

379  
NB1d  
No. 4327

SOLOISTIC WRITING FOR THE OBOE IN THE ARIAS  
OF HANDEL'S OPERAS, WITH THREE RECITALS  
OF SELECTED WORKS BY MARCELLO,  
STRAUß, RAVEL, BACH, HANDEL,  
SAINT-SAËNS AND OTHERS

DISSERTATION

Presented to the Graduate Council of the  
University of North Texas in Partial  
Fulfillment of the Requirements  
For the Degree of  
DOCTOR OF MUSICAL ARTS

By

Stephen Anthony Hiramoto, B.S., M.M

Denton, Texas

August, 1996

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Hiramoto, Stephen, Soloistic Writing for the Oboe in the Arias of Handel's Operas. Doctor of Musical Arts (Performance), summer, 1996, 87pp., 2 tables, 17 examples, bibliography, 37 titles.

Although long-neglected, the topic of Handel's operatic oeuvre has in recent years gained new currency. Of interest to oboists is the great amount of soloistic writing for the oboe in the arias of his operas which takes the form of obbligato solos. From this body of works approximately twenty operas contain soloistic writing for the oboe in conjunction with the voice. The rationale for the investigation of this topic is two-fold: first, to make oboists aware of the availability of this body of literature, and second, to explore the manner and extent to which Handel used the oboe as an obbligato instrument.

Topics covered include the instrumental make-up of Handel's orchestra and a brief history of the obbligato aria beginning with the early trumpet arias. An examination of Handel's compositional technique precedes a detailed analysis of six examples of varying style. The conclusion considers the aesthetics of performing these pieces out of context in light of historical practice and perception.

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UNIVERSITY OF NORTH TEXAS  
*College of Music*

*presents*

A Graduate Recital

**STEPHEN HIRAMOTO, oboe**

assisted by

**Eiji Yamamoto, piano**

**Robert Santillo, harpsichord**

**Art Rivers, violin • Christine Gangelhoff, flute**

**J. Foster, violin • Raphael Sanders, clarinet**

**Chris Farrell, viola • Sara Aronson, horn**

**Clay Couturiaux, viloncello • Linda Watson-Rogers, bassoon**

**Monday, March 9, 1992**

**8:00 p.m.**

**Recital Hall**

*Concerto in d minor*  
*Andante e spiccato*  
*Adagio*  
*Presto*

**Alessandro Marcello**  
**(1684-1750)**

*Oboe Concerto*

**Richard Strauß**  
**(1864-1949)**

- Intermission -

*Fantaisie Pastorale*

**Eugène Bozza**  
**(b. 1905)**

*Le Tombeau de Couperin*  
(transcribed for woodwind quintet by Mason Jones)

**Maurice Ravel**  
**(1875-1937)**

*Prélude*  
*Fugue*  
*Menuet*  
*Rigaudon*

Presented in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts



University of North Texas

College of Music

presents

A Graduate Recital

STEPHEN HIRAMOTO, oboe

accompanied by

Martha Whitmore, soprano • Jason Pedeaux, piano  
and

Gary Feltner, violin	Steve Schiemann, trumpet
Allison Alcorn-Oppedahl, violin	Helen-Louise Baker, flute
Amy Haltom, viola	Pam Bentley, clarinet
Stacy Weill, violoncello	Ann Dillow, horn
David Shaw, contrabass	Karen Paradis, bassoon
Robert Santillo, harpsichord	Scott Carrell, piano

Monday, April 19, 1993

5:00 p.m.

Recital Hall

*Concerto in g minor* ..... Tomaso Albinoni  
*Allegro* (1671-1750)  
*Adagio*  
*Allegro*

"*Chi t'intende?*" from *BERENICE* (1737) ..... George Frideric Handel  
"*D'estero dall'empia*" from *AMADIGI* (1715) (1685-1759)

- pause -

<i>Suite for Oboe and Piano</i> .....	Walter Piston (1894-1976)
<i>Prelude</i>	
<i>Sarabande</i>	
<i>Minuetto</i>	
<i>Nocturne</i>	
<i>Gigue</i>	
<i>Sextuor</i> .....	Francis Poulenc (1899-1963)
<i>Allegro vivace</i>	
<i>Divertissement</i>	
<i>Finale</i>	

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A Graduate Recital

**STEPHEN HIRAMOTO, oboe**

assisted by

Mark Trimble, *flute* • Yu Shu Pei, *piano* • Jason Pedeaux, *harpsichord*

Monday, June 12, 1995

6:30 pm

Concert Hall

*Sonata in G Minor, BWV 1020* ..... J. S. Bach

*Allegro moderato*

*Adagio*

*Allegro*

*Suite Française* ..... Marcel Bitsch

*Pavane*

*Gaillarde*

*Gigue*

*Rigaudon*

*Sonata, Opus 166* ..... Camille Saint-Saëns

*Andantino*

*Allegretto*

*Molto allegro*

- Intermission -

*Concertino* ..... Fisher Tull

*Trio for Flute, Oboe and Piano* ..... Madeline Dring

*Allegro con brio*

*Andante semplice*

*Allegro giocoso*

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University of North Texas

College of Music

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A Graduate Lecture Recital

STEPHEN HIRAMOTO, *oboe*

assisted by

Martha Whitmore, *soprano*

Wayne Foster, *harpsichord*

Ty Young, *'cello*

Monday, April 8, 1996

6:30 pm

Recital Hall

SOLOISTIC WRITING FOR THE OBOE IN  
THE ARIAS OF HÄNDEL'S OPERAS

- "*M'adoro l'idol*," *TESEO* ..... Händel  
"*Quel torrente she s'innalza sulla sponda*," *GIUSTINO* ..... Händel  
"*Ah spietato!*," *AMADIGI* ..... Händel  
"*Quella fiamma, ch'il petto m'accende*," *ARMINIO* ..... Händel

Presented in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

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## CHAPTER I

### INTRODUCTION

Although long-neglected, Handel's operas have gained new currency in recent years. Of interest to oboists is the frequency of soloistic, obligato writing for the oboe, in the arias of his operas. Handel includes parts for pairs of oboes in all of his forty operas. From this body of works approximately twenty operas contain soloistic writing for the oboe in conjunction with the voice. The rationale for the investigation of this topic is two-fold: first, to explore the manner and extent to which Handel used the oboe as an obligato instrument, and second, to make oboists aware of the availability of this body of literature. Before discussing specific examples, a brief chapter regarding the general utilization of the oboe in Handel's opera orchestra gives context to the more specific discussion to follow. Topics to be dealt with in this chapter include the instrumental make-up of Handel's orchestra and a brief history of the obligato aria beginning with the early trumpet arias. It is interesting to note that while a number of authors comment upon the brilliant trumpet arias in Handel's operas, more examples of this type are for the oboe.

Chapter three is concerned with two main topics: first, the general characteristics of Handel's aria form and style, and second (and more specifically) three categories of arias with obligato oboe solo. A defining characteristic of Handel's aria construction is seen in the manner in which the whole of the aria is derived from the segmentation and recombination of the



materials of the opening ritornello. The early obbligato aria, "Chi più mi piace io voglio" from *Almira*, was written in Germany before Handel's study in Italy. An analysis of this aria serves to illustrate Handel's technique of aria construction as well as some characteristics particular to his early works, such as the use of a trio-sonata texture and melodies that contain large and unusual leaps. In contrast, arias that date from after his study in Italy are scored for full ensemble. From this body of works, three categories of arias with obbligato oboe solo may be defined. The "concerto-grosso aria" and the "prelude-ritornel with oboe solo aria" are defined by their formal construction. The term "concerto-grosso aria" was created by Paul Lang who describes these particular works as having their origins in the concerto style and form. The term "prelude-ritornel with oboe solo aria" describes a type of aria in which the oboe solos occur between the vocal sections of the aria. A third type of aria, the "pensive aria," is defined by the style of the piece, i.e., an aria which sets a text concerning emotional torment and in which the oboe solo acts as an agent to advance the drama. The quality and quantity of these pieces vary from one opera to the next. A comprehensive listing of the arias with soloistic oboe parts is included in this chapter.

The fourth chapter deals with six specific examples for analysis. The arias "Che non può" from *Acis and Galatea*, "M'adoro l'idol" from *Teseo* and "Quella fiamma" from *Arminio*, are analyzed as examples of the concerto-grosso type aria. Less common than the concerto-grosso aria, the prelude-ritornel with oboe solo aria will be represented by a single example, "Quel torrente," from *Giustino*. The arias "Pensieri" from *Agrippina* and "Ah spietato" from *Amadigi* serve as examples of the pensive aria. The analysis

of the above examples consists of two points of focus. The first is the motivic economy employed by Handel in the construction of the whole aria from the materials presented in the opening ritornello. From this point of departure an analytical précis is to be formed, thus rendering the musical architecture of the aria. A second more subjective point of focus concerns the affective contribution of the oboe solo in advancing the drama. This type of analysis will be most effective in discussions concerning the pensive aria type.

A brief conclusion considers the aesthetic concerns of performing these pieces out of context based on historical practices and as seen in the *pasticcio*.

## CHAPTER II

### HANDEL'S LONDON OPERA ORCHESTRA AND THE OBLIGATO SOLO

In the years immediately preceding Handel's arrival in London, opera had gained a small and precarious foothold. On May 9, 1705 the Queen's Theatre, Haymarket, opened with Greber's opera *Gli Amori d'Ergasto*. For the next five years both plays and operas were performed at this new theatre. An important event in these developmental years of opera in London was John Vanbrugh's attempt towards the end of 1707 to set up a company devoted exclusively to opera at the Haymarket Theatre. His company gave its first performance on January 13, 1708. Facing financial difficulty, Vanbrugh withdrew in May of that year. Even so, the company continued under the management of Owen Swiney to see a successful 1708-1709 season. The 1709-1710 season proved more difficult due to a shortage of facilities caused by the closing of Drury Lane, an event that forced the Haymarket to accommodate both opera and spoken drama. In November of 1710 an arrangement was ordered by Lord Chamberlain through which the actors were moved to Drury Lane. The Haymarket became London's opera house. As part of the arrangement Swiney moved to Drury Lane leaving

William Collier and Aaron Hill in charge of the opera company. Such were the circumstances of opera at Handel's arrival.<sup>1</sup>

Handel's debut London opera was *Rinaldo*, presumably performed under Handel's direction in February 1711. The orchestra was essentially that established by Vanbrugh in 1707-1708. The precise orchestra that Handel found at the Haymarket upon his arrival is recorded in the list of performers for *Hydaspes* in November of 1710. This orchestra consisted of 1 trumpet, 2 oboes, 4 bassoons, a string section of 6 first and 5 second violins, 2 violas, 6 cellos, 1 double bass and 2 harpsichords. Although the score of *Rinaldo* calls for 4 trumpets and requires a number of other instruments not found in the above orchestration, one may presume that extra players were hired as needed, as is done today.<sup>2</sup>

No records exist for the membership of the orchestra between 1711 and 1717. Records regarding the membership of Handel's orchestra are seen next in connection with the foundation of the Royal Academy of Music in 1720. This orchestra was made up of 16 violins, 4 violas, 3 cellos, 2 double basses, 4 oboes, 3 bassoons, and 1 trumpet. Except for the addition of violins and oboes, the Academy orchestra was basically the same as the one Handel employed in the premier of *Rinaldo*. No lists survive from the period immediately following 1720, and it is possible that none were ever made. The orchestra may have simply been adjusted from season to season. The next definitive records regarding Handel's orchestra are those prepared by

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<sup>1</sup> Donald Burrows, "Handel's London Theatre Orchestra," *Early Music* XIII (1985), 349.

<sup>2</sup>*Ibid.*

William Smith (an oboist) in the accounts for the Foundling Hospital *Messiah* performances of the 1750's. This orchestra consisted of 14 violins, 6 violas, 3 cellos, 2 double basses, 4 oboes, 4 bassoons, 2 horns, 2 trumpets and one timpani. This is most likely the orchestra that Handel used for his oratorios in his last years.<sup>3</sup> It seems reasonable to conclude that the strength of the orchestra remained stable during the 30-year lapse in membership records with some inevitable variation due to the availability of individuals and the demands of the budget.<sup>4</sup>

Aside from the overtures, the orchestra in Handel's operas is important chiefly for its accompaniment of the solo voice. The basic instrumental group of strings, continuo and oboes is supplemented by various instruments providing obbligato parts, such as the solo violin, oboe, trumpet or flute. As in concerto writing, the principle of *ripieno* and *concertino* is evident. The smaller group accompanies the singer whereas the full orchestra performs the ritornellos and the cadences.

Of particular interest are the aforementioned arias with obbligato parts. The practice of employing solo instruments in virtuoso alternation or in combination with the voice was established before Handel began writing operas, as is seen in the works of Cavalli, Cesti, and their Venetian followers. The earliest of these works favored the trumpet as the obbligato instrument, and by the late 17th and early 18th centuries it was well established in this role on an international basis.<sup>5</sup> The operas of Carlo Francesco Pollaroli,

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<sup>3</sup>*Ibid.*, 355.

<sup>4</sup>*Ibid.*, 350.

<sup>5</sup>Ciurczak, P.L., *The Trumpet in the Baroque Era* (Ph.D. dissertation, North Texas State University, 1974), 8.

which appeared between 1686 and 1721, expanded upon the obbligato principle to include other instruments such as the flute, violin and oboe.<sup>6</sup>

Utilized extensively as a *ripieno* instrument from its inception, the oboe soon found a role as an obbligato solo instrument. Although Robert Cambert's operas *Pomone* and *Les peines et plaisirs de l'amour* (both 1671) are often cited as among the first works that specifically call for the oboe, it is likely that this work actually employed shawms, the predecessor of the baroque oboe. At this time, as well as in the following decade, the word *hautbois* denoted both the shawm and the baroque oboe. Hence, the terminology does not make it possible to definitively determine for which instrument the score required. The music of Lully (of whom Cambert was a contemporary) does not exclude the possibility of performance on the treble shawm or some form of transitional oboe/shawm. In terms of technical capabilities, the differences between the shawm and oboe of this time are not clearly differentiated. There is no musical evidence that Lully, who died in 1687, ever knew an instrument with all the characteristics of the baroque oboe.<sup>7</sup> Beginning in the late 1680's, examples of the prototypical baroque oboe suddenly appear in large quantity. This is corroborated by the application made by J.C. Denner and J. Schell of Nuremberg in 1696 for permission to make the new "French musical instruments, that is, Hautbois and Recorder which (they said) were developed about 12 years ago (1684) in France." The importance of these dates is that they coincide well with the

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<sup>6</sup>*Ibid.*, 12.

<sup>7</sup>Bruce Haynes, "Lully and the Rise of the Oboe as Seen in Works of Art," *Early Music* XVI/3 (August 1988), 326.

earliest known music for obbligato oboe, the aria "Care soglie" in Agostino Steffani's *Alarico* (1687).<sup>8</sup> Exported to Italy from France, the earliest mention of the oboe in Venice is found in the scores of the operas *Onorio in Roma* by Pollaro and *Furio Camillo* by Giacomo Perti, both performed in 1692.<sup>9</sup>

The function of the obbligato solo is to add variety and excitement to the presentation of the aria. The solo voice is not only accompanied by, but often contrasted with and commented upon by the solo instrument. The solo instrument adds color to the on-stage action and intensifies the reality of the story. As they accompany the singer, the orchestra and the solo instrument sometimes become a theatrical effect, equal in importance to the sets and the costumes.<sup>10</sup> This relationship is accomplished with the exchange of idioms between the voice and the obbligato instrument, where the instrument imitates aspects of the vocal production and the voice imitates aspects of the instrumental tone production. This style developed during the decades of the late 17th and early 18th centuries. A rather striking example is seen in the aria "D'estero dall' empia" from Handel's *Amadigi*. In this example, the voice and the oboe imitate the powerful fanfare character of the trumpet in order to depict the character of the text which deals with victorious revenge. Especially notable are the "trumpet calls" that occur in imitation between the voice, oboe and trumpet.

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<sup>8</sup>*Ibid.*, 330-331.

<sup>9</sup>Alfredo Bernardini, "The Oboe in the Venetian Republic, 1692-1797," *Early Music* XVI/3 (August 1988), 373-374.

<sup>10</sup>Ciurczak, *op. cit.*, 239.

## CHAPTER III

### THE ARIAS FOR OBOE AND VOICE

Although the succeeding epochs of music have been kind in their remembrance of Handel, it may be said that they have not been so in regard to his operas. This is unfortunate, for even a cursory glance at his oeuvre indicates that a major portion of his creative output was concerned with this genre, one that occupied his career for some thirty-six years. Lang states:

Handel, the opera composer, seems to the modern opera public a ghost coming from the remote past, of which practically all traces have vanished. The textbooks all pay homage to the operas, whose titles are listed like the clubs in a substantial citizen's obituary, and they deplore these operas' unsuitability for our time, while praising their melodies. Even the great musicologists of the last century from Chrysander onward, seem to have acquiesced in the general opinion that these operas are lost forever, that they cannot be resuscitated for modern audiences."<sup>11</sup>

Despite a renewed interest in historically-informed performance, Lang's words of three decades past are as true now as then. He further states:

There is a parallel to Baroque opera in the Elizabethan theater. Indeed, one often stops when reading Shakespeare to enjoy an

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<sup>11</sup>Paul Henry Lang, *George Frideric Handel* (New York: W.W. Norton and Company, 1966), 156.



unexpected association, the gait of a line or two, to consume it in sips, like good brandy. The action, even the story, is of little importance, often conventional; Shakespeare himself cared neither where he found his stories nor how he manipulated them. What is great in the plays, the philosophical heights, the wondrous art of characterization, the imponderable beauty of language and verse, the lyricism, the imagery, the lavish description of nature, the epic certainty of the milieu, and the profoundly felt moods -- all these are independent of the quality of the action.

Perhaps it is in this same sense that one can appreciate these operatic arias of Handel's for oboe and voice, i.e., independent from the whole and for their "wondrous art of characterization .... independent of the quality of the action."

Because Handel composed according to the dramatic demands of the text, a general model for the architecture of his arias is certain to have exceptions. His *da capo* arias, however, generally consist of an A section with ritornellos at the beginning and end and subsidiary ritornellos between the vocal paragraphs. The B section is shorter and founded on a related key, usually the relative minor, major or dominant, and modulates more freely.<sup>12</sup> It has also been observed that Handel often, but not always, regards the *da capo* aria as thematically homogeneous, with the second part continuing the same material as the first. This is especially true of his pastoral works, but less characteristic of the heroic operas.<sup>13</sup> Within this concept of thematic homogeneity, at least in the A-section, variety is created through his

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<sup>12</sup>Winton Dean, *Handel and the Opera Seria* (Berkeley: University of California Press, 1969), 156.

<sup>13</sup>Anthony Lewis, "Handel and the Aria," *Proceedings of the Royal Music Association* (1958-1959), 105.

management of the ritornello sections. Through the sense of expectation created by the regularity of the form, Handel liked to tease the listener by lengthening, shortening, or suppressing one or more of the ritornellos. He accomplished this by adding new material (or by developing what has just been heard) in the ritornellos after either main section, or interposing ritornellos where one least expects them, for example at the start or in the middle of the B section. The most striking instances are found at the end of the A section and the return to the *da capo*.<sup>14</sup>

The opening ritornello is particularly important as the motivic source from which the music of the A section, and sometimes the B-section as well, is derived. This aspect of Handel's musical language is central to an understanding of his compositional technique. There are two important elements which should be understood: (1) the energies which flow outward from the Handelian ritornello tend to be motivic rather than thematic or contextual, and (2) the high degree of segmentation produced by this process allows Handel to freely reorder these motives.<sup>15</sup>

Another aspect of the architecture of Handel's arias is seen in the management of harmonic resources. The analysis of several examples suggests a working model or paradigm. Harmonically, the opening instrumental ritornello is a binary structure, beginning in the tonic, moving to the dominant, and returning to the tonic. Thematically, however, the opening ritornello is usually ternary in design. The vocal entrance begins in the tonic,

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<sup>14</sup>Winton Dean and John Merrill Knapp, *Handel's Operas 1704-1726* (Oxford: Clarendon Press, 1987), 9-10.

<sup>15</sup>Paul Brainard, "Aria and Ritornello," *Bach, Handel, Scarlatti Tercentenary Essays* (Cambridge: Cambridge University Press, 1985), 23.

but quickly moves to either the dominant, if the tonic is major, or the relative major, if the tonic is minor. From this point the music quickly moves through a progression of keys, usually organized in a circle of fifths, before returning to the tonic. The remainder of the A-section, usually about half of the music, remains in the tonic. As stated earlier, the B-section begins in a closely-related key, sometimes the tonic itself, and quickly modulates to other tonal areas, again, often through a progression of fifths. The key of destination is usually not the major dominant of the A-section as might be expected from the *da capo* aria model, but is often a third relation or minor dominant.

While Handel's compositional skill is evident throughout his operatic career, some general developments in his style may be noted between the early works composed in Germany and the later works dating from after his studies in Italy. The arias of Handel's earlier production were more often of the continuo type as opposed to being scored with a full complement of strings. Sometimes these arias are of a trio sonata texture, for voice, obbligato instrument, and continuo. Stylistic elements which characterize these arias may be described as intricate and experimental: often the rhythms are fussy, the harmonies bold and occasionally strange, and the melodies jagged and containing unusual leaps.<sup>16</sup> Arias which exhibit these characteristics are dated from May to September of 1707 during his study in Italy, but these traits can be observed in the aria "Chi più mi piace io voglio" from *Almira*, written in Germany before Handel's trip to Italy. Especially noticeable are the fussy rhythms, moving abruptly between slow and rapid

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<sup>16</sup>Ellen T. Harris, *Handel and the Pastoral Tradition* (London: Oxford University Press, 1980), 155.

divisions of the beat. The repetitive and sequential nature of the continuo line is another characteristic common to these early arias.<sup>17</sup> The following excerpt is the opening ritornello and vocal entrance from "Chi più mi piace io voglio." This example demonstrates the irregular (or fussy) rhythms and repetitive nature of the continuo line characteristic of Handel's early arias.

Example 1. "Chi più mi piace io voglio," opening ritornello.

The musical score shows the opening ritornello for the aria "Chi più mi piace io voglio" from the opera *Almira*. It is arranged for Hautbois solo, ALMIRA (soprano), and Bassi (bass). The oboe part is highly rhythmic and repetitive. The vocal parts enter in the second measure. The lyrics "Chi più mi piace io voglio stretto le guardo" are written below the vocal staves. The score includes figured bass notation for the basso continuo line.

Handel's movement away from the continuo aria is seen quite clearly in the composition of his operas. In *Almira* (1705) this type of accompaniment accounted for half the arias, later in *Agrippina* (1709) a fourth, in *Rinaldo* (1711) a sixth, until in *Amadigi* (1715) they are practically non-existent.<sup>18</sup> By far the larger portion of Handel's aria production is scored with the full orchestra accompanying the singer, and this tendency became more prevalent with maturity or perhaps as the orchestral resources became available. An

<sup>17</sup>*Ibid.*, 159.

<sup>18</sup>*Ibid.*, 178.

examination of the arias for oboe and voice scored with orchestra reveals three general categories or types of aria construction. The *raison d'être* for a number of approaches to the same basic *da capo* principle is simply that of variety. Three basic types of arias for oboe and voice are noted:

- 1) The "concerto-grosso" aria.
- 2) The "prelude-ritornel with oboe solo" aria.
- 3) The "pensive" aria with oboe solo.

The term "concerto-grosso aria" is created by Lang, who states:

Handel, like everyone else, was deeply indebted to Corelli, and his own concertos were a direct continuation of the Italian's work. But the significance of the concerto as form and principle was not restricted to the genre itself.... The concerto invaded and reformed everything, reaching even such seemingly unrelated fields as fugue, cantata, and opera.... The type we might call 'concerto-grosso aria' is already present in some of the Italian cantatas Handel composed in Rome."<sup>19</sup>

Lang further states:

The concerted aria has various forms. It may actually assume the role of the concerto by treating a solo instrument in that manner, as in the brilliant trumpet arias that were so popular in Italy. Handel could write a concerted aria with a markedly virtuoso part for a solo instrument, as for instance, in Caesar's aria 'Va tacito,' in *Giulo Cesare*.

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<sup>19</sup>Lang, *op. cit.*, 54.

Any modern horn player would blanch at seeing this part, yet the solo really enhances the vigor of the vocal part.... Such a concerted part may be based on the vocal melody itself and held to its style, in which case it usually takes the form of contrapuntal imitation and elaboration of portions of the vocal melody, thereby enhancing the latter's expressivity."<sup>20</sup>

In addition to the contrapuntal imitation of the voice, these arias are characterized by the doubling of the voice in thirds with the oboe in solo statements. All of these "concerto-grosso" arias represent a bravura usage of the oboe in the manner of the "brilliant" trumpet arias, although more common with oboe than with trumpet in Handel's arias.

The second type of aria is characterized by a prelude-ritornel which uses the oboe as a soloist to foreshadow the material of the singer, thus preparing the entrance of the voice. Lang states:

Another notable feature of Handel's arias is the quality of the prelude-ritornels. Some are brief, but often they are quite elaborate, in themselves little da capo structures utilizing the thematic substance of the aria they preface. Sometimes they merely set the mood, but as a rule they have an important formal role, framing, as it were, the aria or chorus.<sup>21</sup>

In this capacity, the oboe is often a soloist in the opening ritornello as well as in the intervening ritornellos, not only framing the aria, but also providing musical, textural, and dramatic contrast with the singer.

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<sup>20</sup>*Ibid.*, 617.

<sup>21</sup>*Ibid.*

The third type of aria, the "pensive aria" with oboe solo, is set in a slow tempo. This choice of tempo allows the singer to express such emotions as melancholy and emotional torment. In these arias the oboe reflects the pensiveness of the character, and are tailored to convey the character's personal feelings; hence the term "pensive aria," serves to effectively describe this type of piece.

Of Handel's approximately forty operas, about half contain examples of the three types of arias as described above. The scoring of all of the operas includes oboes, but many utilize the oboe in only a *ripieno* function. The reasons for more extensive use of the oboe in one opera and only cursory use of it in a following opera is not clear. Although it would certainly be easier and faster to score an opera in which the oboes do not have independent parts, the factor of time does not seem to have been a consideration, since circumstances usually required Handel to compose under the constraint of time and money. Regarding instrumental resources, it has already been stated that his theatre orchestra probably remained stable throughout his operatic production and into his composition of oratorios as well.

The following is a chronologically ordered table of the operas that contain soloistic oboe parts. The table includes the type of aria(s) in each opera and an incipit indicating each aria's title. There are twenty-six arias of the type I variety, five of the type II, and ten of the type III. Some of the arias, "Moriro" from *Teseo*, for example are represented in more than one category. This aria falls into both the type I and the type III category. The "A" section is characteristic of a type III aria in its setting of the word

"moriro," whereas the "B" section is characteristic of a type I aria in its setting of the words "ma vendicata."

Table 1. Chronological List of Arias  
Containing Soloistic Oboe Parts

Opera and Year	Aria	Voice	Type
<b>Almira</b> (1705)	Chi più mi piace	soprano	I
	Gonne nach den	bass	I
	Lass ein sanftes	soprano	I
	Geloso tormento	soprano	I
<b>Acis, Galatea e Polifemo</b> (serenata, 1708)	Che non può la gelosia	tenor	I
	Ninche tuoni e l'etro	soprano	I
	Qui l'augel da pianta	tenor	I
<b>Agrippina</b> (1708)	L'alma mia fra le tempeste	soprano	I
	Pensieri, voi me	soprano	I
<b>Rinaldo</b> (1711)	Molto voglio, molto spero	soprano	I
	Ah! Crudel	soprano	III
<b>Il Pastor Fido</b> (1712)	Finte labbra! stelle ingrater!	soprano	I
	Ritorno adesso Amor	soprano	I
<b>Teseo</b> (1712)	M'adoro l'idol	soprano	I
	Dolce reposa	soprano	III
	Chi ritorno alla mia mente	soprano	III
	Deh serbate	soprano	III
	Sibillando, ululando	soprano	III
	Morir; ma vendicata	soprano	I,III



<b>Opera and Year</b>	<b>Aria</b>	<b>Voice</b>	<b>Type</b>
<b>Silla (1714)</b>	Un sol raggia di speranza	soprano	I
	Hai due vaghe pupillette	soprano	I
<b>Amadigi (1715)</b>	Ah spietato!	soprano	III
	Crudel, tu non farai	soprano & con- tralto	I
	Pena tiranna io sento	alto	I
	Destero dall' empia	soprano	I
	Dolce vita	soprano	I
	Se te brami di godere	soprano	I
<b>Acis and Galatea (masque, 1720)</b>	Love Sounds th' Alarm	tenor	I
	Must I my Acis Bemoan	soprano & chorus	II
<b>Radamisto (1720)</b>	Mirerò quil vago volto	soprano	I
	Quando mai spietat	alto	III
<b>Flavio (1723)</b>	Rompo i lacci	contralto	I
<b>Admeto (1727)</b>	Quanto godrà	soprano	I
<b>Ezio (1732)</b>	Gia risonar d'intorno	bass	I
<b>Orlando (1736)</b>	Lascia Amor	bass	II
<b>Arminio (1736)</b>	Quella fiamma	soprano	I
<b>Giustino (1736)</b>	Quel torrente	soprano	II
<b>Berenice (1737)</b>	Chi t'intende?	soprano	I

There are a number of possible reasons for Handel's extensive use of the oboe as an obbligato instrument. The most direct reason is that he simply preferred the oboe. Handel studied the oboe at an early age, a little known fact that possibly explains the idiomatic manner in which the oboe parts are written.<sup>22</sup> It has been stated that the obbligato use of the oboe, among other instruments, grew from the practice of the obbligato use of the trumpet, and that composers often exchanged instrumental idioms. Handel may have viewed the oboe simply as a more perfect trumpet since, unlike the trumpet, it could produce chromatic and diatonic passages in any key throughout its range allowing it the same melodic freedom as the voice.<sup>23</sup> An additional consideration is the similar timbre of the baroque oboe and the baroque trumpet, which explains why Handel often juxtaposes the roles of the oboe and the trumpet. The previously mentioned aria "D'estero dall' empia" from *Amadigi* serves as an example of this procedure. In this aria, the trading of identical motives underscores the interchangeability of trumpet and oboe timbres.<sup>24</sup> Contemporary observations indicate that the tone of the baroque oboe was comparable to the human voice. Johann Mattheson stated that, "The oboe, next to the German flute, resembles most the human voice, when it is artfully played and handled like voice...." Similarly, Johann Philipp Eisel stated that, "The oboe of all musical instruments closest resembles the human voice."<sup>25</sup> Finally, Handel may have written these solos in order to take

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<sup>22</sup>Hogwood, Christopher, *Handel* (Bath: The Pittman Press, 1984), 21.

<sup>23</sup>Ciurczak, *op. cit.*, 61.

<sup>24</sup>*Ibid.*, 63.

<sup>25</sup>Jiri Tancibudek, "Oboe and the Human Voice," *The Double Reed* II/4 (1980), 8.

advantage of the talent at his command. For example, the many arias with oboe solo in *Teseo* were written specifically for the oboist J.E. Galliard.<sup>26</sup>

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<sup>26</sup>Haynes, Bruce, *Music for Oboe 1650-1800* (Berkeley: Fallen Leaf Press, 1985), 162.

CHAPTER IV:  
EXAMPLES FOR ANALYSIS

Type I: The Concerto-grosso aria.

The analysis of several examples will serve to demonstrate Handel's style and techniques of musical construction. The first example is from one of Handel's earlier works. It is the *da capo* aria "Che non può la gelosia" from the serenata *Acis, Galatea e Polifemo* of 1708. The score for this aria is found in Appendix A beginning on page 51. The metric complexity caused by the implied vacillation between 4/4 and 12/8 is a characteristic of Handel's early arias.<sup>27</sup> The craftsmanship of the work is seen in the characteristic manner in which the aria is built from the thematic material of the opening ritornello.

The opening ritornello consists of measures 1-10 and is scored for strings and solo oboe. The thematic materials of the introduction break into two smaller motivic segments. The first consists of measures 1-2 and the first half of measure 3, and the second segment consists of the upbeat figure leading into measure 4 as well as the triplet motive through measure 6 and the cadential materials of measures 7-9. Harmonically, the opening ritornello is a

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<sup>27</sup>Harris, *op. cit.*, 159.

binary structure, moving from the tonic to the dominant (by measure 6) and returning to the tonic. The voice enters in measure 10 repeating the first segment of the opening ritornello and utilizes the rhythms characteristic of the first segment for four more measures.

Example 2. "Che non può la gelosia," measures 1-3, first motivic segment.

Musical score for Example 2, measures 1-3. The score includes parts for Oboe solo, Tutti Violini, AcI., and Bassi. The Oboe solo part is marked with measures 1, 2, and 3. The Bassi part is marked with measures 6, 1, and 2.

Example 3. "Che non può la gelosia," measures 3-6, second motivic segment and vocal entrance, measures 9-16.

Musical score for Example 3, measures 3-11. The score includes parts for Oboe solo, Tutti Violini, AcI., and Bassi. The Oboe solo part is marked with measures 3, 4, and 5. The vocal entrance is marked with measures 6, 7, 8, 9, 10, and 11. The lyrics "Che non può la ge - lo -" are written under the vocal line.

The phrase ends with a cadence in the relative major (E-flat) in measure 16. The solo oboe joins the texture with a brief statement of the head motive in the relative major. The voice joins the oboe in measure 17 and the two parts continue in the triplet rhythms characteristic of the second segment and in thirds with the oboe above the voice. The violins and voice cadence in g-minor in measure 22. Further development of the melodic materials of the ritornello is seen in measures 22-26. In these measures the voice part is derived from the motive of the first segment while the oboe accompaniment is derived from the three-eighth note upbeat motive of the second segment resulting in a layering or simultaneous statement of both musical ideas.

Example 4. "Che non può la gelosia," measures 22-26.

Beginning in measure 27 the oboe and the voice are doubled in thirds using the triplet motive of the second segment. The phrase continues until measure 35 at which point it is punctuated by a definitive cadence in the tonic (c-minor). Harmonically, the section begins in g-minor and moves through a progression of fifth relationships (g-minor, C-major, f-minor, B-flat major, E-flat major, A-flat major) and finally re-establishes c-minor as the tonic through a dominant prolongation in measures 29-33. Firmly rooted in the tonic, the oboe and the voice continue together in thirds in sequential treatment of the triplet motive. The closing ritornello consists of measures 42-51 and is simply a slightly shortened restatement of the opening ritornello.

The B section opens in E-flat major with a statement of the head motive by the voice. The addition of a d-flat in the bass implies the dominant preparation of A-flat major, but instead the harmony eventually cadences in g-minor in measure 62. The violin and continuo accompaniment is derived from the rhythms of the second segment. The oboe joins the voice in thirds and sixths in the triplet motive leading to the cadential material similar to that of the opening ritornello in mm.7-9. The section cadences on a unison G, the dominant, setting up the *da capo*.

Characteristic of the arias in Handel's pastoral works is the strong melodic relationship between the A and the B sections of the *da capo* aria.<sup>28</sup> The choice of key for the B section is characteristic of the *da capo* aria formula: it is the relative major of the tonic. Had the tonic been major however, the B-section would have been in the relative minor.

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<sup>28</sup>Harris, *op. cit.*, 45.

The tightly knit nature of this aria and Handel's economy of thematic material demonstrates his concern for the musical coherence of the piece. The overall design of each sections bears witness to this plan. The A section attains closure within itself due to the repetition of the opening ritornello at the end. The extended treatment of the thematic materials of the B section show it to be but an extended version of the opening ritornello. Finally, the economical manipulation of only two basic themes assures musical cohesion within the larger sections.

The second example is from the opera *Teseo* (1712). It contains many fine examples of arias for oboe and voice. Among these is the exit aria of Act I "M'adoro l'idol" sung by the character Agilea. The score for this aria is found in Appendix B beginning on page 55. Exit arias, exemplified by a number of these pieces, are often bravura in nature, and this one is practically a double concerto for oboe and voice. Dramatically, this aria is the last of three sung in the first act by Agilea. In this aria she expresses confidence in the mutual love that she and Teseo share and also in their eventual reunion. Her first two arias concern her admiration for Teseo and her anxiety regarding his love.<sup>29</sup>

Harmonically and melodically, this aria consists of only a few basic elements. The melody for the whole of the aria is derived from the head motive and the oboe solo of the opening ritornello. Harmonically, the "A" section of the aria has a tonal skeleton which moves simply from the tonic to the dominant, to the dominant of the dominant, back to the dominant, and to

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<sup>29</sup>Dean, *op. cit.*, 243.



the tonic. These cadences in or on varying tonal areas coincide with the beginning and ending of textual phrases.

The opening ritornello begins in full tutti for oboe and strings leading to an unaccompanied virtuoso solo for the oboe in measures 5-10 and concluding with another full tutti with a cadence in the tonic (F-major).

Example 5. "M'adoro l'idol," opening ritornello.

The image shows a musical score for the opening ritornello of "M'adoro l'idol". The score is divided into three systems of staves. The first system (measures 1-4) includes Violini I., Oboe I., Violini II., Oboe II., Viola, and Bassi. The tempo is marked *Allegro.* The second system (measures 5-9) features an *Oboe solo.* The third system (measures 10-15) includes the *Tutti* marking. The score is written in F major and 3/4 time.

The voice enters in the tonic at measure 15 and restates the opening two measures with the oboe doubling it below at the third. The dominant is

tonicized in measure 20 and the music remains in that key until the repetition of the text in measure 32. The voice, oboe, and violins continue in a three-part counterpoint until the downbeat of measure 23. The voice and the oboe share an unaccompanied moment together in measures 22-25 with a solo that is derived from the oboe solo of the opening. The parts cadence on the dominant of the dominant in measure 25. After this point the music moves back toward the tonic, cadencing in the dominant in measure 29 and then the tonic in measure 33. The move back to the tonic coincides with the restatement of the text. The following phrase places the oboe and the voice in close imitation before a final statement of the second portion of the text again scored for a three-part texture. The closing ritornello is an almost exact restatement of the opening ritornello.

The "B" section is scored in a three-part texture for voice, oboe, and continuo. Tonally, the B-section begins in the tonic, but soon moves towards c-minor with the appearance of e-flat in measure 62 followed by an authentic cadence on c-minor in measure 64. A progression based on a circle of fifths leads to the tonicization of a-minor in measure 67, which remains the tonal center for the remainder of the B-section. The melodic relationship of the B-section to the A-section is seen in the repeated eighth notes of the opening of both sections. Similarly, the sixteenth notes of measures 66-71 recall the virtuoso portions of the A-section.

Example 6. "M'adoro l'idol," B-section, measures 60-64.

60 61 62 63 64

Ober solo.

No vo' che de' miei den - ni e dei suf - fer - tiol - fan - ni, e dei suf - fer - tiol - fan - ni il cor si pen - ta, ac - co'

Fine.)

This example has many characteristics in common with the previous one. First, the oboe is displayed in its solo capacity in the opening ritornello. The opening ritornello here follows a similar binary design, and finally, the thematic materials for the whole of the aria are presented in this introductory section. The manipulation of thematic components from only the opening ritornello automatically achieves a sense of musical cohesion. The employment of that same ritornello as the closing ritornello provides a sense of closure for the entirety of the aria in the repeat. Within the A section, a binary division is apparent both harmonically and textually. The cadence on the dominant at measure 29, and incidentally at the middle of the A section, suggests a binary structure. Also, the intervening tutti, only a few measures, but still the longest within the solo section, serves to set off the repetition of the text, indicating a binary division on another level. In addition to these features, the repetitive association of the 3-part texture for the text "fede gli sono anch' io vivo contenta" creates a sense of logic between the connection of the text to the music.

A third example of the concerto-grosso type aria is excerpted from one of Handel's last operas, *Arminio*, written in 1736. The aria, "Quella fiamma," like "M'adoro l'idol," is a bravura piece in which much closely wrought counterpoint occurs between the voice and the oboe. The score for this example can be found in Appendix C beginning on page 61. Like previous examples, this aria is in the ubiquitous *da capo* form. Unlike previous examples it displays an unusual degree of structural complexity. In the following analysis, letters are assigned to represent the various thematic elements, first as they are presented in the opening ritornello, and then later as that material appears in the vocal portion.

Although this aria is much more complex than most, it retains the characteristic of thematic economy common to the earlier examples. As in those examples, the musical substance of most of the aria (or at least the A-section, which comprises the larger section of the aria) is derived from the opening ritornello. Immediately noteworthy is the length of this introduction, some 24 measures. Within this length, Handel places contrasting themes and key areas, almost like the exposition of a sonata form. In measures 1-5 the oboe solo states the first theme in the tonic, labeled "A." The second theme stated in measures 6-10, labeled "B," is transitional in nature moves to the dominant. The third and more contrasting theme (theme "C") is stated in measures 11-16 and is set in the relative minor of the dominant. A brief phrase in the parallel minor of the tonic leads to several measures of cadential material before concluding in the tonic. Underlying this thematic complexity, however, is the same binary architecture common to the first two examples.

This is seen in the move to the dominant by measure 8 and the eventual return to the tonic by measure 20.

Example 7. "Quella fiamma," measures 1-4, theme A.

Musical score for measures 1-4 of "Quella fiamma," theme A. The score is marked *Allegro* and includes the following parts: Oboe solo, Violino I, e Oboe I ripieno, Violino II, e Oboe II ripieno, Viola, STAGIMONDO, and Tutti (Bassi). The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated above the staves. The Oboe solo part is marked *Viol. (a. ob.)*. The score shows a melodic line in the Oboe solo part and a supporting bass line in the Tutti (Bassi) part.

Example 8. "Quella fiamma," measures 6-10, theme B.

Musical score for measures 6-10 of "Quella fiamma," theme B. The score is marked *Allegro* and includes the following parts: Violino I, e Oboe I ripieno, Violino II, e Oboe II ripieno, Viola, STAGIMONDO, and Tutti (Bassi). The score is divided into five measures, with measure numbers 6, 7, 8, 9, and 10 indicated above the staves. The score shows a melodic line in the Violino I, e Oboe I ripieno part and a supporting bass line in the Tutti (Bassi) part.

Example 9. "Quella fiamma," measures 11-16, theme C.

Musical score for measures 11-16 of "Quella fiamma," theme C. The score is marked *Allegro* and includes the following parts: Violino I, e Oboe I ripieno, Violino II, e Oboe II ripieno, Viola, STAGIMONDO, and Tutti (Bassi). The score is divided into six measures, with measure numbers 11, 12, 13, 14, 15, and 16 indicated above the staves. The score shows a melodic line in the Violino I, e Oboe I ripieno part and a supporting bass line in the Tutti (Bassi) part.

Not only does Handel juxtapose the themes of the opening to produce a highly sophisticated musical structure, but he uses the tonal scheme of the opening as a paradigm for the rest of the A-section.

The analysis of the vocal section reveals a parallel construction, or "mirroring" and recalling of thematic materials and even entire phrases, similar to that found in sonata form. Even the outline of the key scheme seems to suggest this possibility in that all themes are returned in the tonic after measures 59- 62, the section in which the tonality conspicuously turns around on itself as it had earlier in measures 30-33. In spite of these aspects of construction, at least three elements prevent the aria from taking sonata form. First, the opening ritornello, functioning as the "exposition," ends in the tonic instead of the dominant. Second, assuming the area in which all themes return in the tonic to be the recapitulation, the themes do not return in the prescribed order, but suggest a different type of construction. The third element is that the "recapitulation" does not mirror the "exposition," i.e, the opening ritornello, but mirrors what would have to be considered the "development," i.e., the vocal entrance. Although not sonata form, the complex nature of its construction bears consideration. An analysis of the occurrence and recurrence of thematic materials reveals an arch-type form for the vocal portion of the A-section:

**A B A C B C A B A**

The middle "B" thematic area is the fulcrum on which the two halves of the vocal solo are balanced, not only thematically, but also tonally. It is also significant that this portion of music is directly related to measures 30-33

which in turn mirror the action of mm. 4-7. This "B" theme material is used three times in a transitional function, each subsequent usage more important than the former. The first usage in measures 6-10 moves the music from the opening theme to the contrasting theme, i.e., from theme "A" to theme "C." The second usage in measures 30-49 shifts the tonality of the vocal solo from tonic to dominant. The third usage in measures 59-62 sums up the first two and serves as the focal point around which the music turns both tonally, from dominant (and relative minor of the dominant) to tonic, and thematically, as shown above.

The parallel construction of the music is not always an exact (transposed) musical return, but is sometimes simply a return of the same thematic material. This is the situation in the two parallel "C" theme areas (measures 55-58 and measures 63-67) in which the music is very similar and thematically related, but not exact. This is also the situation between the two parallel "A" theme areas (measures 50-54 and measures 68-73). Both statements are based on and develop the music of the opening ritornello, but they are not exact restatements of that music. A comparison of the parallel "B" areas of measures 39-49 and measures 74-84 indicates that the latter statement begins as a direct (although transposed) recall of the former, but after three measures deviates from the original. It is interesting to note that in the latter statement the imitation is begun by the oboe whereas in the former it is begun by the voice. This is another example of the "mirroring" effect is seen in the "B" theme statements of measures 30-33 and measures 59-62. The final statement of the "A" theme material is set up by a half-cadence at the end of the "B" theme phrase in measure 84. This section uses the material

of the opening statement in short cadenza-like utterances for both the solo voice and the solo oboe. In the last few measures, Handel playfully deflects the harmony towards the flat side. This creates the expectation of more music, but the tonal balance immediately returns, and the aria ends in full tutti.

As mentioned earlier, another fascinating aspect of this aria is the care given to its tonal architecture. In addition to providing the thematic material for the whole of the aria, the opening ritornello foreshadows the harmonic scheme of the vocal portion. The introduction moves from the tonic (theme "A," measures 1-5) to the dominant (theme "B," measures 6-10), to the relative minor of the dominant (theme "C," measures 11-16), to the parallel minor of the tonic (restatement of theme "C," measures 17-20) and finally to the tonic. The parallel minor of the tonic simply functions as a stepping stone to the tonic and does not recur as a tonal area in the vocal section of the aria. The manifestation of this scheme is clearly seen in the following table depicting the tonal structure of the vocal solo:

Table 2. Tonal and Thematic Structure of the Vocal Section.

Measure Number	Theme	Key Area
25-29	A	Tonic
30-33	B	Tonic moving to Dominant
34-49	B	Dominant
50-54	A	Dominant
55-58	C	Relative minor of Dominant
59-62	B	Dominant moving to Tonic
63-67	C	Tonic
68-73	A	Tonic
74-84	B	Tonic
85-95	A	Tonic



The B-section of the aria is in sharp contrast to the A-section. The texture changes from a full orchestral complement to a continuo texture for only the voice and the oboe. Thematically, the B-section is independent of the A-section (except for the transition returning to the A-section) and characterized by dotted rhythms absent from the A-section. The B-section is contrasted tonally also, beginning in G-major as expected, but then quickly suggesting g-minor and moving through the circle of fifths (g-minor, d-minor, and a-minor) before establishing e-minor as its goal through a dominant pedal (B-major). A perfect authentic cadence in e-minor occurs in measure 121. The section concludes with a condensed restatement of the opening ritornello in the tonic (C-major) returning to the initial vocal entrance.

The reasons for Handel's bold conception of this aria probably cannot be known with certainty. For all of its bravura and distinction of construction, it is not even an exit aria. Perhaps an answer may be found in the historical context in which this opera was composed. Italian opera in England was nearing the end of a decade of decline. The opera-going public's attitude at this time is summarized by Christopher Hogwood, who states,

The reservation which remained to the 18th century public... concerns the expectations and conventions of *opera seria*. The da capo aria, the secco recitative, the conventions of exit and entrance, ...these were the chosen materials of all composers of *opera seria*. It is imprudent to suggest that Handel, the greatest of them all, found these ingredients a restriction or, as has been seen in modern productions, a mere source of amusement. Handel was not fettered by the rules; we need to note when he flouts convention and why.<sup>30</sup>

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<sup>30</sup>Hogwood, *op. cit.*, 51-52.

*Arminio* is the first of a trilogy of operas that mark the end of Handel's operatic composition and of Italian opera in England in general. Perhaps his effort to eschew the da capo form was an experimental attempt to break away from the convention of *opera seria* that had been so roundly criticized, and to create something new to attract the public.

Type II: The prelude-ritornel with oboe solo aria.

This type of aria is differentiated from the former by the employment of the oboe as a soloist only in the ritornello sections and not with the voice. Instead of sharing the spotlight with the vocalist, the oboist speaks to the audience as if from the side of the stage, perhaps providing a type of musical commentary and contrast for the singer. An interesting and unusual example of this type is the *da capo* aria "Quel torrente" excerpted from *Giustino*, composed in 1737. The score for this example can be found in Appendix D beginning on page 70. In "Quel torrente" the ritornellos contain bravura-like oboe solos with very light accompaniment by the violins. The oboe and the voice are never presented together as in the concerto-grosso aria.

The simplicity of this aria is in stark contrast to the two previous examples, even though it is excerpted from the same final trilogy of operas as *Arminio* and is an exit aria like "M'adoro l'idol." A historical perspective yields insights into the conditions surrounding the composition of *Giustino*, and perhaps provides some explanation. *Giustino* was composed during a particularly difficult time in Handel's career which coincided with a period of

declining health leading to a stroke. Lang states that "Handel's fatigue is shown by his relapse into the old operatic style."<sup>31</sup> This little aria does share the stylistic traits of the impressive arias "Quella fiamma" and "M'adoro l'idol," but on a much smaller scale and is reminiscent of his earlier works. It is of course possible that Handel simply borrowed this piece from an earlier work and set it with a new text, a practice for which he was known and chastised. This cannot be stated with any certainty, however, since no codification of Handel's operatic borrowings yet exists.<sup>32</sup>

In this aria the opening ritornello performs its idiomatic function in the presentation of thematic material. The ritornello itself consists of three distinct portions: measures 1-6 provide the syncopated head motive, followed by the virtuosic oboe solo in sixteenth notes, and finally a third part which is a synthesis of the first and the second part. This opening ritornello is exemplary of the type described by Lang as being a "little *da capo* structure" in and of itself in that the opening ritornello not only sets the mood but has the important formal role of framing the aria.

Example 10. "Quel torrente," opening ritornello.

<sup>31</sup>Lang, *op. cit.*, 255.

<sup>32</sup>Harris, *op. cit.*, 181-182.

6 7 8 9 10

Ob. solo.

Viol. I.

11 12 13 14 15 16

Tutti.

Viol. I.

Viol. II.

The vocal solo begins by restating the head motive, and then proceeds to develop the thematic material of the third part of the introduction and finally the sixteenth notes of the oboe solo leading to a section of imitation with the orchestra and a cadence on the dominant in measure 33.

Example 11. "Quel torrente," vocal entrance:

17 18 19 20 21

senza Oboc.

*pp*

*pp*

*pp*

Quel tor - ren - te — che s'in - nal - za sul - la — spon - da, e fuor ne bal - za la sua tom - ba ha'

H. W. aa.

A second orchestral ritornello follows in the tonic consisting of a slightly varied version of the oboe solo which ends with a two-measure string tutti on the dominant. The second vocal entrance, while not a repetition of the first, utilizes the thematic material in the same order. Contrast is also seen in the harmonic structure of the music. From the dominant cadence of the orchestral ritornello, the vocal phrase begins in the parallel minor of the dominant, giving the music an unexpected turn. This is a brief harmonic detour which moves through a progression of fifths and which returns to the tonic by measure 49. A brief two-measure adagio voice solo leads to the closing ritornello, which is basically a repetition of the introduction with the exception that the oboe solo is slightly extended and is marked *ad libitum*.

The B section is performed *senza oboe*. The voice part recalls melodic material of the first vocal entrance, especially the octaves of measure 21 and the dotted-quarter plus eighth rhythm of measures 26-27. Further similarity to the music of the A section is seen in measures 90-92, which recall the melodic motifs of measures 12-14. Harmonically, the section seems to begin in the tonic, but proceeds to move through a progression of fifths to establish the relative minor as a tonal center in measure 89. An initial and inconclusive

authentic cadence in b-minor is quickly followed by a final cadence which tonicizes f-sharp minor.

Type III: The "pensive" aria with oboe solo

While the virtuoso nature of the previous examples were certainly engineered to create a stunning effect in the theatre, some of Handel's most moving climaxes are achieved in slow arias, simple in construction and accompaniment and tragic in tone. In these pieces the character reacts to a shattering experience and quits the scene in despair, leaving his or her emotion echoing through the minds of the audience.<sup>33</sup> The arias "Pensieri, voi mi tormentate" from *Agrippina* (1708) and "Ah spietato" from *Amadigi* (1715) are good examples of the "pensive" aria.

The aria "Pensieri, voi mi tormentate" is an important piece in that it reveals for the first time Handel's dramatic genius. After a purposely barren instrumental introduction, the voice enters with a new phrase and develops a long irregular melody, accompanied by echoes and variations from the solo oboe. The violin figures of the opening ritornello serve to punctuate the phrase.<sup>34</sup> Also notable is the unusual form of this aria: a *da capo* aria followed by a recitative and a coda that consists of a condensed restatement of the A-section. The score for this example can be found in Appendix E beginning on page 76.

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<sup>33</sup>Dean, *Handel's Operas*, 14.

<sup>34</sup>*Ibid.*, 120.

The opening ritornello is in the tonic, but almost completely void of harmony in that it is scored only for violins and bass in octaves. Four motives are presented that recur in the A-section and in the coda after the recitative. The first is the sixteenth-note upbeat to the downbeat presented in measures 1-2. This is later presented as a dotted-eight-sixteenth motive in measures 11-12. The second motive is seen in measure 7. It is a five-eighth note figure leading to the third motive in measure 8, the set of sixteenth notes in the ascending three-note pattern. The fourth motive consists of the unison quarter notes ending the opening ritornello.

Example 12. "Pensieri," measures 1-2, first motive.

Musical score for measures 1-2 of "Pensieri". The score is for Oboe, Violini, AGRIPPINA, and Bassi. Measures 1 and 2 are indicated above the staves. The Oboe part is mostly silent. The Violini and Bassi parts play a sixteenth-note upbeat in measure 1, followed by a downbeat in measure 2.

Example 13. "Pensieri," measure 7, second motive.

Musical score for measure 7 of "Pensieri". The score is for Violini and Bassi. Measure 7 is indicated above the staves. The Violini part plays a five-eighth note figure, and the Bassi part plays a five-eighth note figure. The dynamic marking *pp* is present in both parts.

Example 14. "Pensieri," measures 8-10, third motive.



Example 15. "Pensieri," measures 13-14, fourth motive.



The voice enters in measure 15, unaccompanied and in the tonic. The solo oboe similarly repeats the vocal melody in the following measure. The first motive from the opening serves as punctuation for the initial vocal statement. In measure 19 the voice enters with a new phrase, again unaccompanied. The oboe answers three measures later. The two parts work together in a slow counterpoint, the solo oboe reiterating and amplifying the emotion of the vocal line as it lingers on the word "tormentate." During this interplay between the voice and the oboe the strings restate the third motive from the opening ritornello. This motive serves the text painting on "tormentate." The diminished harmonies in measures 30-31 also serve to



enhance the unsettled character of the music. The phrase cadences on the dominant in measure 32 and is further punctuated by the fourth motive from the opening ritornello. The voice begins a new phrase unaccompanied in measure 35 and repeats the quarter-note motive that ended the previous phrase. The solo oboe answers in the following measure, and again the two parts work together in a slow counterpoint to help create the sense of emotional tension depicted by the character. As in the previous phrase, the string parts restate motives from the opening ritornello. Measures 36 and 39 state the second motive. A dominant preparation in measures 41-45 leads to a cadence in the tonic which consists of a restatement of measures 11-13 from the opening ritornello.

The B-section is thematically unrelated to the A-section and it is in an *allegro tempo*. The section begins in the relative major as expected, but soon cadences on the dominant in measure 55. A segmented restatement of the text begins the next phrase. This phrase turns toward to c-minor for several measures. The phrase ends with a tonicization of d-minor, setting up a return to the initial vocal entrance that also begins on a "d."

The recitative breaks into three phrases as dictated by the phrases of the text. Each phrase is based loosely on a series of dominant to tonic progressions. In the coda, measures 76-80 restate measures 17-21 exactly. The second motive from the opening ritornello returns to accompany the voice and the oboe as the character repeats the text one final time. The coda ends in the same manner as the opening ritornello.

In this example Handel brings together a high degree of compositional skill and imagination to dramatize the emotional anguish of the protagonist.

The virtual lack of harmony in the opening ritornello symbolizes Agrippina's isolation in the drama. The unaccompanied entrance of the voice, followed by the echo of the oboe, underscores the desolation suggested by the opening. The recurrence of the motives from the opening as accompaniments to the voice and the oboe serve to bind the A-section together both musically and emotionally. The counterpoint and the resulting harmony are driven by the dramatic content of the text. This is manifested largely in text-painting on the word "tormentate." Examples are seen in the formation of tritones as well as other sharp dissonances between the voice and the oboe in measures 23 and 26 and between the voice and the bass in measure 40. The employment of (unresolved) diminished harmonies in measures 30, 31 and 36 adds to the unsettled character of the scene. Another device used by Handel to depict emotional torment is that of suspensions that fail to resolve harmonically to the tonality suggested by the bass note. This occurs in measures 37 and 38, and again adds to the sense of unresolved emotional anguish.

The B-section is contrasted and represents a different affect. In this section Agrippina invokes the assistance of heaven and God and is not focused on her emotional anguish. The key is the relative major and the tempo is allegro. It should be noted that the oboe is not used to underscore Agrippina's emotions as in the first part, but is merely a part of the accompaniment. As mentioned earlier, the addition of a recitative and coda after the repeat of the A-section is an exceptional feature of this aria. Handel used this form later in *Teseo* most likely as a matter of necessity to accommodate the translation of Quinault's libretto. It should be recalled that the model of French opera from which that libretto was drawn is

characterized by flowing shifts between recitative and aria. Agrippina's recitative affords Handel the opportunity to impart more plot while maintaining the sense of anxiety already established. The repetition of the vocal entrance in the coda is multivalent in that Agrippina's emotional torment is understood in the light of the new information given in the recitative.

A second example of the "pensive" aria is seen in "Ah spietato," Melissa's first aria from *Amadigi*, written in 1715. The score for this example can be found in Appendix F beginning on page 80. In this aria Melissa laments her unrequited love in the A-section and denounces the object of her attraction, Amadigi himself, in the B-section. Although less overtly dramatic than the previous example, Handel carefully sets the mood of each section to dramatize the meaning of the text.

The vocal solo begins without an introductory ritornello and is accompanied by repeated string chords without the harpsichord. The solo oboe echoes the vocal statement leading to a half-cadence in the fourth measure, where the oboe repeats the opening theme again, a fifth higher. As in the previous example, the oboe part, through echo and elaboration, serves to underscore the drama of the voice part. Unlike the previous example, the oboe part overlaps the rests in the voice part, thereby sustaining the mood and the melody (see measures 4 and 12).

Example 16. "Ah spietato," measures 1-12.

The musical score for Example 16, "Ah spietato," measures 1-12, is presented in two systems. The first system covers measures 1 through 5, and the second system covers measures 6 through 13. The score includes parts for Oboe solo, Violino I, Violino II, Viola, MELISSA (soprano), and Bassi. The tempo is marked "Largo." The lyrics are: "Ah! spie - ta - to! e non ti mo - ve un af - fet - to si en - tan - te, che per te mi fa lan - guir, che per te mi fa lan - guir, mi fa lan - guir!"

The phrase cadences in the dominant in measure 13, coinciding with the first complete statement of the text. The next phrase begins with a restatement of the text and a paraphrase of the opening theme. The oboe part continues to echo the vocal part, never as an exact repetition (except at the beginning), but as a type of variation. As in previous examples, after the harmony cadences in the dominant (or other closely related key), the tonality becomes transient. It moves through a series of dominant to tonic relationships, as shown in measures 14 -18. Subsequently the harmony is driven by a long chromatically ascending bass line for eight measures creating the effect of

increasing tension. The voice and oboe parts end in measure 28 in the tonic, followed by a brief codetta by the strings.

The B-section depicts Melissa's anger and is contrasted with the A-section. It begins in an allegro tempo in the relative major and in 4/4 time. While the accompaniment of the A-section is homophonic, the accompaniment of the B-section is contrapuntal in nature. The oboe, which had served to underscore the emotional desolation of the character in the first part, is simply part of the tutti.

Example 17. "Ah spietato," measures 32-38.

The image shows a musical score for measures 32-38. The tempo is marked *Allegro.* The score is for Violin I and Oboe I (Viol. I, oboe I.), Violin II and Oboe II (Viol. II, oboe II.), and a vocal line. The vocal line includes the lyrics: "Ah crudel, tu non sai co-m'è fai adde-gnar un al-ma a-man-te, che tu bra - mi. che tu bra-mi di tra-diri". The score is written in 4/4 time and features a complex, contrapuntal accompaniment. The measures are numbered 33, 34, 35, 36, 37, and 38.

The first phrase ends with a cadence in the dominant, and a brief two-measure instrumental ritornello in the dominant (D-major) leads to a repetition of the text and a paraphrase of the melody in b-minor. The section remains in b-minor to the end. Although the second part is characteristically shorter than the first, in this example it is quite short, making the return of the A-section seem even more emotionally desolate after such a brief burst of energy.<sup>35</sup>

In the example from *Agrippina*, a large portion of the dramatic energy is directed toward text-painting of the word "tormentate." In this aria no single word receives treatment to that extent, nor is it bound together through the restatement of motives from an opening ritornello. Rather it is the relentless nature of the repeated string chords and the darkness of the chosen instrumental registers that set the pervasive mood of desolation, despair and inertia in which Melissa expresses her emotions. The accompaniment of the A-section is rhythmically unvaried from beginning to end, allowing the sustained but drooping solo lines to be distinct.

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<sup>35</sup>*Ibid.*, 278.

## CHAPTER V

### CONCLUSION

The arias of Handel may be considered a single phenomenon, cutting across the lines of movement form, genre and language.<sup>36</sup> Many fine examples of arias for oboe and voice are found in his oratorios and cantatas. The ready availability of these pieces allows the oboist (and the vocalist) access to an entire body of attractive literature that has remained largely unperformed for literally hundreds of years. With the exception of *The Messiah*, in which the oboes have only a *ripieno* function, most of Handel's large vocal works, especially the operas, remain unstaged in modern times. Accordingly, one must consider the aesthetic problems of performing individual arias apart from these, divorced as they are from the action of the opera. Some justification for performance of these arias in this manner can be found in historical perception and historical practice.

One should remember that Handel was composing in London for an audience that did not understand Italian, and although English translations were printed in the libretti, they were of no real help. In a letter dated October 3, 1726, Giuseppe Riva commented that, "what London wanted was a lot of arias and not much recitative."<sup>37</sup> In practice the recitatives in

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<sup>36</sup>Brainard, *op. cit.*, 21.

<sup>37</sup>Reinhard Strohm, "Towards an Understanding of the *opera seria*," *Essays on Handel*

Handel's performing-versions were often pruned to the point of absurdity. Had Handel's audience been fluent in Italian, the plot probably would not have been cohesive anyway. The subjugation of the recitative, and hence the action of the opera, bears witness to the fact that neither the audience nor Handel himself was overtly concerned with the context in which the aria was sung.

Another aspect of the performance context of arias that bears consideration is that of the *pasticcio* form of the opera. Handel "wrote" nine of these. The term *pasticcio* literally means "pasty" or "pie" and denotes a type of opera or oratorio assembled from the works of various composers. It is defined by two basic characteristics: first, the individual arias of the *pasticcio* are for the most part taken from their original contexts and assembled to create a new work; and second, the *pasticcio* includes music by a number of different composers.<sup>38</sup> The aesthetic problems of musical and dramatic unity associated with the concept of the *pasticcio* form vary in degree among individual works. A well-conceived *pasticcio* could have the same dramatic and musical cohesion as a poorly-conceived opera. Until about 1720 the London audiences were accustomed to this genre of works, primarily because Handel was the only composer writing entirely original operas. At this time the opera-going public not only paid little attention to plot and language as previously mentioned, but also tolerated arias with texts that were irrelevant to the actual situation.<sup>39</sup>

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and *Italian Opera*, (Cambridge: Cambridge University Press, 1985), 99.

<sup>38</sup>*Ibid.*, "Handel's pasticci," 164.

<sup>39</sup>*Ibid.*, 165.



The contemporary perception of opera by Handel's London audience, along with his performance and compositional practices, all suggest that the spectacle of the individual aria superceded the need for dramatic cohesion of the entire opera. Neither audience nor composer were troubled by the concept of arias weakly supported by abbreviated recitative texts; nor were they troubled by the concept of the *pasticcio*. Perhaps these arias should be performed in this spirit today. There certainly is historical precedent to do so, and the contemporary oboist should feel free to use the artistic license of the past, for all old things become new again.

APPENDIX A

ARIA: "CHE NON PUÒ LA GELOSIA"  
FROM *ACIS AND GALATEA*

1 2 3 4 5

Oboe solo.

Tutti Violini.

Ac.

Bassi.

Violoncelli.

6 7 8 9 10 11

*Or non più la ge - la -*

Tutti.

H. W. co.

12 13 14 15 16 17

si - a quan-do un co - re ar - de da - mo - re, e per gio - co a - mar non sa, e per gio - co a -

Detailed description: This system contains measures 12 through 17. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "si - a quan-do un co - re ar - de da - mo - re, e per gio - co a - mar non sa, e per gio - co a -".

18 19 20 21 22 23

- mar non sa, e per gio - co a - mar non sa, che non può la ge - lo -

Detailed description: This system contains measures 18 through 23. The lyrics continue: "- mar non sa, e per gio - co a - mar non sa, che non può la ge - lo -".

24 25 26 27 28 29

- si - a quan-do un co - re ar - de da - mo - re, e per gio - co a - mar non sa.

Detailed description: This system contains measures 24 through 29. The lyrics are: "- si - a quan-do un co - re ar - de da - mo - re, e per gio - co a - mar non sa.".

30 31 32 33 34 35

e per gio - co a - mar non sa.

Detailed description: This system contains measures 30 through 35. The lyrics are: "e per gio - co a - mar non sa.".

36 37 38 39 40

Detailed description: This system contains measures 36 through 40. It shows the continuation of the piano accompaniment and vocal line without lyrics.

41 42 43 44 45 46

e per gio-co a-mar non sa.

47 48 49 50 51 52

Lo può dir là

(Finc.)

53 54 55 56 57 58

ni-ma mi-a, la-ni-ma mi-a, che un mo-men-to di con-ten-to non sa quan-do ha-ver po-

59 60 61 62 63 64

trà, non sa quan-do ha-ver po-trà,

65 66 67 68 69 70 71

che un mo-men-to di con-ten-to non sa quan-do ha-ver po-trà.

Da Capo.

APPENDIX B

ARIA: "M'ADORO L'IDOL" FROM *TESEO*

AGILEA.

Al! die sol per Teseo an de quest'alma! del ta - la - mo Re, al non cu - ra il petto, e non sen - te al tro an

- do - re, ed il primo che fù ac - ce - so - entro del co - re: scac - ce - ro dal mio se - no ogni al - tro af - fet - to, ed a - tri - del mio a -

- mor so - lo la pal - ma Te - seo, l'a - ma - to be - ne, e dol - ce an - che per lui sa - rai le - pe - ne.

1 (*Allegro.*) 2 3 4

Violini I.  
Oboe I.

Violini II.  
Oboe II.

Viola.

AGILEA.

Bassi.

5 Oboe sola. 6 7 8 9

10 tutti 11 12 13 14

15 Oboe solo. 16 17 18

Violini.

*M* a do - ra l'i - dol mi - o, go - de il mio co - re; *fe* del gli so - no anch' i - o, *fe* del gli so - no anch'

19 20 21 22

i - o, vi - vo con ten - ta, con ten -

23 24 25 Tutti. 26 Oboe solo.

ta, fe.

27 28 29 Tutti. 30

- del gli so - no anch' i - o, *fe* del gli so - no anch' i - o, vi - vo con ten - ta.



31 32 Violini (s. Ob.) 33 34

M'a - do-ra l'i - dol mi-o, ro - de il mio co - re; fe -

35 36 37 38

del gli so - no an - chi - o, vi - ro con - ten - ta, con - ten -

39 *Oboc solo.* 40 41 42

43 44 45 Tutti. 46

ta,

47      Oboc.      48      49      50      Tutti.

Violin.

*fe-del gli so-no anch' i - o, vi - vo con-ten - ta, vi - vo con-ten - ta.*

51      52      53      54      Oboc. sola.

55      56      57      58      Tutti.

59      60      61      Oboc. sola.

*Ne vo' che de' miei dan - ni e dei sof-fer-tiaf.*

(Fine.)  
59

62                      63                      64                      65

-fan - ni, e dei sof - fer - ti af - fan - ni il cor si pen - ta, ne vo' che de' miei dan - ni e dei sof - fer - ti af

66                      67                      68                      69

-fan -

70                      71                      72

- ni il cor, il cor si pen - - ta.

*Da Capo.*

Fine dell' Atto Primo.

APPENDIX C

ARIA: "QUELLA FIAMMA" FROM *ARMINIO*

SCENA VIII.  
SIGISMONDO solo.

SIGISMONDO.

O Ra-mi-se, o Se-ge-ste! am-bo fa-ta-li, che vo-le-te da-mer S'am-bo mi

de-ste un in-no-cen-te af-fet-to, la-scia-te che nel co-re vi con-ser-vi in-no-cen-te il san-gue e a-mo-re.

*Allegro.* Solo. 2 3 4 Tutti.

Oboe solo.

Violino I, e Oboe I ripieno.

Violino II, e Oboe II ripieno.

Viola.

SIGISMONDO.

Tutti (Bassi.)

H. W. ss.

5 *Solo* 6 7 8 9 *Viol. (s. Ob.) unis.*

10 11 12 13 14

15 *tr* 16 17 18 19

20 *Tutti.* 21 22 23 24

25                      Solo 26                      27                      28

Viol. I. (s. Ob.)

Viol. II. (s. Ob.)

*pp*                      *pp*

Quel - la fiam - ma,

29                      30                      31                      32                      33

ch'il pet - to m'ac - cen - de,                      s'a - li - men - ta,

34                      35                      36                      37                      38

s'a - li - men - ta col san - gue del cor,                      quel - la fiam - ma, ch'il pet - to m'ac - cen - de,

39                      40                      41                      42

s'a - li - men - ta col san -

43 44 45 46 *Tutti*

47 48 49 *Tutti* 50

*s'a - li - men - ta - col san - gue del cor;*

51 52 53 54 *Solo* 55

56 57 58 59 60

*quel - la fiam - ma, ch'è pet - to m'ac - cen - de,*



61 62 63 64 65

s'a - li - men - ta, s'a - li - men - ta col san - gue del cor,

66 67 68 69 70

s'a - li - men - ta, quel - la fiam - ma, ch'è il'

71 72 73 74

sen m'ac - cen - de, s'a - li -

75 76 77 78 79

men - ta col san -

80 81 82 83 84

85 86 *Tutti.* 87 88 *Solo.* 89

*Adagio.*  
*s'a-li-men-ta col san-gue del cor.*

90 *Tutti.* 91 92 *Solo.* 93 *ad libitum.* 94

95 96 *Tutti.* 97 98

(Fine.)

99                      Solo.                      100                      101                      102                      103                      104

Tan-to pu-ro quel fo-co ri-splen-de, quan-to è l'e-sca che nu-tre l'ar-dor, quan-to è l'e-sca,

105                      106                      107                      108                      109

quan-to è l'e-sca che nu-tre l'ar-dor, quan-to è l'e-sca che nu-tre l'ar-dor,

110                      111                      112                      113                      114                      115

tan-to pur quel fo-co ri-splen-de, quan-to è l'e-sca,

116                      117                      118                      119                      120                      121

sca, tan-to il fo-co quan-to è l'e-sca, quan-to è l'e-sca che nu-tre l'ar-dor.

*Adagio.*

122 123 124 125 126

Ob. solo. Tutti. Solo.

127 128 129 130 131

Tutti. Dal Segno.

APPENDIX D

ARIA: "QUEL TORRENTE" FROM *GIUSTINO*

*Allegro.* 2 3 4 ob. 5

Tutti.

(Viola.)

ARIANNA.

(Bassi.)

6 7 8 9 10

11 12 Tutti. 13 14 15 16

17 senza Oboe. 18 19 20 21

Quel tor - ren - te — che s'ia - nal - za sul - la — spon - da, e fuor ne bal - za la sua tom - ba ha

22 23 24 25 26

con liboc.

poi nel mar, la sua tom - ba ha

27 28 29 30 31

poi nel mar,

32 33 34 35 36

ob. solo. Tutti Viol.

e sua tom - ba ha poi nel mar;

37 38 39 40 41

Tutti. 42                      43                      44                      con Oboc.                      45                      46

Viol. I.  
Viol. II.

quel tor-ren - te che s'in-nal-za,                      quel tor-ren - te

47                      48                      49                      Viol. I. 50                      51

Oboc.  
Viol. II.

che s'in-nal-za sul - la spon-da, e fuor-ne bal-za, e fuor-ne bal -

52                      53                      54                      55

senza Oboc.

za la sua tom-ba ha poi nel mar, ha

56                      con Ob. 57                      58                      59

poi nel mar,



60          senza Ob. 61          62          63          64

65          66          Tutti. 67          68          69

*Adagio.*

la sua tom-ba ha poi nel mar\_

70          Oboe solo ad libitum. 71          72          73

74          75          76          77          78

79 (senza Ob.) 80 81 82

Viol. I.  
Viol. II.

83 (senza Ob.) 84 85 86 (Fine.)

Co - si un bur - ba ro de - si - o, den - tro il mar del sde - gno mi - o

87 88 89 90

de - ve al fin pre - ci - pi - tar, de - ve al fin pre - ci - pi - tar,

91 92 93 94 95

*Adagio.*

de - ve al fin pre - ci - pi - tar.

*Da Capo.*

(poco.)

Fine dell' Atto Secondo.

APPENDIX E

ARIA: "PENSIERI VOI ME TORMENTATE" FROM *AGRIPPINA*

SCENA XIII.

1 2 5 6 7

Oboe.

Violini.

AGRIPPINA.

Bassi.

8 9 10 11 12 13 14

15 16 17 18 19 20 21 22 23

*forte forte*

*forte forte*

*pp*

Pen - sie - ri, pen - sie - ri, voi - mi lormen - ta

8

H.W. 27.

24 25 26 27 28 29 30

31 32 33 34 35 36 37 38 39

40 41 42 43 44 45 46

47 48 49 50 51 52

53 54 55 56 57

*te, mi tor-men ta*

*te, mi tormenta te.*

**Tutti.**  
*Viola.*

*Ciel, soccorri, soc-corriamici di. sogni, soc. corri, ciel! il mio*

*(Fine.)*

*figlio fache regni, e voi Numiil seconda - te! soccorri, soccorri, soccorri ciel, soc.cor.ria miei di -*

58 59 60 61 62 

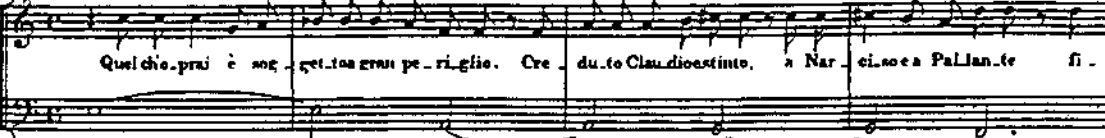
*Dal Segno.*

- segni il mio figlio fa che regni, e io. Nu. mi il secon. da. te, il secon. da. te, il se. con. da. te, il se. con. da. te!



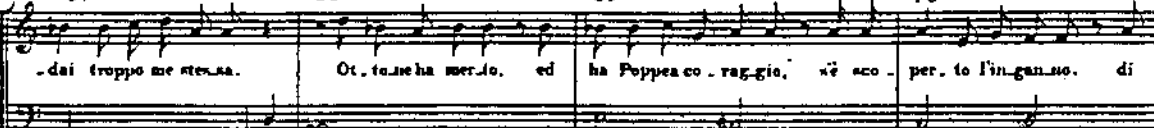
63 64 65 66

Quel dio, prai è sog. get. to a gran pe. ri. glio. Cre. du. to Claudio estinto, a Nar. ci. so. e a Pal. lan. te fi.



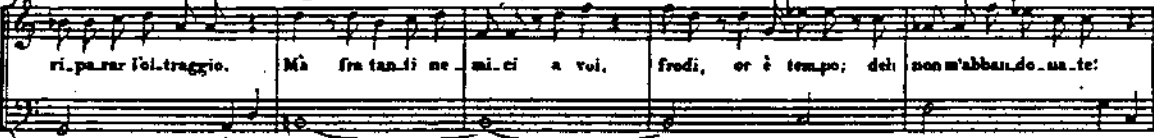
67 68 69 70

- dai troppo me. ste. sa. Ot. to. ne ha mer. do. ed ha Poppea co. rag. gio, nè sco. per. to l'in. gan. no. di



71 72 73 74 75

ri. pa. rar l'ol. trag. gio. Ma fra tan. ti ne. mi. ci a voi, fro. di, or è tempo; del. non m'ab. ban. do. na. te:



76 77 78 79 *avec.* 80 81 82 83 84

Pen. sie. ri, pen. sie. ri, voi. mi tor. men. te



85 86 87 88 89 90 91 92 93

- te, mi tor. men. ta. te, pen. sie. ri, voi mi tor. men. ta. te!



APPENDIX F

ARIA: "AH SPIETATO" FROM *AMADIGI*

SCENA IV.  
MELISSA sola.

MELISSA.

Il cru, del m'ab, han do, na e mi de, te, sta. Nu, mi! e sof, fri, re il'

deggio! In, tra, lo, se, gu, il fo, co che l'an, de, se, qui! se, qui l'a, mur, die ti cou su, ma, vi in, gra, tu! in'

va, no ti lu, stighi: che l'ar, ti mi, e sa, pran, far, ti mo ri, re. Ma Cie, lo! e co, me mo, rit fa,'

ni chi vi, ta è di quest' al, ma: ah! che già ven, to in pet, to, che l'a, dio e l'i, ra tà cas, giando a, spetto.'

Oboe solo.

Violino I.

Violino II.

Viola.

MELISSA.

Bassi.

*Largo.* 1 2 3 4 5

Ah! spi - ta - to! e non ti mo - ve un ef -

6 7 8 9 10 11

*sempre Cantabile.*

- fet - to si co stan, te, che per te mi fa lan, guir, che per te mi fa lan, guir, —



12 13 14 15 16 17 18

mi fa — lan — guir! ah! spir. ta — to, e non ti muo — re un ef.

19 20 21 22 23 24 25

-fel. to si co — stan — te, che per te mi fa lan — guir, mi fa lan — guir, che per te,

26 27 28 29 30 31 32

che per te mi fa lan — guir!

(Fine.)

*Allegro.* 33 34 35

Viol. I. Oboc. I.

Viol. II. Oboc. II.

Ma crudel, tu non sai — ru — re — fai sde — gnar un al. ma e. man. se, che tu bra —

36 37 38 39

mi. che tu bra-mi di tra-dir;

40 41 42 43

ma crudel, tu non sai ro-me, no. no, no, non sai ro-me far dregna . .

44 45 46 47

renn al-ma a-mante, che tu bra-mi di tradir.

*Da Capo.*

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