It is probably the most comprehensive anthology of vocal music of its time and a significant source of information on performance practice.

Chapter 2 contained perhaps the most valuable information for modern singers. It discussed and demonstrated the most commonly used ornaments: the appoggiatura, the *Shleifer*, the *Nachschlag*, the *trill*, the *turn*, *vibrato*, *messa di voce*, *portamento di voce* and the *cadenza*. The musical examples were all explained and written-out in their exact rhythmic notations, so the singers are able to apply them immediately to their own music.

Chapter 3 included Corri's detailed use of vocal ornaments. The musical pieces were taken from his anthology that provide breathing marks and phrasing. This chapter also included discussions by Corri, Will Crutchfield and Frederick Neumann about the use of appoggiaturas in recitatives to assist modern singers in using them properly. The last part of this chapter provided an embellished version of Hasse's "Digli ch'io son fedele"¹ by Frederick the Great. This version is a good example of the highly embellished style popular in mid eighteenth-century music, as opposed to the later years, such as pieces in Corri's anthologies.

Chapter 4 focused on two of Mozart's embellished arias: *Ah se morir mi chiama*, and *Non so, d'onde viene*, both written for the famous soprano Aloysia Weber Lange. These arias have many of the vocal ornaments discussed in chapter 2 and they are also valuable sources in revealing the style of embellishments of that period.

Chapter 5 offered three of Mozart's arias, "Dove sono," "Se vuol ballare" and "Voi, che sapete" from *Le Nozze di Figaro*, with written-out improvised embellishments suggested by the author. These arias are intended to serve as examples to assist modern singers with their own individual interpretations.

In conclusion, I hope this dissertation which is intended to serve as a guide, stimulates contemporary singers to employ these ornaments in their performances of the eighteenth-century music in order to remain competitive with the rest of the world. The important question, however, of who ultimately makes the decisions in allowing these embellishments to be performed in our opera houses and stages, is not so clear. But I truly believe if more singers and especially the future generation of performers educate themselves with the art of improvised embellishments and make them part of their regular repertoire, in turn, it might

¹ The aria is from the opera *Cleofide* by Adolf Hasse.

stimulate an interest in our general audience, not to say conductors and directors, to demand performances in this style.

Appendix 1 includes both original and embellished versions of Hasse's "Digli ch'io son fedele" by Frederick the Great. Appendices 2-4 are my embellished versions of "Dove sono," "Se vuol ballare" and "Voi, che sapete."

Appendix 1

"Digli ch'io son fedele"

Johann Adolf Hasse

Aria dell'Opera Acofide. del Sig. Hasse.

Al diu diindem qua ubo drif. Anr. 1. scilicet in die. Bone imp. Mag. fidi, fidi 207. Fedencia magro. Abur go. Fint. ingrand. für Polgama

Original gedruckt off Carl Philipp Emanuel Bach's nequam Gmud

Digli ch'io son

dele digli ch'el mutesoro digli ch'el mutesoro che mi

mi che mami ch'io l'adoro che no disperian

cor che non dispe ti che non disperiar

cor che non disperiar an cor

Ex

Digli ch'io son fede - te digli ch'è il mistero, che m'ami ch'io l'a'

doro che m'a' mi che

m'ami ch'io l'a' do - ro ch'io l'adoro che non disperiar

con digli ch'è il mistero digli ch'io son fedele che

p. p.

mi ami, ch'io l'adoro che non dispe

ti che non disperi ancor che non disperi an-

Cor.

digli che la mia stella
un poco lento.

spe-ro placar col pianto spe-ro placar col

pianto che lo consoli in tanto l'ima-gi-

ne di quella che vive nel suo cor digli
che lo con-soli in tanto l'immagine di quella
che vive nel suo cor, che vive nel mo
cor.

The image shows a handwritten musical score on four systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is written in a key with two sharps (F# and C#) and a common time signature (C). The lyrics are in Italian and are written in a cursive hand below the vocal line. The first system ends with a fermata over the final note. The second system ends with a fermata over the final note. The third system ends with a fermata over the final note. The fourth system begins with the word 'cor.' and continues with piano accompaniment.

Embellished version by Frederick II

1 2^e 3 4
Figli deli son de de la Digli ch'habbi re sono Digli chid mio re sono che
5 6 7
ma mi die ma mi chio la dono che mi die par chian
8 9
cor che non de pe ri che non die pari an
10 11 12 13
cor che non die pe rian cor Digli chid son de de la Digli chid mio
14 15 16 17
re sono che manie che chio la dono che ma t ma b che
18 19
manie chio la so - ro chio la sono che non die pari an

Ed. dalla Regia
Stamperia

Handwritten musical score for two systems. The first system contains measures 20 and 21. The second system contains measures 22, 23, and 24. The lyrics are written below the notes.

20
cor. Bigli che mi tu loro, Bigli che an uibile che ma me. Mis Do ro Anondo

22
peri

23
che nat

24
Dio puntan cor, che

Handwritten musical score for two systems. The first system contains measures 25 and 26. The second system contains measure 27. The lyrics are written below the notes.

25
non du pe

26
rion cor

27

Appendix 2

"Dove sono"

mm. 13-18

di quel lab - bro men - - zo
di quel lab - - bro men - - zo
gner, di quel lab - bro men - zo - gner!
gner, di quel lab - bro men - zo - gner!

The musical score consists of two systems. The first system (mm. 13-15) features two vocal staves and a piano accompaniment. The vocal lines are in 2/4 time and contain the lyrics "di quel lab - bro men - - zo". The piano accompaniment includes chords and a bass line. The second system (mm. 16-18) continues the vocal lines with the lyrics "gner, di quel lab - bro men - zo - gner!". The piano accompaniment continues with chords and a bass line. The score is written in 2/4 time and includes various musical notations such as notes, rests, and slurs.

mm. 32-36

la me - mo - - - - ria di quel ben non
la me - mo - - - - - ria di quel ben non

tra - pas - - - - - 5 so
tra - pas - so?

The musical score consists of two systems. The first system (measures 32-34) features two vocal staves and a piano accompaniment. The vocal lines are in 2/4 time and contain the lyrics "la me - mo - - - - ria di quel ben non". The piano accompaniment includes a treble and bass clef with various chords and melodic lines. The second system (measures 35-36) continues the vocal lines with the lyrics "tra - pas - - - - - 5 so" and "tra - pas - so?". The piano accompaniment continues with similar harmonic support. A trill (tr) is indicated above the final note of the first vocal line in the second system.

mm. 37-44

Do - ve so - no i bei mo - men - ti

Do - ve so - no i bei mo - men - ti

di dol - cez - za e di - pia - cer -

di dol cez - za e di - pia cer -

mm. 45-51

Do - vean - da - ro i - giu - ra - men - ti -
Do - vean da - ro i giu - ra - me - ti

This system contains the first four measures of the piece. It features a vocal line with two staves and a piano accompaniment with two staves. The vocal line includes a sixteenth-note triplet in the second measure. The piano accompaniment consists of chords and moving lines in both hands.

di quel lab - bro men - zo - gner!
di quel lab - bro men - zo - gner!

This system contains the last four measures of the piece. The vocal line features a triplet of eighth notes in the first measure of this system. The piano accompaniment continues with chords and moving lines in both hands.

mm. 71-73

ah! se al - men la mia co - stan - za nel lan

ah! se al - men la mia co - stan - za nel lan

The musical score for measures 71-73 is written in 4/4 time. It features two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "ah! se al - men la mia co - stan - za nel lan". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, including some chords and a final melodic flourish.

mm. 82-83

u - na spe - ran - za

u - na spe - ran - za

The musical score for measures 82-83 is written in 4/4 time. It features two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "u - na spe - ran - za". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, including some chords and a final melodic flourish.

mm. 88-99

cor_ di can - giar l'ingra - to
 cor_ di can - giar l'ingra - to
 cor, di can - giar l'in - gra - to cor, di can -
 cor, di can - giar l'in - gra - to cor, di can -
 giar l'in gra - - - - - to cor
 giar l'in gra - - - - - to cor

Appendix 3

“Se vuol ballare”

si-gnor con - ti - no, se vuol bal - la re, si-gnor con ti - no,
 si-gnor con - ti - no se vuol bal - la re, si-gnor con ti - no

The first system of the musical score is in 3/4 time with a key signature of one flat (B-flat). It features a vocal line with a triplet of eighth notes on the word 're' and a piano accompaniment consisting of chords in the right hand and a bass line in the left hand.

il chi - tar ri - no - le suo - ne rò, il chi - tar -
 il chi - tar ri - no - le suo - ne rò, il che - tar -

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes on 're' and a quarter note on 'tar'.

ri - no le suo - ne rò, si le suo - ne - rò, si
 ri - no le suo - ne rò, si le suo - ne - rò, si

The third system concludes the vocal line and piano accompaniment. The vocal line features a quarter note on 'si' and a half note on 'si'.

mm. 23-28

Se vuol ve - ni - re, nel - la mia

Se vuol ve - ni - re, nel - la mia

scuo - la, la ca - pri - o - la

sco - la, la ca - pri - o - la

mm. 35-36

la ca - - pri - o - - la
la ca - - pri - o - - la

The score for measures 35-36 consists of two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a 3/4 time signature. The piano accompaniment is in treble and bass clefs with a 3/4 time signature. The lyrics are 'la ca - - pri - o - - la' for both voices.

mm. 62-63

sco - prir - po - trò l'ar
sco - prir po - trò l'ar

Presto

The score for measures 62-63 consists of two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a 3/4 time signature. The piano accompaniment is in treble and bass clefs with a 3/4 time signature. The lyrics are 'sco - prir - po - trò l'ar' for both voices. The tempo marking 'Presto' is present. There are triplets and a fermata in the vocal lines.

mm. 82-83

l'ar - tea - do - pran - do
l'ar - tea - do - pran - do

The score for measures 82-83 consists of two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a 2/4 time signature. The piano accompaniment is in treble and bass clefs with a 2/4 time signature. The lyrics are 'l'ar - tea - do - pran - do' for both voices.

mm. 86-87

Musical score for measures 86-87. The score is in 2/4 time and B-flat major. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are "di là scher - zan - do". The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

di là scher - zan - do

di là scher - zan - do

m. 103

Musical score for measure 103. The score is in 2/4 time and B-flat major. It features a vocal staff and a piano accompaniment. The lyrics are "ro'". The piano part consists of a complex accompaniment in the right hand and a bass line in the left hand. The right hand part includes a series of sixteenth notes and a trill. The tempo marking "rall.." is present above the vocal staff.

ro'

ro'

rall..

mm. 104-111

The image shows two systems of musical notation. Each system consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "Se vuol bal - la - re, si - gnor con - ti - no,". The first system shows the vocal line with a melodic line and a piano accompaniment with chords and a bass line. The second system is a repeat of the first system, ending with a double bar line.

Se vuol bal - la - re, si - gnor con - ti - no,
Se vuol bal - la - re, si - gnor con - ti - no,
se vuol bal - la - re, si - gnor con - ti - no,
se vuol bal - la - re, si - gnor con - ti - no,

Appendix 4

“Voi, che sapete”

mm. 11-12

che co - sa è a - mor

che co - sa è a - mor

The musical score for measures 11-12 is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features two vocal staves and a piano accompaniment. The vocal lines are in parallel motion, with the lyrics 'che co - sa è a - mor' repeated in both parts. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

m. 21

Quel - lo ch'io

Quel - lo ch'io

The musical score for measure 21 is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features two vocal staves and a piano accompaniment. The vocal lines are in parallel motion, with the lyrics 'Quel - lo ch'io' repeated in both parts. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

mm. 35-36

che co - sa è a - mor

che co - sa è a - mor

The musical score for measures 35-36 consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively, both in a 2/4 time signature with a key signature of two flats. The lyrics are "che co - sa è a - mor". The piano accompaniment is on the bottom staff, featuring a bass line with eighth-note patterns and a treble line with chords and a melodic line.

mm. 37-40

Ge - lo, e poi sen - to l'al - ma - av - vam - par

Ge - lo, e poi sen - to l'al - ma - av - vam - par

The musical score for measures 37-40 consists of three staves. The top two staves are vocal lines in a soprano and alto register, both in a 2/4 time signature with a key signature of two flats. The lyrics are "Ge - lo, e poi sen - to l'al - ma - av - vam - par". The piano accompaniment is on the bottom staff, featuring a bass line with eighth-note patterns and a treble line with chords and a melodic line.

mm. 45-48

Ri - cerco un be - ne fuo - ri di me

Ri - cerco un be - ne fuo - ri di me

The musical score for measures 45-48 consists of three staves. The top two staves are vocal lines in a soprano and alto register, both in a 2/4 time signature with a key signature of two flats. The lyrics are "Ri - cerco un be - ne fuo - ri di me". The piano accompaniment is on the bottom staff, featuring a bass line with eighth-note patterns and a treble line with chords and a melodic line. A triplet of eighth notes is marked in the vocal line in measure 46.

mm. 60-77

lan - guir co - si Voi, che sa - pe - te che co - sa è a

lan - guir co - si Voi, che sa - pe - te che co - sa è a

mor, don - ne ve - de - - te s'io l'ho nel

mor, don - ne ve - de - - te s'io l'ho nel

cor, don - ne ve - de - te s'io l'ho nel

cor, don - ne ve - de - te s'io l'ho nel

2

cor, don - ne ve - de - te s'io l'ho nel cor!

cor, don - ne ve - de - te s'io l'ho nel cor!

The musical score consists of three systems. The first two systems are vocal staves in G minor (one flat) with a 4/4 time signature. The lyrics are "cor, don - ne ve - de - te s'io l'ho nel cor!". The first system has a fermata over the final note of the phrase. The second system has a fermata over the final note of the phrase. The third system is a piano accompaniment for the same phrase, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano part includes a trill (tr.) over the final note of the phrase.

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