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OXFORD UNIVERSITY PRESS

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Source: *Early Music*, Vol. 33, No. 3 (Aug., 2005), pp. 473-493

Published by: Oxford University Press

Stable URL: <https://www.jstor.org/stable/3519547>

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Dieter Gutknecht

Performance practice of *recitativo secco* in the first half of the 18th century

A contribution to the debate over the interpretation of recitative, particularly in Handel's operas

Recitativo secco in operas from the first half of the 18th century, especially in those of Handel, is nowadays executed in various ways. There is a particular lack of consistency in the placement of cadences in current musical practice, and modern editions and musicological articles indicate that there is still great uncertainty in the matter. This unsatisfactory situation comes about partly because cadences are interpreted in a way that departs from the autographs: the cadence is either played on the beat, which usually coincides with the last syllables in the voice part, or is played immediately after the last text syllable. Moreover, there are disagreements about interpretation, namely whether we are dealing with a merely notational convention that should actually be performed differently, or whether the composer's notation should be seen as binding. (Handel always wrote the cadence in his operas as 'foreshortened'—on the beat.) Even the Halle Handel Edition has contributed to this uncertainty by following the tradition of Chrysander in the first published opera volumes,¹ by notating the cadences as 'delayed', after the beat—contradicting Handel's own autograph. Baselt and Knapp were the first editors to follow Handel's original notation,² yet this still does not tell us how to perform the cadences properly. As we shall see, the few scholarly contributions that have handled this subject give the same ambivalent impression, so it is little wonder that performance practice varies as widely as it does.

A review of recordings shows that some conductors or their continuo players follow Handel's notation strictly (e.g. on the beat); others follow the Chrysander tradition and delay the cadences; a third group prefers a more flexible manner of execution. (This may do justice to the principle of *variatio*, but it still does not reveal what actual guidelines they are following.) To be sure, the great variety to be found in this last group does not disguise the underlying uncertainties; yet even more problematical is the first group, which opts to perform the cadence on the beat, simultaneously with the singer's last syllable. This alternative causes a dissonance of a minor 2nd between the dominant chord in the continuo and the singer's *appoggiatura*, which falls by the interval of a perfect 4th: considering how much recitative there is in Handel's operas, this effect is heard quite often.

Sources contemporary with Handel need to be consulted in order to find information about the execution of cadences in general, particularly concerning the use and the eventual tolerance of the aforementioned accumulation of dissonances, which is almost inevitable during the course of a performance of a whole opera.

The state of the debate

Let us begin by turning to the musicological studies that have handled this problem. Friedrich-Heinrich Neumann was one of the first to examine the theory

and the aesthetics of 17th- and 18th-century recitative in their original sources.³ Following Athanasius Kircher, he distinguishes between the *clausula formalis*, in which the notated bass part makes no pause in its downward cadential 5th, and the *clausula truncata* ('broken-off cadence'), in which the bass part pauses before its downward 5th until the singer has completed his or her part. This latter cadence, which Burney later called 'the true cadence of musical speech',⁴ became the 'undisputed ruler', according to Neumann.⁵ Furthermore, Neumann refers to Mattheson, who remarked in 1744 that this type of cadence, the *cadenza trunca*,⁶ was the most common one in use.⁷

Two varieties of this cadential formula should be distinguished: a cadence with a descending 4th or 5th (the vocal part ends on the fifth degree of the scale in the main key) and a key-note cadence (the vocal part ends on the tonic). Depending on the textual situation, the end of the vocal part could be 'masculine' (one syllable) or 'feminine' (two syllables). Concerning the execution of final cadences, Neumann makes the following remarks:

- (a) Generally, they should be played after the beat; e.g. the instrumentalist was supposed to wait to play his final chords 'until the singer had completely closed the period'.
- (b) According to some theorists, 'The bass accompaniment in operas, [however], was already supposed to come in during the singer's [penultimate] note, even if this was not harmonically correct.'
- (c) In any case, both final chords were to be struck very short and with no arpeggio.⁸

Neumann corroborates the mode of execution prescribed under (a) by citing Türk.⁹ Türk's performance instruction, given in 1791, is taken by Neumann to be the basis for performance practice for the whole thoroughbass period. Nevertheless, the question must be asked whether this should really be accepted as valid for the whole period from 1600 and for non-German traditions. The mode of execution advocated in (b), for which Neumann cites Telemann, Quantz and Scheibe as authorities,¹⁰ either did not take harmonic correctness into account or avoided the dissonance by making use of

Ex. 1 Heinichen, *Der Generalbass in der Composition* (Dresden, 1728). The sharp sign (marked *) for raising the 3rd under the 7 in (3) is surely placed incorrectly in the printed version, as may be concluded by studying alternatives (1) and (2). If taken at face value, it would create exactly the kind of dissonance that Heinichen wanted to avoid.

(1)	$\frac{4^+}{2}$	$\frac{6}{4}$	$\frac{5}{\#}$
(2)	$\frac{4^+}{2}$	$\frac{5}{4}$	$\#$
(3)	$\frac{4^+}{2}$	$\frac{7}{\#}$	$[\#]^*$

a harmonic modification in the accompaniment: a cadential 6–4 chord or a dominant chord with a suspended 4th.¹¹ It is very hard to prove, though, if such harmonic modifications in the accompaniment were widespread or not.

After Neumann, the next to take up the problem of the performance of recitative was Sir Jack Westrup.¹² Besides mentioning Telemann and Quantz, Westrup quotes Heinichen, who presents a solution for this problematical cadential execution in rather obscure language. Heinichen proposes three alternatives for harmonization (see ex.1).¹³ He presents these examples with the following comments:

The third, fourth and fifth examples [alternatives (1), (2) and (3) in ex. 1] show the cadence as it constantly occurs in recitative: a cadence whose harmony seems totally to lack any appropriate resolution (4 +). For, although in the case of the 3rd example [alternative (1)] (in the case that the accompanist wants to play the 4# that is written over the 'e'), it received the name 'mistaken resolution' because in this case the 'c' (which would have naturally [here Mattheson inserts a footnote] resolved the bass line) was transferred to the 6th of the upper voice—even so, one cannot oblige the accompanist to be as accurate as in the third example [alternative (1)] when cadences rush by as quickly as they do; it follows that one must accept the fourth and fifth examples as exceptions to the rule, as freedoms which have been made use of so often that they have acquired the status of citizens' rights.

Mattheson's footnote reads:

Of course, the recitative cadence would always, I repeat, always have to be resolved in the following manner, as is now and then the case: [ex.2]

Ex. 2



But since such boring cadences (which nevertheless constantly occur in theatrical situations) would tend to tire the listener and often seem to delay the singer unnecessarily, it may be that the opportunity has been taken to abbreviate the procedure and, following the fourth and fifth examples [alternatives (2) and (3)], immediately go on to the cadence. Nevertheless, no one should be restrained from expressing a better opinion.¹⁴

The solutions to the cadence problem Heinichen proposes unmistakably avoid the unresolved dissonant chord. The second example obviously represents an inner cadence that both resolves the minor 2nd chord appropriately and also delays the cadential chords. In the case of opera ('in theatrical matters') Heinichen considers this correct solution to be inappropriate, since it could slow down or interrupt the momentum of the dramatic action. In that case one could abbreviate correct harmonic progression in the manner shown in the second example. It must be emphasized that Heinichen is addressing here the problem of how to place inner cadences, not final cadences.¹⁵

Nevertheless, he also makes an explicit reference to the performance of final cadences, albeit in a rather remote passage.¹⁶ In the fourth chapter, where he treats the harmonization of a whole cantata, he remarks after the end of a recitative example:¹⁷

With its diminished 5th (12) should normally be contented with the natural 6th, and the note (13) with the ordinary chord. But foresight knows how to improve upon this: a well-practised accompanist will already glance ahead at the cadence to come and will accordingly make a better preparation for it when he gives note (12) the "great sixth" but gives note (13) the natural 6th, handling (12) as the second step in the key of B minor, and (13) as the third step of the same. Furthermore, with the note (14), the 4-# cadence is prepared, which is customarily played once the voice has finished. The corresponding correct 5th can be found in the *specie octavae* of B minor.

Here, then, he mentions (in connection with (14)): 'the cadence . . . which is customarily played after the voice has finished'. This means that he did not mean the notation as a dissonant chord (at (14))

to be executed that way in real time, but rather, shortly after the singing voice had finished—in other words, after the beat.

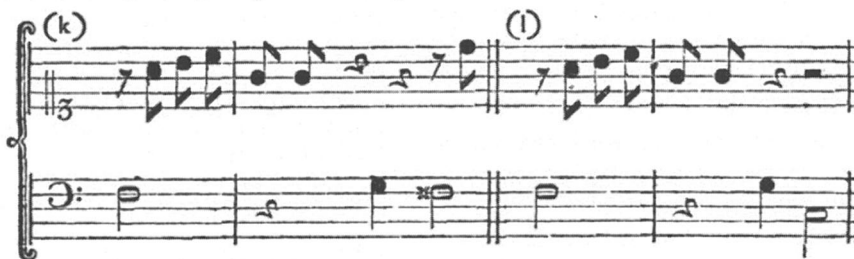
In another study of 18th-century recitative, Sven Hansell cites other theorists. First he examines Pier Francesco Tosi, who has something to say about the cadence problem, but gives no musical examples. As relayed by Johann Friedrich Agricola, Tosi's opinion reads as follows (see illus.1):

As to the composition of recitatives, there would still be much to be said, especially as to the maddening uniformity that insults the ear in every opera with at least a thousand broken-off cadences [*cadenze tronche*]. Even though custom has introduced the use of this kind of cadence, they still are for the most part without taste and without art. If one wanted to get rid of all of them, the remedy would be worse than the illness itself. To introduce a great number of final cadences [. . .] would cause disgust. If we were to find a happy medium between these two excesses, then I believe that, among one hundred broken-off cadences, ten completely finished ones, placed over points that close off a period, would be put to good use. But those of superior understanding do not talk of this matter, and their silence advises me also not to speak of it any further myself.¹⁸

Agricola elucidates Tosi's view with two musical examples: on the one hand, an interior *cadenza trunca* that is delayed and ends on a 6-3 chord, forming an interrupted cadence; on the other hand, a *cadenza finalis*, also delayed. Tosi–Agricola give valuable information about the performance of cadences in opera recitatives towards the beginning of the century. In a nutshell, what Tosi complains about is the uniformity—the lack of variation of the interpretation of the cadence type—leading to boredom. He consequently demands that broken-off cadences alternate with final cadences in a ratio of 10 to 1: the final cadences may only appear at the end of those phrases where the text concludes on a final period.

Agricola's interpretation of Tosi's method of cadencing is treated sceptically by both Hansell and Winton Dean.¹⁹ Their opinion is confirmed by Galliard's English translation of Tosi's *Opinioni*, in which he uses a final cadence in a musical example for a 'foreshortened' (i.e. simultaneous) cadence—for the placement of the cadential chords on the beat and along with the singer's last notes. Dale E. Monson agrees with Dean: contrary to Agricola's supposition, Tosi did not have the composition, but rather its interpretation in mind.²⁰ According to Monson,

Ueber die Composition der Recitative überhaupt wäre noch viel zu sagen: zumal bey Gelegenheit der verdrüßlichen Einförmigkeit, welche das Gehör in jeder Oper zum wenigsten mit tausend abgebrochenen Cadenzen (k) beleidiget. Diese Art der Cadenzen hat zwar der Gebrauch eingeführet; allein sie sind größtentheils ohne Geschmack und Kunst. Wollte man sie alle abschaffen: so würde das Heilmittel ärger seyn als das Uebel selbst. Lauter Endigungscadenzen (l) einzuführen, würde Abscheu erwecken. Wenn allenfalls zwischen diesen beyden Ausschweifungen ein Mittel getroffen werden müßte; so glaube ich, daß unter hundert abgebrochenen Cadenzen, zehn ganz geendigte, über Puncten, welche eine Periode schließen, nicht übel angewendet seyn würden. Doch die Verständigen sprechen nicht davon, und ihr Stillschweigen rath mir auch an, nicht weiter zu reden.



1 Agricola, *Anleitung zur Singkunst* (1757), p.162

Agricola demanded that interior cadences end on a 6–3 chord for this very reason. In this case a distinction can no longer be drawn between broken-off cadences (*tronche*) and final cadences. Hansell is of the opinion that towards the middle of the 18th century a change occurred in the execution of cadences in opera recitatives: before 1750 they were on the beat, played simultaneously with the singer's last syllables (with few exceptions), and after 1750 they were played after the beat.²¹ Hansell adopted this view after having considered both Agricola's interpretation of Tosi's opinion about cadences and the example of a recitative in Hasse's opera *Artaserse* (a Venice 1730 version places the notation of the final cadence on the beat, for example, and the Naples 1762 version notates it after the beat), along with the above-mentioned remarks by theorists such as Telemann and Quantz.

For the performance of the cadence in Handel's operas Dean followed Hansell's view, and demanded that the cadential formula Handel consistently wrote should be put into practice—on the beat,

simultaneously with the singer's last syllables, and tolerating the dissonances that this causes:

Whatever solution is adopted . . . it is certain that the foreshortened cadence, the dominant bass note coinciding with the last stressed syllable of the voice, must be the rule in the dramatic recitative of Handel and his contemporaries. Exceptions should be rare, and confined to emphasizing words that require great weight . . .²²

Dean justifies the frequent occurrence of dissonances in this type of execution by citing experimental results that claim that the dissonances sound less piercing on Baroque instruments than on modern ones.²³ In the mid-1970s Dean was able to assert:

In recent years a few scholars and performers on both sides of the Atlantic have suggested, with different degrees of emphasis, that recitative cadences in late Baroque opera may have been performed as written—the foreshortened or truncated cadence.²⁴

Coming from such an authority on Handel, this recommendation was adopted almost without exception in contemporary practice.

Ten years later Monson attacked this point of view (which Dean had based almost exclusively on Handel's notational conventions),²⁵ bringing proof that delayed cadences are widespread in operas sung in Italian and written by Italian composers. He gives examples for the ratio between foreshortened (simultaneous) and delayed cadential executions. In the *secco* recitatives of the third act in Pergolesi's *Adriano in Siria* (Naples, 1734), 15 out of 24 final cadences are notated delayed, and only nine are simultaneous. 'In *L'Olimpiade* . . ., his last *opera seria* (Rome 1735), the totals are even more striking. Of the 104 cadential figures with a descending fourth in the vocal line and a dominant to tonic progression in the continuo, only fifteen are simultaneous: eighty-nine are delayed.'²⁶ Monson mentions additional operas by Leonardo Leo (*Partenope*, Vienna, 1725), Nicola Porpora (*Didone abbandonata*, Reggio, 1725), Leonardo Vinci (*Didone abbandonata*, Rome, 1725), Francesco Peo (*Andromaca*, Rome, 1730), among others, in which cadences in recitatives are notated as delayed.²⁷ His attribution of the frequency of the occurrence of delayed cadences to composers' personal styles is particularly interesting; for example, he notes that Porpora writes them more often than Vinci. According to his account, the notation of simultaneous cadential execution disappeared between 1730 and 1755.²⁸

Monson draws another ingenious argument from the notation and performance conventions of *recitativo accompagnato* from the same period:

Evidence derived from accompanied recitative has also been used to support the simultaneous performance of cadences in simple recitative, particularly in Handel's operas. A sample of Italian *opera seria* manuscripts of the first half of the 18th century contradicts this view as well. These clearly show that the vast majority of these cadences were delayed in Italian manuscripts. An examination of works by Caldara, Porpora, Vinci, Peo, Hasse, Pergolesi, Leo and Rinaldo di Capua, from 1725–42, reveals delayed cadences in the accompanied recitative of all these composers.²⁹

Monson attempts to find the reason for this solution:

The argument that to perform simultaneous vocal and orchestral cadences would have been too rhythmically difficult is not appropriate, since many cadences are delayed only by an eighth rest, an even more difficult rhythmic task than the simultaneous cadence to execute.³⁰

Monson notes that the appearance of the dissonance in the foreshortened cadence cannot be the reason for delaying resolution, since, as Dean has already pointed out, there is no known Italian text containing a condemnation of such clashes.

Like Heinichen, Scarlatti avoids the dissonance of a minor 2nd by creating a suspension.³¹ Monson is astonished that neither Hansell nor Dean were at all concerned by the major 3rd and perfect 4th sounding simultaneously. He is of the opinion that neither Telemann nor Quantz (who both insisted on foreshortened cadences in opera) were well informed about standard practices in Italian recitative. Monson's conclusion:

Finally the evidence suggests that the minor second clash between the voice and the harpsichord in simultaneous (foreshortened) cadences, which has been strongly supported in recent commentaries, may not actually have been very common. On the contrary, the widespread use of 4–3 suspensions at cadence points is substantiated by evidence from contemporary theory and from accompanied recitative through at least mid-century.³²

The essence of Monson's observations would thus be:

- 1 Since some of the cadences in *secco* recitatives in Italian opera were notated delayed, this means that this manner of performance was well known.
- 2 The notation of a cadence as foreshortened does not necessarily mean that it was played according to what was written. This is especially the case with final cadences.
- 3 When a cadence on the beat was desired, in these cases often a 4–3 progression appears; in other words, the clashing dissonance created by the major 3rd and the 4th was avoided.
- 4 The notation on the beat was conventional; conceivably in actual performance the cadence could be delayed.³³

Perhaps we can get a glimpse of the way that opera recitatives were usually performed from Carl Philipp Emanuel Bach's reference either to his own experience or to his observations of opera performances in Berlin:

When in opera this kind of fiery recitative occurs in situations in which the size of the orchestra is considerable, where the singer must declaim far away from his accompanists on the stage, and where moreover the basses are divided, then

the first harpsichord (when there are two) does not wait until the singing part's cadences are completely finished, but strikes the chord that by right should have come next already during the last syllables, so that the remaining continuo players or instrumentalists have time to follow and join in.³⁴

Bach's remark is not easy to interpret. The manner of execution he proposes is valid only for certain specific situations that are precisely described: when the orchestra is large and thus takes up quite a lot of space (perhaps his suggestion refers to *recitativo accompagnato*?); when the soloist has to sing far away from the continuo group and the great distance between them makes communication difficult; and when the 'basses are divided' (this could mean that the contrabass sometimes pauses). When all these conditions are fulfilled, then the harpsichordist should not wait until the singer has completed his or her last phrase before playing the last two syllables, although, according to the rules, the harmonies he plays should normally come afterwards. The motivation is that this gives a 'cue-note' to the other continuo players and other instruments in the *accompagnato*, so that they have enough time to get ready for their entry. Bach describes this way of executing a cadence as an exceptional situation that apparently does not present itself very often; he is also evidently thinking more about inner cadences than about final ones. Especially interesting is his reference to the fact that the delayed version is 'by right' the correct one according to the rules, whereas the foreshortened one represented an exception to the rule.

The evidence of Handel's pasticcios

To learn more about the execution of *secco* recitatives in Handel's operas, we may examine Handel's pasticcios closely based on Italian models. Reinhard Strohm lists nine examples, almost all of them compiled and brought to the stage by Handel between 1730 and 1737: *Eipidia* (1725), based on Leonardo Vinci; *Ormisda* (1730), based on Giuseppe Maria Orlandini (1722); *Venceslao* (1731), based on Giovanni Maria Capelli (1724); *Lucio Papirio Dittatore* (1732), based on Geminiano Giacomelli (1729); *Catone* (1732), based on Leonardo Leo (1729); *Semiramide* (1733), based on Leonardo Vinci (1729); *Caio Fabricio* (1733), based on Johann Adolf Hasse

(1732); and *Arbace* (1734), based on Leonardo Vinci (1726).³⁵ It is also worth comparing Francesco Gasparini's *Bajazet* to Handel's revision in *Tamerlano*.

For our purposes, let us consider Leo's *Catone in Utica* (illus.2), revised by Handel as *Catone*, in order to gather some information about Handel's resolution of cadences in *secco* recitative (illus.3).³⁶

In parallel passages (illus.4–13) Handel retained the original notation of the cadences: he clearly favours the 4–3 progression in order to avoid the dissonant clash of major 3rd and perfect 4th. This is not only the case in inner cadences, but also in final cadences. Illus.9 and 12 show final cadences without the 4–3 progression: in illus.9a the appoggiatura must fall on *g*♯, the 5th of the bass, and no dissonance arises; in illus.9b Handel unmistakably notates the 3rd with a sharp, which would entail a clash between major 3rd and perfect 4th. (The same is true for illus.12.) Does this mean, then, that in this case the cadences must be truncated, taking the dissonance for granted? Illus.13 presents a quite remarkable solution: whereas Leo notates the final cadence on the beat without 4–3 figuring, Handel avoids the dissonance—he transcribes the part of Cesare from soprano to bass—by letting the singer complete his part and subsequently supplying the cadence. Here, contrary to Dean's opinion, we have a further example of this cadential notation and, of course, performance—even though not written by Handel's own hand, it is in a copy authorized by him.³⁷

Illus.14 presents a special case. The final cadence is notated on the beat, the third is raised, and the singer's voice presents a masculine ending on one syllable. If the contralto sings without an appoggiatura, then no dissonance arises, but if such an ornament is used, then major 3rd and perfect 4th must clash. On the whole the cadences are consistently notated either using 4–3 progression or as delayed. Since the dissonant notation seldom appears, this seems to be an actual indication for performance. No evidence can be found in these scores that they were intended to be performed otherwise than as written. It is often argued that, since the appoggiatura represents a conventional departure from notation, then the performance of the cadence that accompanies it must also depart



2 Leo, *Catone in Utica* (1729), title-page

from notation: this may seem plausible, but the evidence is scanty (see illus.13 and the C. P. E. Bach quotation).

Melodic formation at the cadence

In Gasparini's *Bajazet* there are two main melodic formulas at the cadence. The first comprises a diatonic ascent to the 4th above the final note, followed by the drop of a 4th to this note (illus.15a); the other comprises a diatonic descent, followed by the drop of a 3rd to the final note (illus.15b). There is a third group, of which we find only three examples. The first concludes with the falling pattern of three notes, $c''-b'-a'$, ending on a note which is alien to the accompanying chord of E major, dominant of A minor (illus.16a). In the second case, the melody drops a 3rd to end on g' , over a chord of D major, dominant of G. The same happens in the third

example, when the final melodic note $f\#'$ appears over the chord of C# major, dominant of F# minor (illus.16b).

The third example might easily be considered a spelling mistake. But a closer observation of the three examples makes it obvious that they all show a fall to the tonic note—the final chord of the recitative. These three examples might give us a hint about how the chords of the cadence should be placed—whether on the last syllable of the vocal part or after it.

In Handel's *Tamerlano*, his revision of *Bajazet*, it is striking that falling 3rd and falling 4th endings are used almost equally, whereas Gasparini had used the falling 4th more frequently. Melodic recitative endings appear which belong to the tonic, and not the dominant of the cadence (illus.17). We find a similar situation in Handel's *Agrippina*, where the falling

M $\frac{A}{1012}$ 1.

Sinfonia (George Friedrich) Handel *Catone Opera* [Melodica: Particella] London in 1732.

Tromba I
Spiritoso
Viol. I
Viol. II
Viola
Cello

3 Handel, *Catone* (1732), opening

(a)

giorno Remana il parto impallida io scitta. Da Barbara re:

(b)

Alto:
 per nel lacerarlo il seno. Sulla Roma con u'

4 (a) Leo, *Catone in Utica*, p. 10, stave 9; (b) Handel, *Catone*, p. 10, stave 16

(a)

Lodi cader con lei.

(b)

uarla o di cader con lei.

5 (a) Leo, *Catone in Utica*, p.12, stave 8; (b) Handel, *Catone*, p.12, stave 8

(a) *Volio imponi, eseguirlo. Santo non voglio: oramo Dio in questo*

(b) *Senta) non sappia ch'io l'imposi e son contenta: al*

6 (a) Leo, *Catone in Utica*, p.21, stave 8; (b) Handel, *Catone*, p. 20, stave 2

(a) *a l'ompo Consorti.*

(b) *fida ed'io l'armi le porgo onde m'uccida* *Exit*

7 (a) Leo, *Catone in Utica*, p.37, stave 3; (b) Handel, *Catone*, p.24, stave 4

(a) *sporo a questo prezzo si garrano che m'ami. Al che mi chiede! si du.*

(b) *or su l'onorata testa. Ma chi sa se piangerà per gioia o per do-*

8 (a) Leo, *Catone in Utica*, p.44, stave 7; (b) Handel, *Catone*, p.32, stave 5

(a) *Donna amara d'estate.*

(b) *amara gl'estate.*

9 (a) Leo, *Catone in Utica*, p.45, stave 8; (b) Handel, *Catone*, p. 42, stave 4

(a) Musical score for Leo's *Catone in Utica*, p.65, stave 9. The vocal line is in G major, 4/4 time, with lyrics "mia già ne fai sì gran pompa. O tirannia!". The score includes a 4th ending bracket.

(b) Musical score for Handel's *Catone*, p.54, stave 1. The vocal line is in G major, 4/4 time, with lyrics "mia già ne fai sì gran pompa o tirannia!". The score includes a 4th ending bracket.

10 (a) Leo, *Catone in Utica*, p.65, stave 9; (b) Handel, *Catone*, p.54, stave 1

(a) Musical score for Leo's *Catone in Utica*, p.88, stave 9. The vocal line is in G major, 4/4 time, with lyrics "Roma i fidi miei Roma son io.". The score includes a 4th ending bracket.

(b) Musical score for Handel's *Catone*, p.72, stave 6. The vocal line is in G major, 4/4 time, with lyrics "La L'amor aatis! Son Roma i fidi miei Roma son io. L'aria". The score includes a 4th ending bracket.

11 (a) Leo, *Catone in Utica*, p.88, stave 9; (b) Handel, *Catone*, p.72, stave 6

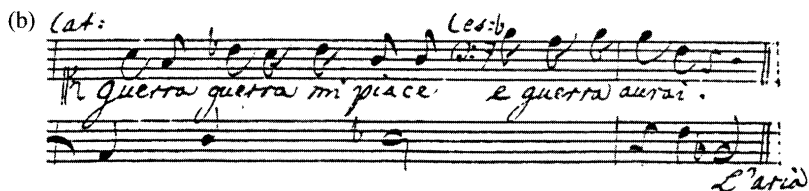
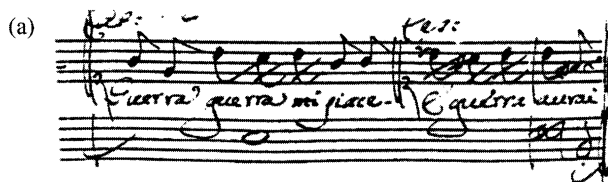
(a) Musical score for Leo's *Catone in Utica*, p.107, stave 1. The vocal line is in G major, 4/4 time, with lyrics "Sei tu quel che spero adai son fana.". The score includes a 4th ending bracket.

(b) Musical score for Handel's *Catone*, p.88, stave 4. The vocal line is in G major, 4/4 time, with lyrics "var la sua pace il mondo intero". The score includes a 4th ending bracket.

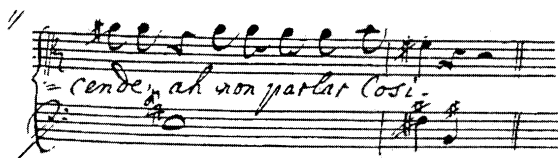
12 (a) Leo, *Catone in Utica*, p.107, stave 1; (b) Handel, *Catone*, p.88, stave 4

3rd ending seems to dominate in the *secco* recitatives (illus.18), and there are also examples for the vocal part ending on the tonic note. Gasparini's *Bajazet* has recitatives that blend directly into an *accompagnato* or an aria, a characteristic that Handel adopted in *Tamerlano*.

A comparison of Leo's and Handel's versions of *Catone* is also instructive. The first thing to notice in Leo's recitatives is that he always notates the falling 4th endings in the vocal part with an *appoggiatura* of a 4th (illus.19). But alongside this obvious regularity, there is one exceptional example



13 (a) Leo, *Catone in Utica*, p.126, stave 5; (b) Handel, *Catone*, p.99, stave 10



14 Handel, *Catone*, p.115, stave 4



15 (a, b) Gasparini, *Bajazet*, unnumbered pages

(illus.20): here both final notes are crotchets, rather than the usual quavers, and the falling 4th is preceded by a quaver rest out of respect for the lyrics. The falling 3rd ending also appears in Leo's recitatives, where the final note is the root of the tonic chord. A particularly frequent melodic formation (besides the aforementioned notated 4th appoggiatura) starts from the 4th, moves down a minor 2nd and then returns (illus.21)—a form rarely found in the works of Gasparini and Handel under examination. In Handel's version of *Catone*, written

and unwritten 4th appoggiaturas appear in equal numbers; a few examples of the falling 3rd ending, concluding on the tonic note can also be found.

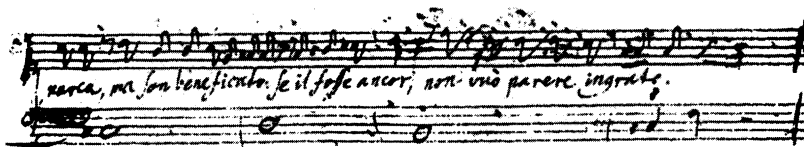
The form of the cadence

Looking at the cadences in the selected examples, the individual preference of the respective composer becomes obvious. In *Bajazet* Gasparini prefers a scholarly IV–V–I, with minims in the penultimate bar, followed by a semibreve in the last. This seemingly monotonous principle, however, offers possibilities for variation: the progression can occur as (1) two minims in the penultimate bar, a semibreve in the last (illus.22); (2) two crotchets on the third and fourth beats of the penultimate bar, followed by a semibreve (illus.23); (3) two crotchets and a minim, all in the final bar (illus.24); (4) three minims, with the vocal part ending on the second (illus.25); (5) a minim and two crotchets, all in the final bar (illus.26). Though an exceptional form shown as illus.27 is also to be found, in general just five forms determine the bass part within the final cadence. Gasparini varies between these models throughout the course of the opera—surely in line with the libretto.

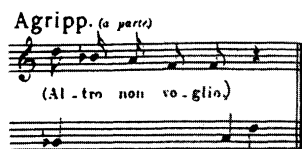
Another striking feature of the recitative cadences is that the vocal part almost without exception ends on the fourth beat of the penultimate bar. For the majority of the recitatives this means that it almost always concludes on a weak beat, and that, if we follow the notation, the dominant chord merges



16 (a, b) Gasparini, *Bajazet*, unnumbered pages



17 Handel, *Tamerlano*, f.21r



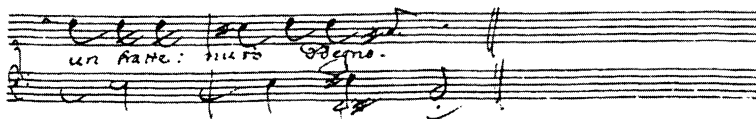
18 Handel, *Agrippina* (AHA), p.103

with this light unemphasized ending. Furthermore Gasparini does not write an appoggiatura of either a 3rd or a 4th. However, if they were executed with an appoggiatura, the weakest beat in a 4/4 bar would receive a strong stress. The question is whether this particular notation can be taken as grounds to argue that, when performing Gasparini, the appoggiaturas should only be placed in those contexts where the singing voice ends on the strong first or third beats of the bar, while in the case of an ending on a weak beat, the notation should be understood literally.

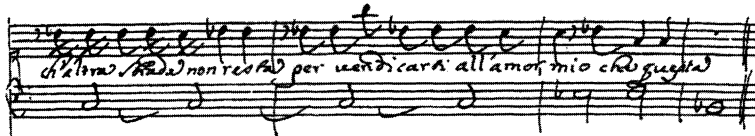
There remains the problem of harmony. With the vocal part ending on the dominant note there is no difficulty. But introducing an appoggiatura creates a dissonance against the dominant chord: a falling 3rd ending produces a 9th suspension, a falling 4th ending produces a 4th suspension. When discussing the question of how the cadence chord should be placed, both these possibilities will have to be taken into account.

In Gasparini's case, the availability of his theoretical treatise *L'armonico pratico al cimbalo* (1708) can be deceptive, as we might think ourselves in the fortunate position of finding there all our questions answered and all our assumptions confirmed.³⁸ However, Gasparini mentions only one example of a recitative cadence in this work. From this example we can at least infer that in the case of a two-minim bar with dominant-tonic ending and the melodic vocal part finishing on the bar's accentuated first beat, he demands a falling 4th ending, as he explicitly writes this in his example. The appoggiatura leading to the dominant chord is to be understood as a suspended 4th, which is resolved into the 3rd on the second note, the root of the dominant (illus.28).³⁹

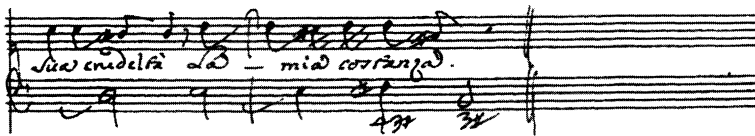
Obviously Gasparini expected the falling 4th ending to be executed, but also wanted to avoid the consequent dissonance by asking for a 4-3 progression. But the question remains of whether the falling 3rd and 4th endings are really meant to be placed on weak beats, which *Bajazet* tells us in various examples. Gasparini's theoretical writing also lacks reference to the possible application of an appoggiatura in the falling 3rd ending. But we can still conclude with certainty from the examples above that a dissonant chord in such an exposed position was fairly unusual.



19 Leo, *Catone in Utica*, p.101



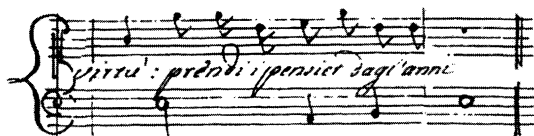
20 Leo, *Catone in Utica*, p.115



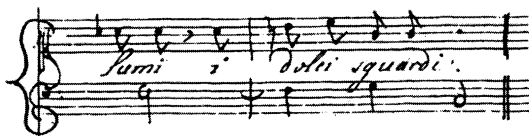
21 Leo, *Catone in Utica*, p.149



22 Gasparini, *Bajazet*, unnumbered pages



23 Gasparini, *Bajazet*, unnumbered pages

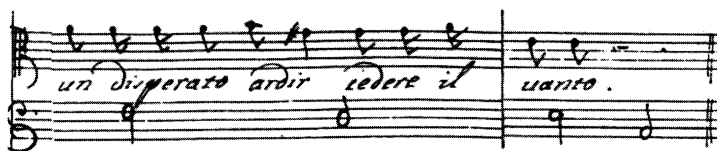


24 Gasparini, *Bajazet*, unnumbered pages

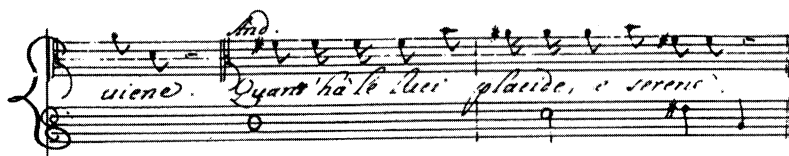
In *Tamerlano* Handel changes aspects of the recitative cadences from *Bajazet* to a remarkable degree. The two last notes of the vocal part, where an appoggiatura could be placed on the penultimate note to emphasize the ending, had been set on a

weak beat of the 4/4 bar by Gasparini, while Handel consciously ensures that the melodic ending always falls on the strong beat. In his version, falling 3rd endings as much as falling 4th ones finish either on the first or the third beat of the bar, which seems a more natural emphasis. If this were to be played exactly as notated, the continuo would execute the dominant-tonic progression in a seemingly absurd order from strong to weak beats, with the recitative ending falling on the second and fourth beats of the bar.

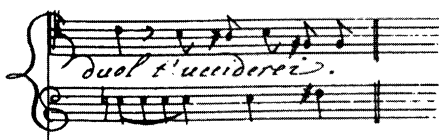
Another recitative cadence deserves our attention, one where Handel applies a masculine ending, but Gasparini a feminine, even though both composers deal with the same lyrics. Gasparini finishes the *recitativo secco* with a falling 4th, Handel the *accompagnato* with a falling 3rd, notating an F major chord with the final sung note B \flat on the first beat of the bar, before closing in B \flat minor (illus.29).



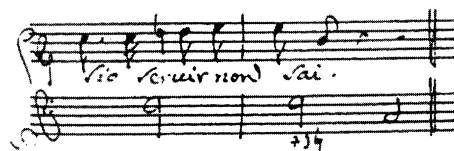
25 Gasparini, *Bajazet*, unnumbered pages



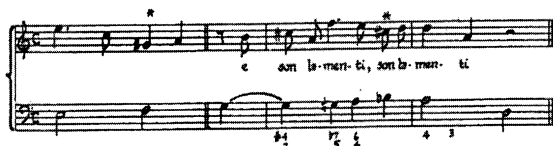
26 Gasparini, *Bajazet*, unnumbered pages



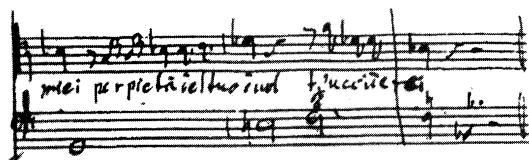
27 Gasparini, *Bajazet*, unnumbered pages



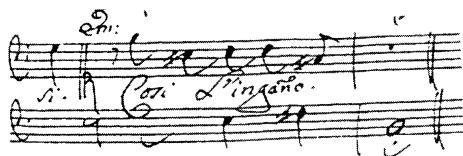
31 Leo, *Catone in Utica*, p.178



28 Gasparini, *L'armonico pratico al cimbalo*, p.83



29 Handel, *Tamerlano*, f.116v



30 Leo, *Catone in Utica*, p.110

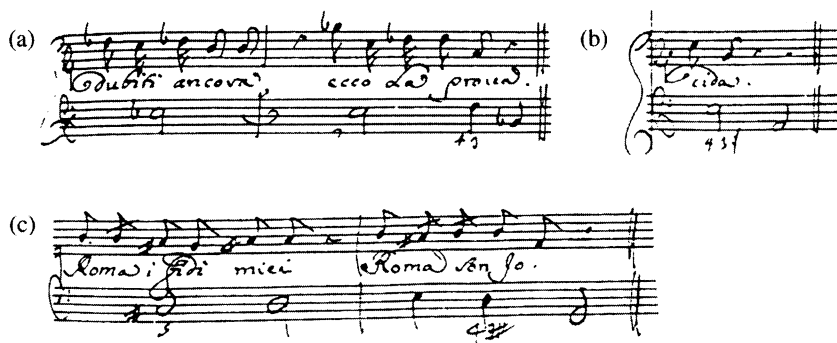
Leo notates recitative cadences with a greater degree of variation than Handel, whose endings seem rather standardized. In the most frequently used form, the appoggiatura of a 4th comes on a

weak beat, with the dominant–tonic chords moving from weak to strong beats, according to the notation (illus.30). Leo's variations would then be: (1) the vocal part ends with a possible appoggiatura on a strong beat, while the continuo has two minims to fill the bar, with the second constituting the dominant chord; (2) the tonic falls on the following bar or the third beat of the bar (illus.31). In all scores examined, a falling 5th is notated in the bass; an ascending 4th—found mostly in *Agrippina*—remains a rare exception.

Understandably Handel follows Leo's example in the recitative endings of his *Catone* pasticcio. In a few cases, however, he carries out remarkable changes that might allow conclusions to be drawn about the desired execution.

The problem of dissonance

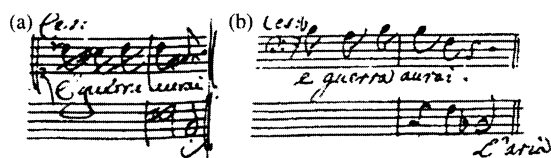
In practice the problem of dissonance comes down to the question: when should the continuo play the dominant–tonic cadence? Either way, it should be as notated throughout, or delayed, as Chrysander wrote in the *Alte Händel Ausgabe*. This topic has



32 (a) Leo, *Catone in Utica*, p.191; (b) Leo, *Catone in Utica*, p.26; (c) Leo, *Catone in Utica*, p.88

been under serious discussion since 1977, when Dean suggested that the cadences should be placed according to the composers' notation in the opera, as we showed earlier.⁴⁰ Without repeating all the competing opinions, it should again be emphasized that in Leo's *Catone* we have a brilliant example in which to study the exact placement. In almost all of *Catone's* recitative endings, the exact execution is indicated in the figured bass (for the different possibilities, see illus.32), a form of notation already employed by Alessandro Scarlatti.⁴¹ Two points become clear: (1) in those cases where a 4–3 solution is notated, no dissonance appears between the penultimate note of the vocal part (which Leo notates with a falling 4th ending) and the dominant chord; (2) the cadences have to be executed as notated. In the case of the figuring this means always on the beat, or slightly transposed.

Throughout most of his version of *Catone* Handel adopted the figured notation, but there is one distinct exception. In one recitative Leo notates two minims beneath the vocal ending, where the dominant chord would be dissonant with the voice if it were played on the beat; Handel writes a crotchet rest and puts the cadence after the singing part (illus.33). What seems strange is that Leo (but later also Handel) does not write the figuring of the bass with the 4–3 ending. In the case of the rarely used ending, an execution without appoggiatura would lead to a dissonance, while with an appoggiatura the 5th of the chord would be accentuated and the vocal part would end on the 4th over the dominant, the final note of the tonic. In this case, a solution Johann



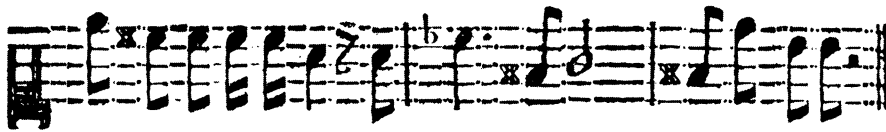
33 (a) Leo, *Catone in Utica*, p.126; (b) Handel, *Catone*, p.99

David Heinichen mentions in connection with an Italian cantata (illus.34)⁴² should be considered.

In relation to this we can draw attention to a specific context in Handel's *Tamerlano*. Above the original falling-3rd ending in the vocal part is written as a variation on a falling-4th ending. The latter causes no problem of dissonance with an appoggiatura and a 4–3 progression, but the falling 3rd ending would only make sense if the cadence was delayed. In both cases the result would be an emphatic close, suitable to the conclusion of the act.

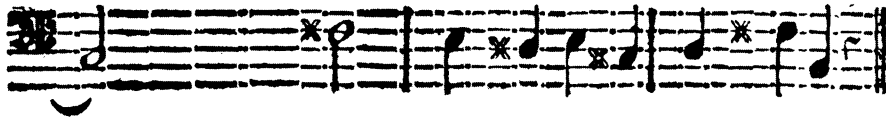
In line with these findings, we have to assume that where the vocal part closing to the dominant chord would cause a dissonance, the cadence must be delayed until shortly after the voice has finished. In all other cases, according to the Italian models cited, and in line with the Handel examples, the clash of dissonances can be avoided either through a 4–3 progression or a delay—the latter is preferably to be made at points where there is a distinct hiatus, such as at the end of an act.

The notation of the above-mentioned phenomenon, observed mostly in Leo's work, where the vocal part frequently ends on a weak beat but is accented



vi - va senza pieta mo - rea - - - do ogn'ora.

[8] [9] [10][11][12] [13] [14]



nachfolgenden (10) zur (?) wird, und alsdenn bey der Note (11) förmlich resolviret. Und stellen hier die 4. Bass-Noten fis. e. dis. e. eben den passum compositionis vor, welcher oben in dem no. (49. und 50.) befindlichen Exempkel der vorhergehenden Aria untersucht worden.

(12) Müste zwar bey ihrer 5t. min. mit der natürlichen 6te, und die Note (13) mit dem ordinairen Accord zu frieden seyn: Allein das prvedere weiß es hier wieder besser zu machen: Denn es darff ein geübter Accompagnist nur einen Blick auf die gleich darauff erfolgende Cadenz voraus thun, so wird er diese viel besser präpariren, wenn er der Note (12) die 6. der Note (13) aber die natürliche 6te giebet, mithin die erstere als 2dam des modi h moll. und die letzte als 3am dieses modi tractiret. Hierdurch wird zugleich bey der Note

(14) die Cadenz 4 ♯ präpariret, welche nach Endigung der Stimme pfleget kurz nachgeschlagen zu werden. Die dazu gehörige rechte 5te findet man in der specie 8va des h moll.

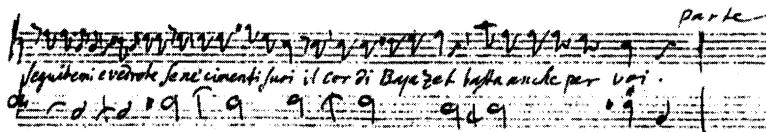
34 Heinichen, *Der Generalbass in der Komposition* (Dresden, 1728), p.673

through the appoggiatura and the dominant chord, indicates an execution on the beat. In many such cases we find a 4–3 solution and a tonic closure of the recitative on the third beat of the bar to avoid dissonance. But with Handel this solution is problematic. His *Tamerlano* shows numerous recitative endings with the dominant–tonic cadence on the third to the fourth beats of the bar. But here we could make use of the delayed solution to achieve an emphatic ending, because the cadence could appear on an upbeat and the following downbeat (illus.35).

Until now the problems of recitative execution have not been addressed by the Hallische Händel Ausgabe. In the editions of Handel's operas *Oreste* (1734), made by Bernd Baselt, and *Flavio* (1723), made by Merrill Knapp, the problem of executing

the appoggiaturas and placing the cadences becomes particularly clear. While Knapp proposes a score free from performance suggestions, Baselt recommends appoggiaturas in several places and puts them above the score in smaller print, whereas he renders the cadence chords as in Handel's usual notation.

Neither edition leaves room for a discussion of the problem of dissonant chords necessarily arising from the 4th appoggiatura or the falling-3rd ending with a filling of the 3rd. As Baselt already points out all the places where an appoggiatura is possible, it would be very helpful for practical purposes if he also gave hints about the placement of the cadence chords—whether in 4–3 progression, or sometimes also temporally delayed, but always avoiding the sharp dissonance.



35 Handel, *Tamerlano*, f. 91r

Internal cadences and cadences in the form of a question

Despite the often very extended recitatives of Italian opera, the change-over of characters is very rarely marked by cadencing. But in Leo's case we find that if he does apply an internal cadence it is harmonized with the same 4–3 progression as the final cadences (illus.36). Handel follows the Italian model in his *Catone* adaptation, likewise avoiding dissonance through a suspended 4th (illus.37). This example makes it clear that, first, an appoggiatura of a 4th is demanded and, second, the cadence chord is to be played on the beat. Handel varies the internal cadences, for example using not the root position of the tonic chord but rather the first inversion, the 6–3 chord, also with a suspended 4th at the dominant (illus.38). In *Agrippina* though, he separates the change-over of characters through real cadencing, but without any hints as to how to perform them.

Handel follows the Italian model for recitative cadences that take the form of a question. This means that the vocal close is raised by a semitone, a whole tone or a larger interval, and the bass part falls by a whole tone or a semitone, in the latter case producing a Phrygian cadence (illus.39).

Instrumental and technical variations of execution

According to research, the instrumentation of the *secco* recitative, apparently originating from Italy, was standardized in Handel's operas.⁴³ In his study on instrumentation Möller elucidates an aspect which until then had not been considered in connection with the instrumentation of the recitative:

The fact that in many cases Handel names only those instruments that are not meant to play is very informative, for example when he writes 'senza Cembalo e Bassons', 'senza Cembalo e Contrabassi e Bassons' or 'senza Violoncello

e Contrabasso'. The demanded instrumentation is not mentioned at all. Such a use of terms can only be useful if the participation of the instruments not mentioned goes without saying.⁴⁴

The fact is that Handel lists only his desired reduction of the continuo instruments at the beginning of the arias, meaning that all the instruments marked *senza* were obviously playing in the recitative before. We can thus conclude that, besides the harpsichord, the participating instruments were a cello or bassoon as 8' and one or more 'contrabassi' as 16' instruments. The plural form 'contrabassi' seems confusing, though it might have been intended to include instruments of different sizes used in this position. As Manfred Hermann Schmid has shown, this corresponds to the Roman tradition.⁴⁵ It seems unlikely that two 16' instruments were employed in a *secco* recitative, but on rare occasions they might have been used to attain a certain desired affect. As the nucleus of Handel's instrumentation of the figured bass, Möller lists harpsichord, cello, bassoon and contrabass.⁴⁶ The constant participation of a theorbo is usually not intended; in only a few cases does Handel explicitly ask for it.⁴⁷

Such instrumentation in the *recitativo secco* provides a rich-sounding basis for the singer. In historically informed performances of the present day we find an almost exclusive use of the harpsichord and, if a melodic instrument is needed, the cello, but hardly ever a 16' instrument—probably for reasons of convenience. The question of whether this performance practice—the continuo highlighting the harmonic changes in short chords, the notated stationary notes being ignored—really corresponds to the performance practice in Handel's opera recitatives, as Dean assumes,⁴⁸ can only be raised here: the answer must be left to further research. Monson summarizes some historical sources and discovers that a differentiated execution with



39 (a) Gasparini, *Bajazet*; (b) Leo, *Catone in Utica*, p.166; (c) Handel, *Catone*, p.122; (d) Handel, *Tamerlano*, f.39r

imitate not only spoken language and oral narration, but also the elaborate construction of a public speech. For the music this means that not only the singer but also the accompaniment must do justice to the prescribed rules, the former by singing in the appropriate declamatory style, the latter by going beyond this and fulfilling its important function of subdividing and commenting on the musical action. The diversity of possible realizations of cadences should thus be put to use as punctuation devices. Each turning point and interruption, as well as the different ends of phrase and of sentence, should be rendered so that different textual meanings receive different cadential treatment. The current practice

of generally foreshortened, dissonant cadencing does not conflict with observations made by German theorists contemporary to Handel, such as Scheibe: ‘The transformation in all the harmonic progressions [should] also be as unaffected and natural as the singing speech itself . . .’⁵⁴ This leads Ruhnke to the conclusion: ‘Striking harmonies must be textually motivated. If there are too many surprising effects, then the listener becomes insensible to them.’⁵⁵

Both notational conventions and remarks by musical theorists suggest that 18th-century cadential execution was considerably more varied than is the case in current musical practice.

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I would like to thank my assistant Christina Zuber (Cologne) for her help with translation and Amy Whitelock (Oxford) for her intensive proof-reading.

1 *Serse/Xerxes*, HWV 40, ed. R. Steglich, Hallische Händel-Ausgabe [HHA], II/39 (Kassel, 1958); *Orlando*, ed. S. Flesch, HHA, II/28 (Kassel, 1969);

Amadigi, HWV11, ed. J. M. Knapp, HHA, II/8 (Kassel, 1971).
2 With the pasticcio *Oreste*, HWV A11, ed. B. Baselt, HHA, II/supp.1

- (Kassel, 1991), and *Flavio*, HWV16, ed. J. M. Knapp, HHA, II/13(Kassel, 1993).
- 3 F.-H. Neumann, *Die Theorie des Rezitativs im 17. und 18. Jahrhundert unter besonderer Berücksichtigung des deutschen Musikschriftums des 18. Jahrhunderts* (Göttingen, 1955).
- 4 Charles Burney, *A General History of Music*, iv (London, 1789), p.151.
- 5 Neumann, *Die Theorie des Rezitativs*, p.222.
- 6 As Pier Francesco Tosi calls it in his *Opinioni de' cantori antichi, e moderni* (Bologna, 1723).
- 7 Johann Mattheson, *Die neueste Untersuchung der Singspiele nebst beygefügtter musikalischer Geschmacksprobe* (Hamburg, 1744), p.65; Neumann, *Die Theorie des Rezitativs*, p.223.
- 8 Neumann, *Die Theorie des Rezitativs*, pp.357–9; here as well as in the above citations, Neumann quotes many musical examples and a variety of sources.
- 9 Daniel Türk, *Anweisung zum Generalbaßspielen* (Halle/Leipzig, 1791).
- 10 Georg Philipp Telemann, *Singe-Spiel- und General-Baß-Übungen* (Hamburg, 1733); ed. M. Schneider (Berlin, 1914); Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversière zu spielen* (Berlin, 1752); facsimile edn, Documenta Musicologica, i/2 (Kassel, 1953), p.272; Johann Adolph Scheibe, 'Abhandlung über das Rezitativ', *Bibliothek der schönen Wissenschaften und der freyen Künste*, xi (Leipzig, 1764), pp.209–68; xii (Leipzig, 1765), pp.1–41, 217–66.
- 11 Accompaniment practice according to Joseph Riepel, *Harmonisches Sylbenmaß Der erste Theil von dem Recitativ* (Regensburg, 1776), p.38.
- 12 J. A. Westrup, 'The cadence in Baroque recitative', *Natalicia musicologica Knud Jeppesen*, ed. B. Hjelmberg and S. Sørensen (Copenhagen, 1962), pp.243–52.
- 13 In showing alternative (2) of ex.1 Westrup misplaces the sharp sign, as if the 4th was meant to be raised instead of the 3rd; see Westrup, 'The cadence in Baroque recitative', p.242, ex.11.
- 14 Johann David Heinichen, *Der Generalbass in der Komposition* (Dresden, 1728; R/Hildesheim 1969, p.673. See illus.40.
- 15 See S. H. Hansell, 'The cadence in 18th-century recitative', *Musical quarterly*, liv (1968), pp.228–48, esp. p.242; D. E. Monson, 'The last word: the cadence in *recitativo semplice* of Italian *opera seria*', *Studi pergolesiani*, i (Florence, 1986), pp.89–105, esp. pp.90–91.
- 16 I am grateful to Thomas Synofzik for having pointed this out to me.
- 17 Heinichen, *Der Generalbass in der Komposition*, p.824.
- 18 Johann Friedrich Agricola, *Anleitung zur Singkunst . . .* (Berlin, 1757), facsimile edn, together with Pier Francesco Tosi, *Opinioni di compositori antichi e moderni . . .* (Bologna, 1723), ed. E. R. Jacobi (Celle, 1966), p.162.
- 19 W. Dean, 'The performance of recitative in late Baroque opera', *Music & letters*, lviii (1977), pp.389–402, at pp.396–7.
- 20 Monson, 'The last word', p.91.
- 21 Hansell, 'The cadence in 18th-century recitative', p.247.
- 22 Dean, 'The performance of recitative in late Baroque opera', p.401.
- 23 Dean, 'The performance of recitative in late Baroque opera', p.400.
- 24 Dean, 'The performance of recitative in late Baroque opera', p.394.
- 25 'Handel only wrote out one delayed cadence in all of his operas, and the cadences in accompanied recitative were frequently written to sound simultaneously with the voice' (Monson, 'The last word', p.92).
- 26 Monson, 'The last word', pp.92–3.
- 27 Monson, 'The last word', p.93.
- 28 Monson, 'The last word', p.93.
- 29 Monson, 'The last word', p.94. Monson gives many musical examples.
- 30 Monson, 'The last word', pp.94–5.
- 31 Monson, 'The last word', p.95; ex.12b, p.104, taken from Scarlatti's *Telemaco* (Rome, 1718).
- 32 Monson, 'The last word', p.97.
- 33 Monson, 'The last word', p.96.
- 34 C. P. E. Bach, *Versuch über die wahre Art, das Clavier zu spielen* (Berlin, 1753, 1762), facsimile edn
- L. Hoffmann-Erbrecht (Leipzig, 1978), p.315.
- 35 R. Strohm, 'Handel's pasticci', *Analecta musicologica*, xiv, pp.208–67, at p.211.
- 36 Both versions are available in facsimile: Leonardo Leo, *Catone in Utica*, introduction by H. M. Brown, Italian Opera, 1640–1770, lxx (New York, 1983); Leo, Hasse, Porpora, Vivaldi and Vincie, *Catone*, arranged by G. F. Handel, introduction by H. M. Brown, *Italian Opera, 1640–1770*, lxxi (New York, 1983).
- 37 Musical examples show the result following Handel's conductor's copy: see the preface to the *Catone* facsimile.
- 38 Francesco Gasparini, *L'armonico pratico al cimbalo* (Venice, 1708); facsimile edn (New York, 1967); trans. F. S. Stillings as *The practical harmonist at the harpsichord*, ed. D. L. Burrows (New Haven, 1963).
- 39 See Monson, 'The last word', p.98.
- 40 See Dean, 'The performance of recitative in late Baroque opera'; Monson, 'The last word'; Westrup, 'The cadence in Baroque recitative'.
- 41 See the special notation in Monson, 'The last word', p.105; since *Griselda* (1701) Scarlatti wrote the cadences in this way.
- 42 Heinichen, *Der Generalbass in der Komposition*, p.824; this advice I owe to Thomas Synofzik, to whom thanks.
- 43 D. Möller, 'Zur Generalbaßbesetzung in den Opern Georg Friedrich Händels', *Göttinger Händel-Beiträge*, ii (1986), pp.141–54.
- 44 Möller, 'Zur Generalbaßbesetzung . . .', p.143.
- 45 M. H. Schmid, 'Der Violone in der italienischen Instrumentalmusik des 17. Jahrhunderts', *Studia organologica: Festschrift für Henry van der Meer zu seinem fünfundsechzigstem Geburtstag*, ed. F. Hellwig (Tutzing, 1987), pp.407–36, at p.427.
- 46 Möller, 'Zur Generalbaßbesetzung . . .', p.143.
- 47 Möller, 'Zur Generalbaßbesetzung . . .', p.143, quoting *Parthenope: con la Theorba*'.
- 48 Dean, 'The performance of recitative in late Baroque opera', p.392.



gleichgültigen ordinären Accord ($\begin{pmatrix} 3 \\ c \end{pmatrix}$) verwandelt worden. Das 3te, 4te, und 5te Exempel geben die, im Recitativ alle Augenblick vorkommende Cadenz an, welcher es gang und gar an der gebührenden resolution ihres Sages (\sharp) zu ermangeln scheint. Denn ob sie wohl in der Figur des 3ten Exempels (so lange nemlich der Accompagnist die über das c. gezeichnete ($\begin{pmatrix} 6 \\ 4 \end{pmatrix} \times$) distinct anschlagen will) den Rahmen einer verwechselten resolution deswegen erhalten könnte, weil auff diese Art das c. worein der Bass natürlicher Weise (dd) resolviren sollte, in die 6te der Oberstimme versetzt wird: so kan man doch den Accompagnisten bey dergleichen geschwind vorbegehenden Cadenzen nicht allzeit zu der Accurateffe des besagten 3ten Exempels obligiren, und folgar muß man das 4te, und 5te Exempel vor Exceptiones wieder die allgemeine Regel, und vor solche Libertaten annehmen, die durch langen Gebrauch das Bürgerrecht erhalten.

40 Heinichen, *Der Generalbas in der Komposition* (Dresden, 1728), p.824

49 Monson, 'The last word'.

50 Lewis, *Sosarme* (1955): delayed; Bonyng, *Alcina* (1962), delayed; Margraf, *Radamisto* (1966), delayed; Rudel, *Julius Caesar* (1967), delayed; Moriarty, *Tamerlano* (1970), varied; Curtis, *Admeto* (1978), foreshortened; Leppard, *Ariodante* (1979), foreshortened; Kuijken, *Partenope* (1979), foreshortened; Malgoire, *Rinaldo* (1979), delayed; Malgoire, *Xerxes* (1979), delayed; Kuijken, *Alessandro* (1985), foreshortened.

51 Jacobs, *Flavio* (1990), foreshortened; Minkowski, *Amadigi* (1991), foreshortened; Hogwood, *Orlando*

(1991), foreshortened, partly also with acciaccatura; Palmer, *Imeneo* (1991), varied, with final cadences delayed; McGegan, *Agrippina* (1991), foreshortened; McGegan, *Floridante* (1991), foreshortened; Palmer, *Muzio* (1992), foreshortened, but delayed at the end of scenes; Minkowski, *Teseo* (1992), foreshortened.

52 M. Ruhnke, 'Das italienische Rezitativ bei den deutschen Komponisten des Spätbarock', *Analecta musicologica*, xvii (1976), pp.79–117.

53 Mattheson: '... type or way of singing that is almost as much like a declamation, public speech or

narration than like a song' (see Ruhnke, 'Das italienische Rezitativ', p.82); Gottsched and his pupil Johann Adolf Scheibe: 'I do not know... I guess it is a speech in song' (see Ruhnke, p.82); Stölzel and Walther: '... it is as if one declaimed in song, or sang in a declamatory manner' (see Ruhnke, p.83).

54 Ruhnke, 'Das italienische Rezitativ', p.89.

55 Ruhnke, 'Das italienische Rezitativ', p.88.