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L'OLIMPIADE OF JOHANN ADOLPH HASSE

by

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PATRICIA ELIZABETH WILSON

A THESIS SUBMITTED TO
THE FACULTY OF GRADUATE STUDIES AND RESEARCH
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DEPARTMENT OF MUSIC

EDMONTON, ALBERTA
FALL, 1975

FRONTISPIECE

THE TITLE PAGE OF HASSE'S *L'OLIMPIADE*

L'Olimpiade

posta in Musica

da Giov: Adolfo Haſſe

Primo maestro di Capella

di S. R. M.tà

detto il Saſſone

1756.

THE UNIVERSITY OF ALBERTA

DEPARTMENT OF MUSIC

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "L'Olimpiade of Johann Adolph Hasse" submitted by Patricia Elizabeth Wilson in partial fulfilment of the requirements for the degree of Master of Music in Music History and Literature.

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ABSTRACT

Many writers have credited Gluck with the reform of opera in Italy and have disregarded the value of eighteenth-century Italian opera before him. This has resulted in a neglect of early and middle eighteenth-century Italian opera composers and their music. The age that preceded Gluck enjoyed a thriving operatic tradition which was based on the reformed seventeenth-century opera and founds its expression through the great eighteenth-century poet, Pietro Metastasio. A host of composers collaborated with Metastasio in active rivalry with Gluck. Perhaps the most noted of these was Johann Adolph Hasse, whose setting of *L'Olimpiade* is the subject of this discussion.

The various forms of recitatives and arias, the structure of scenes, and the interaction of the stereotyped characters which make up the drama, reflect the socio-culture and aesthetic standards of the society for which it was written. The casual manner in which the original manuscript of *L'Olimpiade* is notated necessitated an organized list of its contents and transcription into modern notation with English translations of representative portions of the work.

The study reveals the kind and quality of eighteenth-century *opera seria* and the stature of its leading composer, Johann Adolph Hasse.

PREFACE

Study of the opera seria, L'Olimpiade, by Johann Adolph Hasse was based primarily on investigation of a microfilm of the original manuscript which is located in the library of the Royal Conservatory of Music in Brussels. This manuscript was one of the few of Hasse's works that was printed before the Dresden fire of 1760, in which most of his works were lost. It is handwritten, and contains many errors and omissions. Instrumental parts that double other parts are not written out, and there are symbols signifying the addition or deletion of certain wind instruments. The continuo lacks figures, except in two places. The text is written in an old style of Italian.

Two tables are included in Appendix "A." The first is a complete list of the operas by Hasse, indicating numerous works in this genre, and the second is an outline of the organization of L'Olimpiade. Portions of L'Olimpiade are provided in modern performing notation (Appendix "B"). These seven pieces are representative of the music discussed. An English translation (Appendix "C") is provided in order to facilitate understanding of the principles underlying the structure of the opera.

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CHAPTER I

INTRODUCTION

Opera seria refers to the type of Italian serious opera that evolved at the beginning of the eighteenth century. Stylistic conventions of opera seria dominated serious operatic composition throughout Western Europe (except in France where Lully and Rameau were developing opera in the French style) until the end of the century. It was based on a rationalistic ideal of drama realized through reforms made to seventeenth-century Italian librettos by the Italian poets, Silvio Stampiglia, Apostolo Zeno and Pietro Metastasio. It was Stampiglia who originated the type; both Zeno and Metastasio expanded it, and it was Metastasio who eventually achieved the dominant position as the most representative author of eighteenth-century Italian opera seria. These poets sought to establish the principles that opera texts should be clear, simple, rational and of universal appeal. They achieved their ideals by eliminating from the texts erratically motivated plots, irrelevant comic episodes, the reliance on supernatural inventions, and the use of machines. By removing these elements and by deriving the operatic characters and subjects principally from ancient history and legend, the reformers created the unified, closely-knit, three-act dramatic structure known as opera seria.

Pietro Metastasio (1698-1782)

During his lifetime, Metastasio was hailed in Italy as the greatest lyric and dramatic poet of the age. He held the position of court poet at Vienna for fifty-two years, serving under three monarchs--Emperor Charles VI from 1730 to 1740, Empress Queen Maria Theresa from 1740 to 1780, and Emperor Joseph II from 1780 to 1782. Because his patrons preferred operas to other literary forms, Metastasio's work consists of twenty-seven serious dramas, each in three acts. Smaller dramatic pieces make up the remainder of his work.

Metastasio called his three-act operas "drammi per musica;" they were considered to be modern versions of the dramas of the ancients. The Italian intellectual of the seventeenth and eighteenth centuries regarded opera as a literary as well as a musical form, and each drama was designed with the consciousness that it was not complete until it was set to music and sung.

> Dramatic poetry is not only the imitating the characters and manners of men, but the imitation of another art: that of music. As, according to Metastasio, "there is no poetry without music: the arrangement of words, and different metres, is music."[1]

For Metastasio, both the sense and quality of the drama were important, and he advocated that the two principal operatic elements, drama and music, be in balanced relationship, each essential to, and supporting the other.

Over a thousand musical settings of Metastasio's drammi per musica appeared during the eighteenth century; some of them were composed as many as seventy times. The popularity of Metastasio's librettos was attributable, in large part, to his ability to meet the peculiar requirements of the form without undue sacrifice of dramatic force and continuity. They were set by many eminent composers, one of the most important of whom was Johann Adolph Hasse (1699-1783). Of fifty-four opera seria that Hasse composed, thirty-six were based on librettos by Metastasio. Hasse was able to assimilate Metastasio's dramatic ideals into his music so successfully that he came to be regarded as the most representative composer of this type of eighteenth-century opera.

---

[1] Charles Burney, Memoirs of the Life and Writings of the Abate Metastasio in which are incorporated Translations of his Principal Letters (Reprint ed.; 3 vols.; New York: Da Capo Press, 1971), III, p. 363.

L'Olimpiade was one of Metastasio's most popular librettos. A study of Hasse's setting of L'Olimpiade (1756) reveals the kind and quality of the relatively little-known genre, opera seria.

CHAPTER II

JOHANN ADOLPH HASSE

Hasse was born in Bergedorf, near Hamburg, on March 25, 1699, and died in Venice on December 16, 1783. Like many other musicians of the time, he came from a musical family; his father was an organist ~~and~~ school teacher. Hasse's musical career commenced when he went to Hamburg at the age of eighteen. Through the influence of the poet, Johann Ulrich Koenig, he secured a position as a tenor singer in the Hamburg opera which was, at that time, under the direction of the famous opera composer, Reinhard Keiser (1674-1739). After four years, Hasse left Hamburg for the Brunswick theatre where he held a position as a singer, and where he began to compose operas. In 1721, his first year at Brunswick, Hasse's first opera, Antioco, was produced. Its enthusiastic reception by the public encouraged him to continue studies of the art of operatic composition. He went to Naples for instruction, first under Niccolò Porpora, and then under Alessandro Scarlatti. At Naples, Hasse composed two operas, Tigrane in 1723, and Sesostrate in 1726. These were produced at Naples, and were so successful that his fame as an opera composer spread throughout Italy.

At the age of twenty-eight, Hasse went to Venice where he was appointed professor at the Scuola degl'Incurabili. Hasse's fame increased to the extent that he was considered (according to contemporary accounts) the most popular composer in Italy, and he acquired at that time, although he was not a Saxon, the nickname by which he was thereafter known, Il Caro Sassone (the beloved Saxon).

In 1729 Hasse met and married the famous opera singer, Faustina Bordoni. He subsequently composed many operas in which the principal female role was written especially for her.

Hasse was appointed Kapellmeister and director of the opera at Dresden in 1731 where he wrote many operas, and where both he and his wife were successful in their respective careers. Disagreements with other musicians at Dresden caused them to absent themselves frequently from Dresden between the years 1731-1739, although Hasse still retained his musical position there. They travelled to Venice, Milan, Naples, and London, where in an opera company set up in rivalry to that of Handel, Hasse successfully produced Artaserse. In 1739, Hasse left London and returned to Dresden.

After defeating the forces of Augustus III at the Battle of Kesseldorf, a battle which was terminated by the Peace of Dresden, Frederick the Great entered Dresden as conqueror in 1745. This was the second of the wars with Austria in the War of the Austrian Succession between Maria Theresa of Austria and Frederick the Great of Prussia, over the possession of Silesia. During his nine-days stay in Dresden, Frederick heard a performance of Hasse's opera, Arminio, with Faustina singing the leading role. Frederick was so impressed that he substantially rewarded Hasse, and from that time on, he and the king shared a mutual bond of friendship and respect.[2] A later attempt on the part of Austria to regain Silesia led to another general European war, the Third Silesian War or The Seven Year's War (1756-1763). In 1760, during the fifth battle of the Seven Year's War, Frederick returned to lay seige to Dresden. In the ensuing conflagration, Hasse lost most of his property. The fire destroyed nearly all of his original manuscripts which he had planned to have published in a complete edition of his works. The war was a financial disaster for Augustus, who, for reasons of economy, was forced to dismiss his musicians. Hasse held no bitterness toward Frederick, who was responsible for the disaster, and he and his wife left Dresden for Vienna. After visiting Hasse in 1773, Burney recounts:

---

[2] Further information regarding the political situation in Dresden at that time is given in Max Seydewitz, Die unbesiegbare Stadt; Zerstörung und Neuaufbau von Dresden (Berlin: Kongress-Verlag, 1961).

> It does not appear that Signor Hasse has at present either pension or employment at Vienna. He had great losses during the last war; all his books, manuscripts, and effects were burned at the bombardment of Dresden, by the King of Prussia, to a very considerable amount. He was going to print a complete edition of all his works; the late King of Poland promised to be at the expense of paper and press; but, after M. Breitkopf, of Leipzig, had made a beginning, and got together materials for the whole impression, the war broke out, and put an end to all his hopes from this enterprize, and to those of the public. He, however, does great justice to the musical talents of the King of Prussia; and is even so candid, as to say, that he believes, if his majesty had known that contingencies would have obliged him to bombard Dresden, he would previously have apprized him of it, that he might have saved his effects.[3]

At Vienna, Hasse continued to write operas, and in collaboration with Metastasio he became an active rival of Gluck.

---

[3] Charles Burney, An Eighteenth-Century Musical Tour in Central Europe and the Netherlands, ed. by Percy A. Scholes (London: Oxford University Press, 1959), II, pp. 108-9.

Although German by birth, Hasse is considered one of the most thoroughly representative composers of mid-eighteenth-century Italian opera seria. Under the influence of Metastasio, Hasse and other composers created a musical style as rational and refined as any other new style in the history of music. Because his career spanned a great part of the eighteenth century, his music can be taken as representative of major changes in musical style that occurred between the time of Italian Baroque composers like Alessandro Scarlatti, and Austro-German classical composers like Haydn and Mozart. Hasse was renowned during most of his lifetime, and was venerated by his contemporaries both as a musician and a human being. In a letter to Farinelli, Metastasio expressed his regard for Hasse:

> Il Sassone (Hasse) left this place about two months ago. He spoke much to me about you, and with that esteem that is your due. However, he seemed extremely mortified, that you had answered none of the letters he had written to you. I suggested to him, that it was likely they had miscarried, and he begged of me to inform you of them. I fulfill my promise to a man who deserves as much consideration for his character and manners, as for his professional excellence.[4]

Charles Burney described the esteem with which Hasse was generally held:

> The merit of Signor Hasse has so long, and so universally been established on the continent, that I have never yet conversed with a single professor on the subject, who has not allowed him to the most natural, elegant, and judicious composer of vocal music, as well as the most voluminous now alive.[5]

---

[4] Memoirs of the Abate Metastasio, II, p. 75.

[5] An Eighteenth-Century Musical Tour in Central Europe and the Netherlands, II, p. 82.

Following his visit to Hasse in Vienna on September 11, 1772, Burney wrote:

> After this I made a short visit to Signor Tarussi, and then a very long one to Signor Hasse, who today read the plan of my history, in German, with great attention, and talked over every article of it with the utmost cordiality. It was an infinite satisfaction to me, I must own, to find my ideas similar in almost all points, to those of such a man as this; whose merit has been universally felt, and is now universally allowed.[6]

Jean Jacques Rousseau had great admiration for Hasse's capabilities as a musician. He copied by hand several of Hasse's operatic arias for his own study.[7] Another colleague who admired him was Franz Joseph Haydn, who wrote in a letter of March, 1776:

> I received through a kind friend, a testimonial from our great musician Hasse, containing many undeserved eulogiums. This letter I will treasure up like gold as long as I live, not owing to its contents, but for the sake of so admirable a man.[8]

During Hasse's lifetime he gained prestige as the leader of the King of Poland's Opera Orchestra at Dresden. In 1734 Hasse was permanently appointed to the post of Königlich Polnishen und Kurfürstlich-Sächsischen Kapellmeister, which he held until he left Dresden in 1763. While under his charge, the Dresden orchestra was considered one of the finest in Europe. Numerous contemporary sources attest to the excellence of the orchestra. It was epitomized as one of the finest in Europe by Jean Jacques Rousseau who included a diagram of the seating plan of the Dresden Orchestra in the article "Orchestre" in his Dictionnaire de Musique (1768). The reputedly high calibre of the Dresden orchestra was partly attributable to the large number of excellent musicians who performed in it under Hasse's direction. A list of members in the year 1734 includes such prominent musicians as Pierre Gabriel Buffardin and his pupil, Johann Joachim Quantz.[9]

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[6] *Ibid.*, p. 118.

[7] One of these is Megacles' aria "Superbo di me stesso" from *L'Olimpiade*, Act I, Scene 2, located in the Library of Congress (ML 96/R 815 Case).

[8] H. C. Robbins Landon, ed., *The Collected Correspondence and London Notebooks of Joseph Haydn* (London: Barrie and Rockcliff, 1959), p. 20.

Hasse was a prolific composer, and although he wrote several instrumental works, including symphonies and concertos, the greatest proportion of his work is vocal music. Circumstances which directed his interests towards vocal music included the early influences of Reinhard Keiser, the instruction he received under Porpora and Scarlatti, his association with famous vocalists of the day, especially his wife, Faustina Bordoni, his appointment as conductor of the Dresden orchestra, and perhaps the most significant single influence--his relationship with Metastasio.

---

[9] Further information on contemporary accounts of Hasse's orchestra is given in Adam Carse, The Orchestra in the XVIIIth Century (Cambridge: W. Heffer and Sons, 1950), p. 31.

CHAPTER III

THE FORM AND CONTENT OF OPERA SERIA

Eighteenth-century Italian *opera seria* evolved from seventeenth-century opera through reforms achieved primarily by Pietro Metastasio. The quintessence of Metastasio's success was his capacity to successfully incorporate the pervading philosophies of his era, the Baroque, into his works.

Operas written to librettos by Metastasio were constructed according to a model formulated by him--a model which came to be recognized as characteristic of *opera seria*. The pervading concept behind Metastasio's logic was that of symmetry; preoccupation with symmetry was a feature of the art of the Baroque era in general. It is manifested in all aspects of Metastasio's dramas, on both the external, visual level (acts, scenes), and on the internal, non-visual level (the development of the dramatic action):

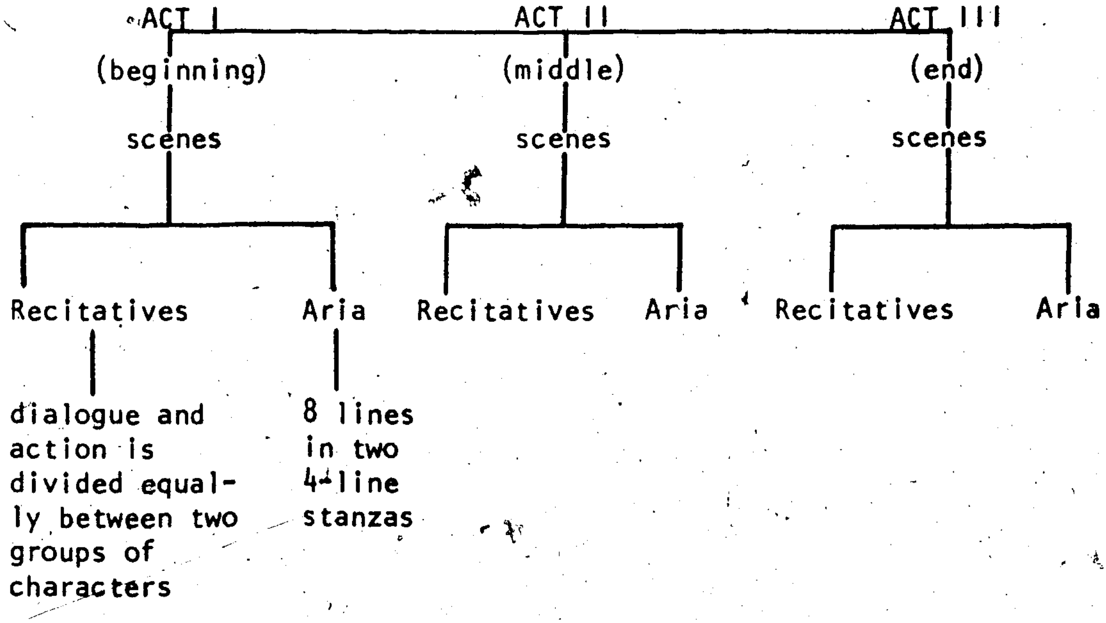
A. Visual Level:

1. three acts, the centre act balanced by a beginning and an end
2. construction of scenes using recitative and aria
3. construction of individual recitatives and arias

B. Non-visual Level (portrayal of plot):

1. arrangement of characters--always four characters, two versus two in any one scene
2. division of dramatic action--always symmetrical between the characters

In the broadest visual level, the outward symmetry of *opera seria* may be diagrammed as follows:


ACT I
ACT II
ACT III
(beginning)
(middle)
(end)
scenes
scenes
scenes
Recitatives
Aria
Recitatives
Aria
Recitatives
Aria
dialogue and action is divided equally between two groups of characters
8 lines in two 4-line stanzas

Even though Metastasio himself said, "the number of acts in every drama should more depend on the business to be transacted than on rule and custom,"[10] all twenty-seven of Metastasio's dramas consisted of three prescribed acts. These three acts formed a symmetrical plan with a beginning, a middle and an end. Each act was composed of scenes of which there could be any number in a given act. The most conspicuous feature of Metastasio's dramas was not the drama within each act, but the structure of each scene. The individual scene constituted the principal agent in the development of the dramatic plot. His basic rule was to use the aria both to terminate a scene and to separate one scene from another, so that each scene was completed with two four-line stanzas (an eight-line aria). There are only a few exceptions in which an aria is placed in the middle of a scene, or in which an aria is less than eight lines long.[11] Metastasio developed the whole of the drama through a series of recitatives (monologue and dialogue) and arias. The action of a scene proceeded in dramatic recitative, and was concluded by the aria which functioned as the character's personal reflection on the drama. The dramatic architecture of each scene was, therefore, constructed on the same basic geometric pattern, and in this way Metastasio created a total architectural structure. Each scene had complete meaning within itself, which was yet an integral part of the whole. Recitative and aria were symmetrical in their balanced relationship to each other. The rhythm of action (recitative) and repose (aria), which followed each other, was always the same. The language of the poetry was direct, and on close examination, the logic of construction of every recitative is one of thesis, antithesis and synthesis. Metastasio had established a formula of dramatic construction. The dynamic form was expelled through the static image. The form created in the mind could be visualized and would take on dimension.

---

[10] Extract written by Metastasio quoted in Charles Burney, Memoirs of the Abate Metastasio, III, p. 372.

Recitative

The action and the meaning of the drama was passed from one actor to another by means of recitative, and Metastasio used language in various ways to achieve this. In monologue, a sentence was repeated once, or perhaps twice. The intention was to make the flow of language symmetrical. The musical recitative was fixed--no improvisation was permitted. In dialogue, the scene was divided into two parts. The number of characters in a scene was four, always divided into two groups of two. Each group was supposedly unaware of the other group. An extract from L'Olimpiade, Act III, Scene 1, illustrates the proportional symmetry in both the division of dialogue and the portrayal of plot in recitatives:

---

[11] For examples, refer to Rudolf Gerber, Der Operntypus Johann Adolph Hasses und seine textlichen Grundlagen (Leipzig: Kistner and Siegel, 1925), pp. 2-14.

Plot: Megacles and Amyntas are on one side of the stage, and on the other, Aristea and Argene, each group unseen by the other.

I	II
Megacles: "Aminta, O Dio Lasciami" (For God's sake Amyntas, leave me)	
Amyntas: "Non fia ver!" (No, never!)	
	Aristea: "Lasciama Argene" (Leave me, Argene)
	Argene: "Non lo sperar" (No, do not ask that)
Megacles: "Senz'Aristea non posso non deggio viver piú" (Without Aristea I can no longer survive)	
	Aristea: "Morir vogl'io dove Megacle é morto" (Yes, I will die without Megacles)
Amyntas: "Attendi" (Stay!)	
	Argene: "Ascolta!" (Hear me!)
Megacles: "Che attender?" (Why should I stay?)	
	Aristea: "Che ascoltar?" (What must I hear?)
Megacles: "Non si ritrova piú conforto per me" (There is no comfort for me)	

Aristea: "Per, me nel mondo non
v'é piú che sperar"
(I have no hope on earth)

Megacles: "Serbarmi in vita..."
(You are striving in
vain to prolong my
life)

Aristea: "Impedirmi la morte..."
(You are striving in
vain to keep me here
from death)

Amyntas: "Ferma" (Stay)

Argene: "Senti infelice" (Hear)

Megacles, on one side of the stage, wishes to kill himself because he believes his beloved Aristea is dead. Amyntas, nurse of Lycidas, undertakes to restrain him. On the other side of this first group, and unseen by them, is Aristea with Argene. Aristea says that she will kill herself because she believes Megacles to be dead. She is prevented from doing so by Argene. Thus, the language of the dialogue and the dramatic action is symmetrically balanced between the two groups.

Recitatives, both monologue and dialogue, were expressed musically in two ways, recitativo semplice (recitativo secco) and recitativo accompagnato (recitativo stromentato). The difference between the two is in the amount of instrumental accompaniment in each.

Aria

In the aria, Metastasio put together the happenings of the preceding action in a highlight of lyric contemplation. His use of the aria as a basic structural unit in the development of the drama established the aria as the centre of musical interest in Italian opera seria. Musically, an opera seria was a succession of arias, and it was therefore sometimes referred to as aria opera--other elements (recitatives, ensembles, instrumental ritornellos) merely background. This concentration on the aria resulted in both a high degree of stylization of aria types, and an emphasis on the importance of the singer as an interpreter of the composer's intentions.

Arias used in opera seria were classified by eighteenth-century writers into five different types, each with its own characteristics. The basis for this classification was founded entirely on the sentiment expressed by the text. An eighteenth-century writer, John Brown, explains the method of classification, and describes the five types as follows:

> The Airs are divided, by the Italians, into certain classes; these classes are originally founded on real distinctions, drawn from the nature of the various affections of the mind; but musicians, who, like other artists, are seldom philosophers, have distinguished them by names relative to the practice of their own profession. The principal are the following:
>
> Aria Cantabile--by pre-eminence so called, as if it alone were Song: And, indeed, it is the only kind of song which gives the singer an opportunity of displaying at once, and in the highest degree, all his powers, of whatever description they be. The proper subjects for this Air are sentiments of tenderness.
>
> Aria di portamento--a denomination expressive of the carriage, (as they thus call it), of the voice. This kind of Air is chiefly composed of long notes, such as the singer can dwell on, and have, thereby, an opportunity of more effectually displaying the beauties, and calling forth the powers of his voice; for the beauty

> of sound itself, and of voice in particular, as being the finest of all sounds, is held, by the Italians, to be one of the chief sources of the pleasure we derive from music. The subjects proper for this Air are sentiments of dignity.
>
> *Aria di mezzo carattere*--Your Lordship can be at no loss to understand this term; though I know no words in our language by which I could properly translate it. It is a species of Air, which, though expressive neither of the dignity of this last, nor of the pathos of the former, is, however, serious and pleasing.
>
> *Aria parlante*--speaking Air, is that which, from the nature of its subject, admits neither of long notes in the composition, nor of many ornaments in the execution. The rapidity of the motion of this Air is proportioned to the violence of the passion which is expressed by it. This species of Air goes sometimes by the name of *aria di nota e parola*, and likewise of *aria agitata*; but these are rather subdivisions of the species, and relate to the different degrees of violence of the passion expressed.
>
> *Aria di bravura*, *aria di agilita*--is that which is composed *chiefly*, indeed, too often, *merely* to indulge the singer in the display of certain powers in the execution, particularly extraordinary agility or compass of voice. Though this kind of air may be sometimes introduced with some effect, and without any great violation of propriety, yet, in general, the means are here confounded with the end.[12]

Not only were the arias classified according to type, but certain conventions were established regarding their use in *opera seria*.[13] There was a prescribed order and distribution of the different types of arias:

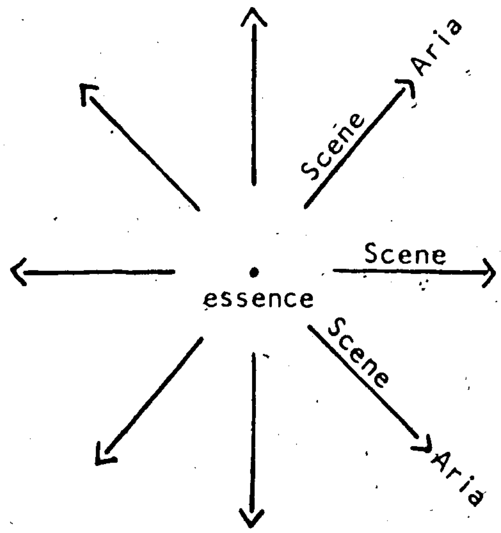
---

[12] John Brown, *Letters upon the Poetry and Music of the Italian Opera Addressed to a Friend* (Einburgh [*Stet*]: Bell and Bradfute, 1789), pp. 35-39.

[13] Details of these conventions are contained in George Hogarth, *Memoirs of the Musical Drama*, Vol. I, pp. 323-48, Vol. II, Chapter 2; Grout, *A Short History of the Opera*, Chapter 14, and Harold Powers, "Il Serse Trasformato," *MQ*, 47 (1961), 481-92.

1. Each scene terminated with an aria.
2. The same character must not have two arias in succession.
3. An aria was not to be followed by another aria of the same class, even though performed by a different operatic character.
4. The principal arias of the piece concluded the first and second acts.
5. Subordinate singers must have fewer and less important arias than the lead singers.
6. In the second and third acts there was to be a scene consisting of a *recitativo accompagnato*, an *aria d'agilita*, and a grand duet sung by the hero and heroine.
7. The musico-dramatic functions of the aria were:
    1) entrance aria
    2) exit aria
    3) medial aria (an aria sung by a character who participates in the action both before and after singing the aria).
8. All arias were in da capo form enabling the singer to improvise embellishments in the da capo repetition, demonstrating his virtuosity.

The aria was an entity in itself, and formed the apex of the dramatic content of a scene. Metastasio used the aria as a poetic point of rest, but the poetry in the aria created a new energy, allowing the tension in the action after the aria to proceed without interruption. The content of a scene strove toward the aria; after the aria it needed a new surge of power enabling tension to return as before, subsequently relaxing in another aria. The whole action was, therefore, not thought of as a straight line of tension and relaxation in scene following scene, diagrammed like this, scene→ scene→ scene→ scene→ , but, rather, as a circular or round shape in which each scene was as a spoke in a wheel, radiating from the central hub (the essence) of the drama and aiming outwards from that source:



Each scene began with the essence of the drama and developed in a different direction to a new point of rest manifested in the aria. This method of construction created a certain rebound in the dramatic development because every scene returned to the same source, no matter to what point the scene later progressed.

The development of the drama was not continuous--there was a break between the scenes. This occurred because each scene was considered an entity in itself. Regarded in this manner, the scenes did not have to be presented in any particular or logically prescribed order. For example, Scene 1 could be as easily followed by Scene 8, as by Scene 2. Although Metastasio did not approve of presenting the scenes in a haphazard manner and although this practice may appear incomprehensible to modern audiences, it did appeal directly to the intellect of the eighteenth-century listener whose inward vision was perhaps much more awake and spontaneous than that of the nineteenth- or twentieth-century listener. The eighteenth-century listener could identify with, and connect the threads of the drama between the scenes because it was performed in his own language, and reflected the lifestyle of his time. He was not only receptive, but at the same time productive in that he could complete in his imagination, the sketch-like pattern of a work of art, unlike the nineteenth-century listener who was compelled to assemble the scenes in order.

Characters in the Drama

Both the order of presentation of scenes and the sets had little dramatic meaning, and Metastasio left it to the audience to associate the dramatic singles into a dramatic whole. The performers of *opera seria* were expected to embellish and improvise (except in the recitatives) on the basic material. The action was made spontaneous through the acting skill of the singers. This emphasized the importance of their acting and performing abilities. In eighteenth-century Italy there were numerous well-known opera singers, both male and female. Far surpassing the female singers in popularity were the *castrati* (male altos and sopranos), who were also known as *voci bianche* (white voices). These men were famous and wealthy, and frequently held important positions in the households of European royalty. As the vocal interpreters of *opera seria*, the *castrati* virtually dictated (by their improvisatory prowess) the musical tastes of the public.

The portrayal of the type of characters written by characters were stereotyped. They were not subjective, but allegorical; they were not motivated by an inner independent energy. Using the characters as objects, rather than as subjects, Metastasio totally excluded human conflicts, depriving them of individualism. The feelings expressed by the characters in the arias were not exclusive or peculiar to that character alone, but could be felt by anyone.

Metastasio undertook to fix borders within which the characters acted (their action was interlocking) and the plot and complication of the action is recognizable through the functions of the characters which are listed in the dramatis personae. The tension in the plot is retained by their interlocking actions and this tension increases to a climax, not through the character's action, but through the reactions of the different types of characters--parts and counterparts. The climax is reached in a mechanical manner through their complicated relationships to each other. One must understand the psychic principles of the eighteenth-century Italian society to appreciate this. They were not interested in the origin of the passion, but in the manipulation of it. The dramatic action was not seen as the development of a character, but rather as the reaction of stereotyped characters to one another.

Metastasio put all the parts of the drama together with an established norm of six principal characters, three men and three women, occasionally adding a seventh or an eighth minor character.[14]

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[14] Of twenty-seven dramas, ninteen use six principal characters, two have five, five have seven, and one has eight. See Rudolf Gerber, Der Operntypus Johann Adolph Hasses, p. 13.

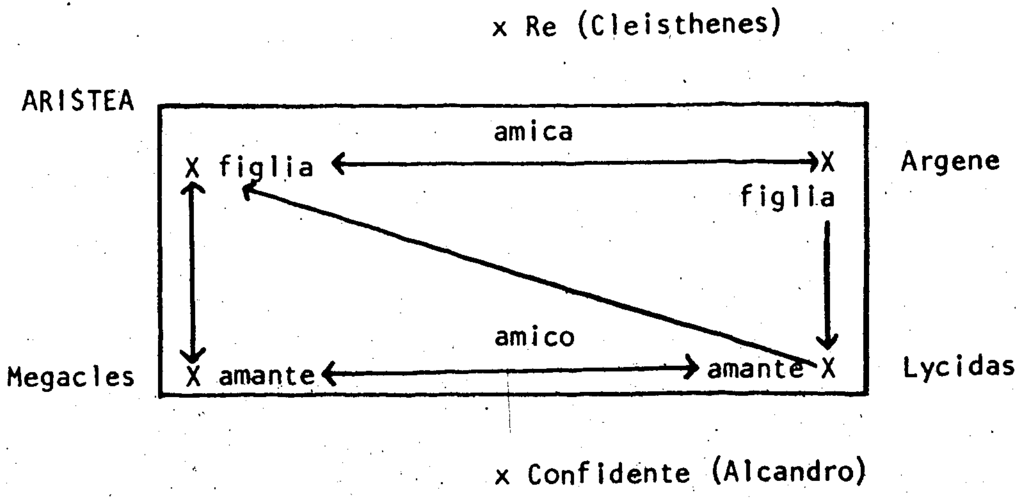
The part of the principal woman was allotted to a high soprano, the second and third, to contraltos. The principal man was a castrato soprano, the second man either a castrato soprano or a castrato contralto, and the third man, a tenor. When a fourth male character (called the ultima parte) was introduced, the part was most frequently given to a bass.

The plot and complication of the drama is easily discernible through the function of the people described in the dramatis personae. These principal characters were:

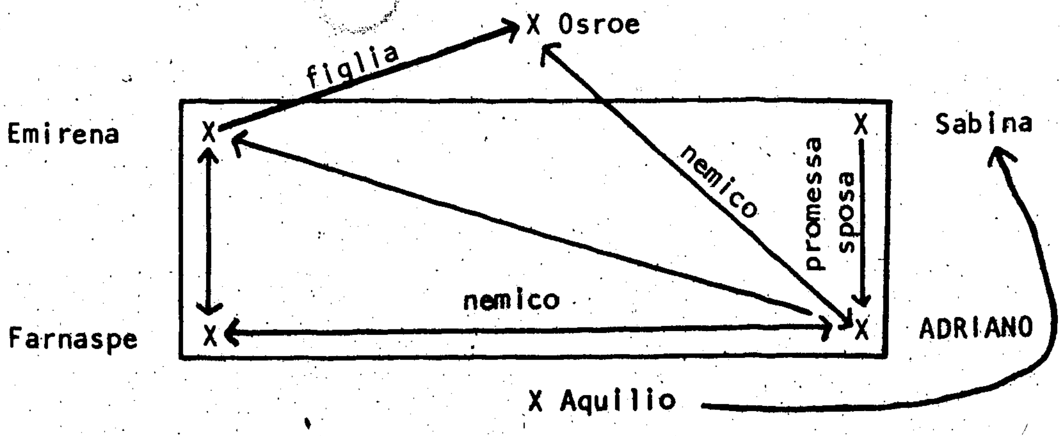
1) a father figure
2) a principal pair of lovers
3) a secondary pair of lovers
4) an advisatory character (confidente)
5) a news bearer or messenger

In the relationship of these six persons to each other, certain groups become implicated in an analogous manner. The dramatic plots were based on either ancient Greek literature or Roman history, and were specifically related to the life of the court. The aspect which made them different from one another took form only in the changing functions of the persons in the single dramas; no specific character or group became the centre of interest. The focal point of action in the different dramas varied in its placement. The connection of the six characters was as follows: two pairs of lovers, who, through their relationships with the others, caused complications. Examples of these intrigues may be seen in four different operas, the two pairs of lovers and the other characters, which total six altogether in each opera, represented graphically as follows:

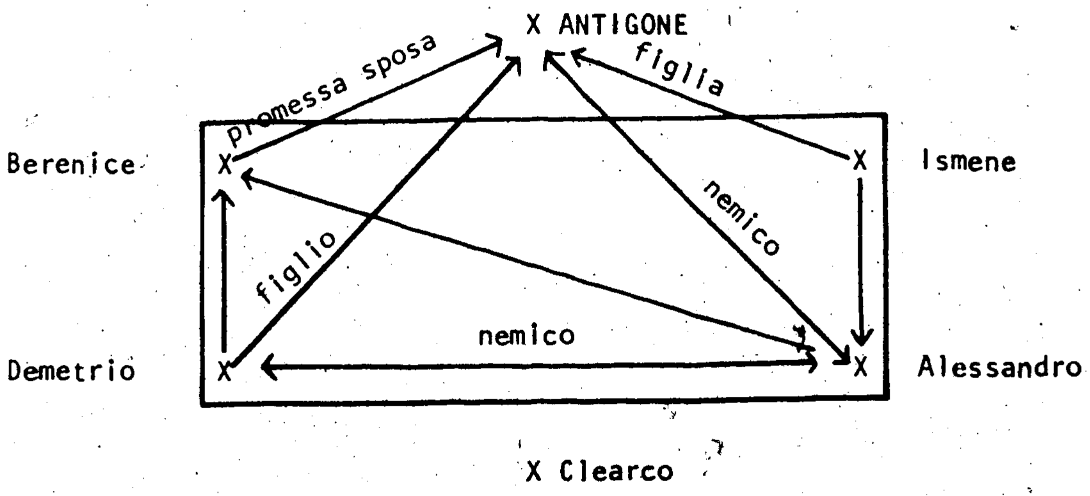
1) From L'Olimpiade (the focal point of intrigue is Aristea)


x Re (Cleisthenes)
ARISTEA
X figlia
amica
X Argene
figlia
Megacles
X amante
amico
amante X
Lycidas
x Confidente (Alcandro)

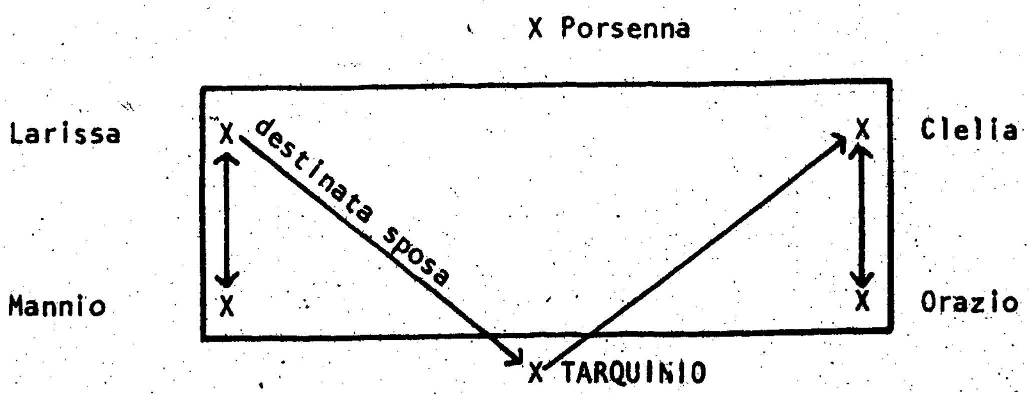
2) From Adriano in Siria (focal point of intrigue is a different character, in this case, Adriano)


X Osroe
figlia
Emirena
X
nemico
promessa sposa
X
Sabina
Farnaspe
X
nemico
X
ADRIANO
X Aquilio

3) From Antigono (here the tension [intrigue] is with the King, Antigone)


X ANTIGONE
promessa sposa
figlia
Berenice
X
Ismene
X
nemico
figlio
nemico
Demetrio
X
X
Alessandro
X Clearco

4) From Il Trionfo in Clelia (here the lovers are in no conflict in relation to each other; Tarquinio, the confidente, is the centre of interest)


X Porsenna
Larissa
X
destinata sposa
X
Clelia
Mannio
X
X
Orazio
X TARQUINIO

As these examples illustrate, the basic structure is the same in each opera--one pair of lovers is countered by a second pair, and dominating both is the king, with either the king's confidente, or one or two persons of similar class further complicating the drama.

Metastasio created his human conflicts through the emotions of love and pride. The characters sway between the two in an inner conflict, proving the virtues of a single character as superior to the others. The principal characters are equal in quality; they are static, and do not create conflicts which have unforeseeable consequences. In Metastasio's dramas the conflict was pre-ordained, unlike the later German operas of Gluck in which the conflict developed during the course of the opera. Whenever there was an increase of passion which might direct the character out of his predetermined fate, Metastasio stopped the action by introducing a diversion, an incident which was totally unexpected. This prevented a passionate outburst which might have impeded the development of the dramatic plot. An important characteristic of Metastasio's dramas is seen here--he regularly avoided a situation that would prevent a happy ending (lieto fine), thus conforming to one of the eighteenth-century ideals of drama. Only three of Metastasio's operas end tragically, Didone Abbandonata (1724), Catone in Utica (1727), and Attilio Regulo (1740), and according to the reviewers of the eighteenth century, these were not regarded as bad, but were less popular than any of his other dramas. Dr. Burney stated:

> When Cato was first performed in Rome, in 1728, and killed himself in the third act, the piece was ill-received; and the next day, an advertisement was found on the statue of Pasquin, "inviting the company of death to the funeral of Cato, who lies extinct in the Theatre delle Dame."[15]

Metastasio's characters were always courteous, refined and polished, even in the most embarrasing situations. Neither they, nor the situations, were crude, rude, or undignified. This was typical of eighteenth-century society which strove to hide ugliness under a veneer of gentility and artificiality. The maxim is the equivalent of the mores of the eighteenth century in which one strove to be socially polished and elegantly pretentious. Eighteenth-century society restrained or avoided strong emotions. All activities were maintained within these restrictive boundaries. Metastasio's successful transfer of the precepts of society into his dramatic works of art was the reason for his popularity, and contributed to the subsequent success of his opera seria.

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[15] Charles Burney, Memoirs of the Abate Metastasio, III, pp. 380-1.

CHAPTER IV

HASSE'S L'OLIMPIADE

Metastasio wrote his libretto L'Olimpiade at Vienna in 1733. It became one of his most popular dramas, and was set to music by numerous composers throughout the eighteenth century.[16] Hasse's setting appeared in 1756 and was first performed at the Dresden Opera Theatre under the composer's direction on February 16 of the same year. There have been only two known revivals of Hasse's setting. The first of these occurred in Warsaw in 1761, and the second in Turin, in 1764.[17]

The Characters

The cast in L'Olimpiade consists of seven principal characters and a chorus:

Clisthenes - King of Siconia and father of Aristea . . . . Tenor

Megacles - Prince of Athens in love with Aristea and friend of Lycidas . . . . Soprano (male)

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[16] The first musical setting of L'Olimpiade was by Antonio Caldara in 1735. The many subsequent settings included those of Cimarosa, Donizetti, Galuppi, Jomelli, Leo, Manfredini, Mozart, Paisiello, Pergolesi, Piccinni, J. F. Reichardt, Sacchini, Sarti, D. Scarlatti (six settings), Traetta, Vivaldi and Wagenseil.

[17] Revival dates of Hasse's L'Olimpiade are listed by Alfred Loewenberg, Annals of Opera (2nd ed.; New York: Rowman and Littlefield, 1970).

Aristea - daughter of Clisthenes, in love with Megacles . . . . .Soprano

Lycidas - supposed son of the King of Crete, in love with Aristea, former lover of Argene . . . . . . Soprano (male)

Argene - Cretan girl, disguised as the shepherdess, Lycoris, in love with Lycidas. . . . . .Soprano

Amyntas - tutor of Lycidas. . . . . Contralto (male)

Alcandro - confidente of Clisthenes. . . . Contralto (male)

Chorus - nymphs, shepherds and shepherdesses, priests

The Plot

Clisthenes, the monarch presiding over the Olympic games, has offered his daughter's hand as the prize. Lycidas, a visitor to the games, falls in love with Aristea, but because he is a Cretan he does not know the Grecian athletic skills. He sends for Megacles, whose life he once saved, and asks Megacles to take his place in the contests. Megacles promises to do so, but discovers that Aristea, the prize, is the girl he has loved for years. Megacles' feelings are reciprocated by Aristea, but her father will not allow her to marry an enemy Athenian. Aristea is distressed at the thought of marrying another. Lycidas, who loves Aristea, was formerly engaged to Argene until her family commanded her to marry Megacles. Rather than do so, she fled to Greece where she now lives disguised as the shepherdess, Lycoris. Megacles wins the athletic games under the name of Lycidas. He attempts to commit suicide, as does Aristea, each thinking that the other has already done so.

Lycidas encounters Argene and they quarrel. Through spite and desire for revenge, Argene reveals Lycidas' and Megacles' real identities to the authorities. Alcandro comes to Lycidas with the order from King Clisthenes that Lycidas is to be banished for his fraud. Lycidas, angered about his banishment, attempts to kill King Clisthenes. When the opportunity is at hand, he finds that he cannot bring himself to do it. He is subsequently arrested and condemned to execution. Megacles, who is now reconciled with Aristea, sends Aristea to plead with Clisthenes on Lycidas' behalf. This gesture being of no avail, Megacles then offers himself as a substitute. Since Clisthenes will not relent, Argene comes forward claiming to be Lycidas' wife, and offers to take his place. To prove she is his wife, she shows Clisthenes a gold chain that Lycidas once gave her. It is the same chain that Clisthenes had once placed around his son's neck many years before. His son had been called Filinto, and was the twin of Aristea. Clisthenes had been warned by an oracle that one day his own son would try to kill him. He had ordered Alcandro to expose the child, but Alcandro gave him instead to Amyntas who, in turn, gave him to the King of Crete to raise as a substitute for his own dead son. Alcandro and Amyntas both confess to their complicity in the long-past deed. Clisthenes relents, Lycidas is saved, Argene marries Lycidas, and Aristea marries Megacles.

The Overture

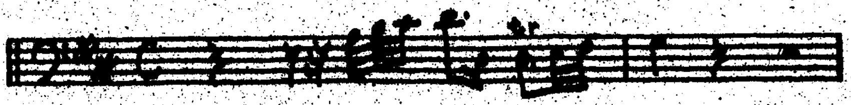
The overture to L'Olimpiade is in the French style. A French ouverture is a tripartite form consisting of a slow first part in dotted rhythm, a fast second part in imitative texture, and a third part which was either a repetition of the opening section or a triple-time dance movement. Hasse's ouverture consists of four sections which are designated Grave, Allegro e con Spirito, Tempo di Primo, and Allegro, forming an alternating pattern of slow-quick-slow-quick. Briefly outlined, the four sections are as follows:

SECTION	KEY	METER	LENGTH	INSTRUMENTATION
Grave	D	4/4	16 bars	strings, two oboes, continuo
Allegro e con Spirito	D	3/4	104 bars	strings, two oboes, two flutes, continuo
Tempo di Primo	D	4/4	8 bars	strings, two oboes, continuo
Allegro	D	3/8	109 bars	strings, two oboes, two flutes, two horns in D, continuo

The overture is scored basically for strings; wind instruments (two oboes, two flutes, two horns in D) are used either to reinforce or to vary the sonority by doubling the string parts.

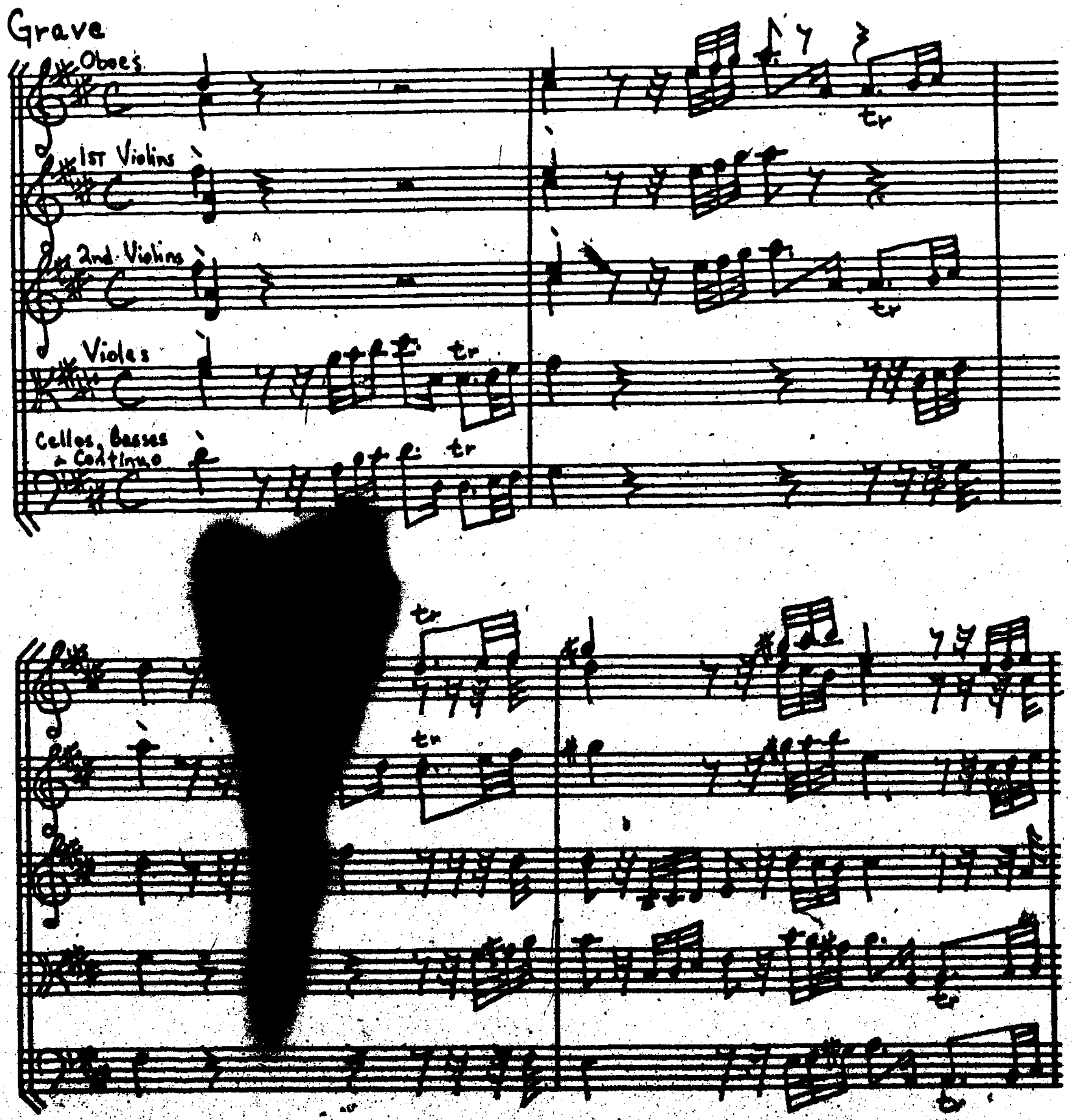
The opening section of the overture (Grave) reflects the principles of the French overture. It is introductory in character, without full development of phrases, homophonic in style, and based on a dotted-rhythmic motive (Example 1).

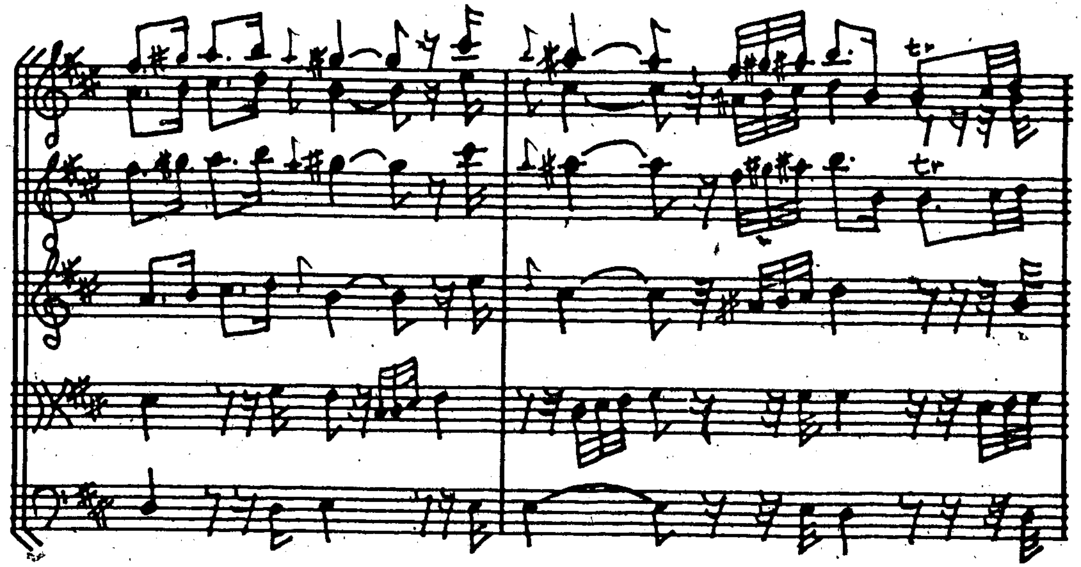
Example 1. Rhythmic motive.



This motive is played simultaneously by alternating groups of instruments, passing through a number of key centres in a transient manner (Example 2).

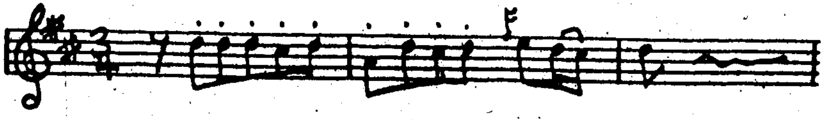
Example 2. Overture, bars 1-6.


Grave
Oboe's
1st Violins
2nd Violins
Violes
Cellos, Basses & Continuo
tr

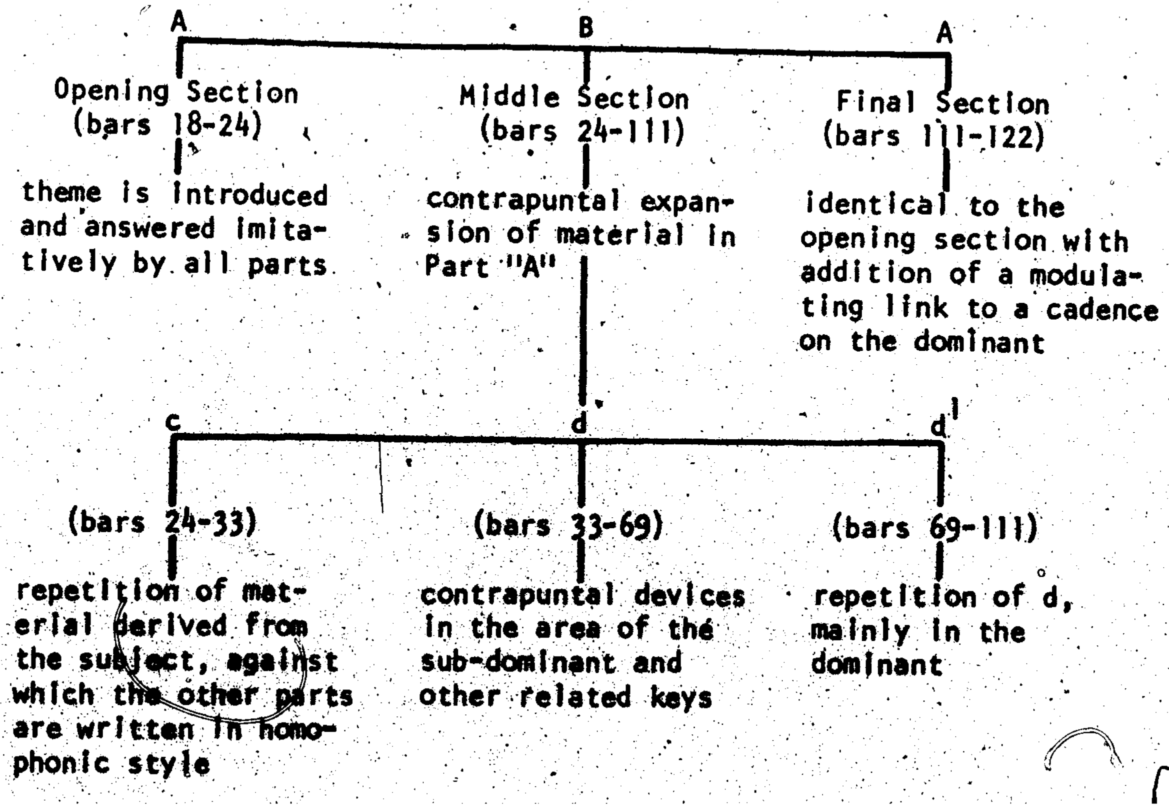


The second section of the overture (Allegro e con Spirito) is based on contrapuntal treatment of the theme (Example 3).

Example 3. Theme, Allegro e con Spirito.



This section is symmetrical in its overall ternary structure. It may be diagrammed as follows:


A
B
A

Opening Section
(bars 18-24)
theme is introduced and answered imitatively by all parts

Middle Section
(bars 24-111)
contrapuntal expansion of material in Part "A"

Final Section
(bars 111-122)
identical to the opening section with addition of a modulating link to a cadence on the dominant

c
d
d^1

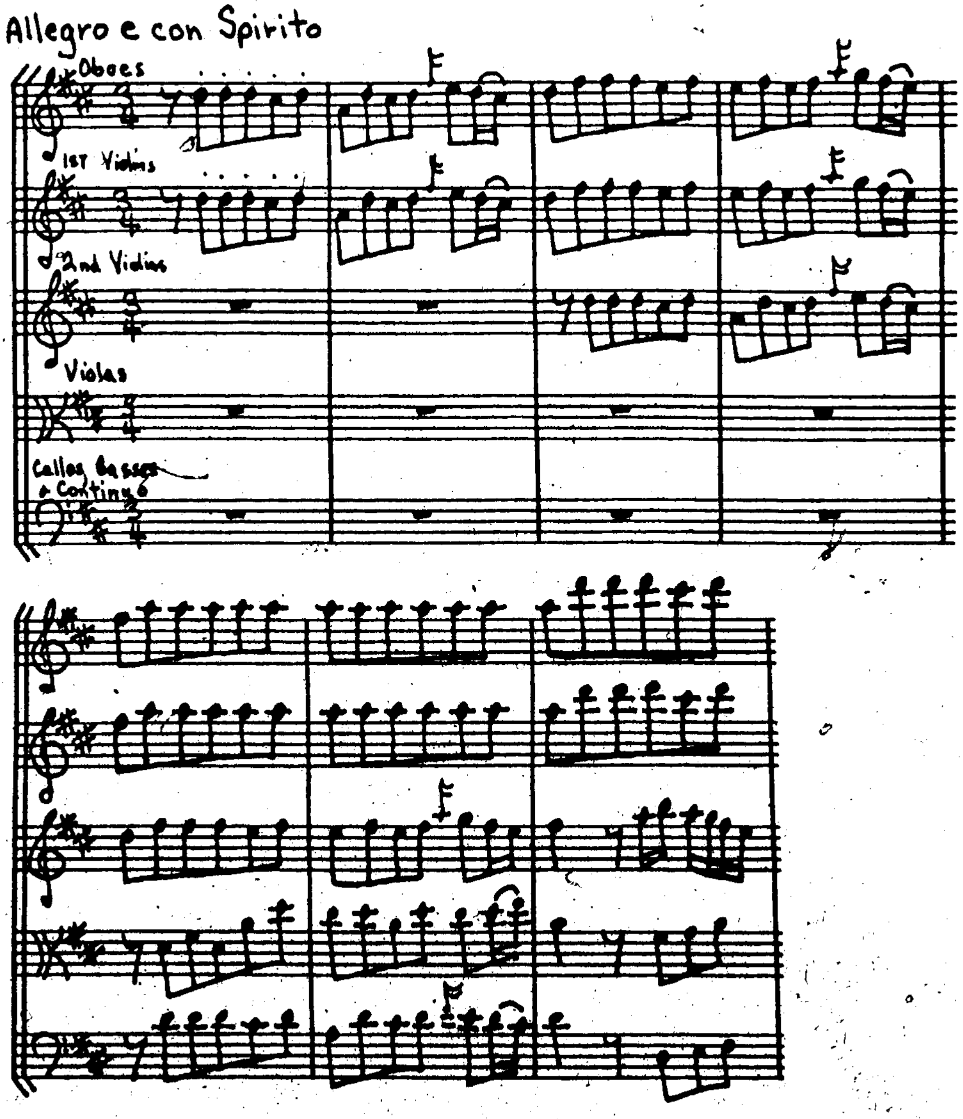
(bars 24-33)
repetition of material derived from the subject, against which the other parts are written in homophonic style

(bars 33-69)
contrapuntal devices in the area of the sub-dominant and other related keys

(bars 69-111)
repetition of d, mainly in the dominant

Part "A" is imitative, but soon gives way to more homophonic writing in part "B".

Example 4. Overture, bars 18-24, the beginning of Allegro e con Spirito


Allegro e con Spirito
Oboes
1st Violins
2nd Violins
Violas
Cellos Basses & Continuo

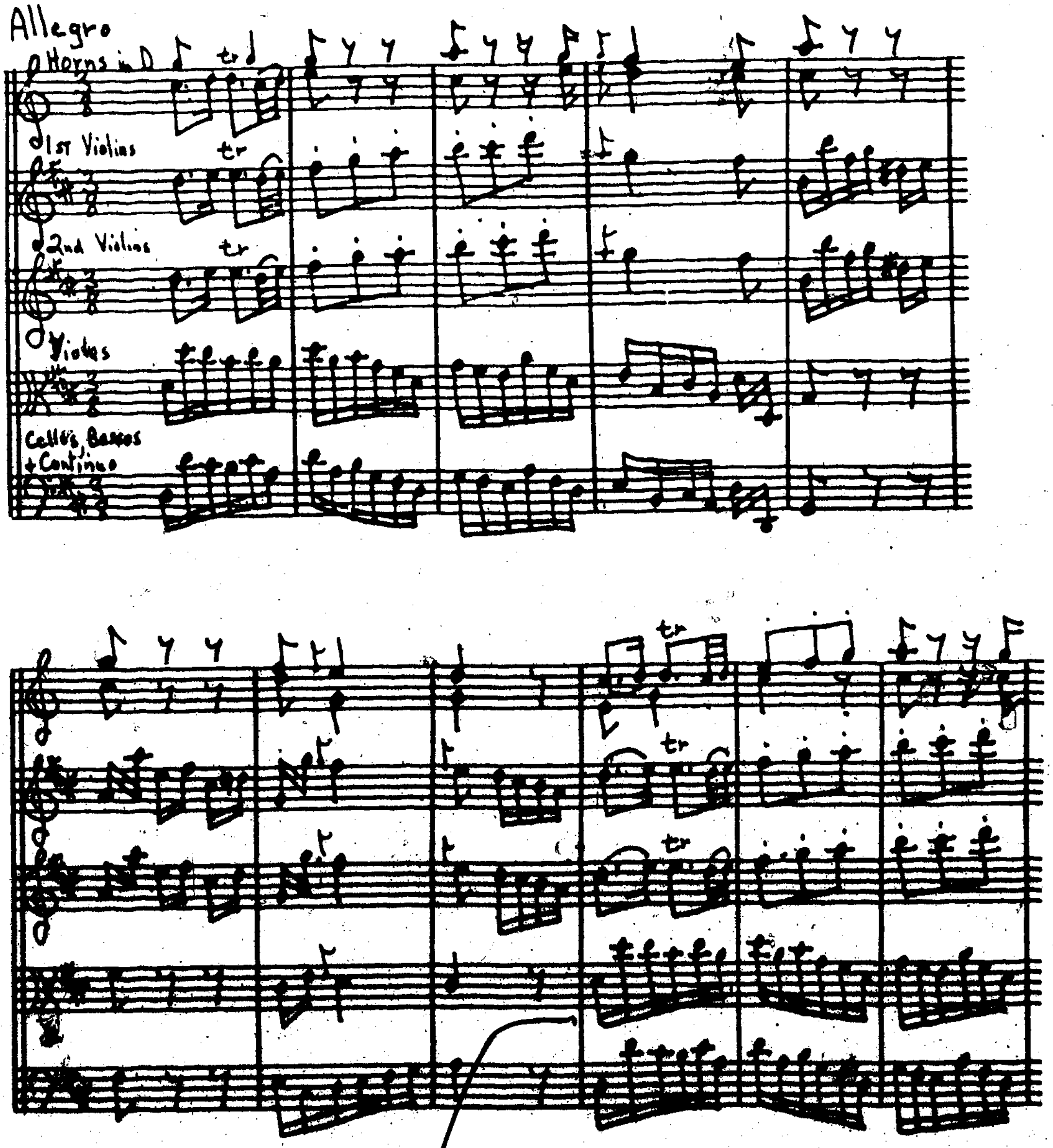
Part "B", the middle portion of this section, treats the opening theme contrapuntally. There is consistent use of sequential and antiphonal writing.

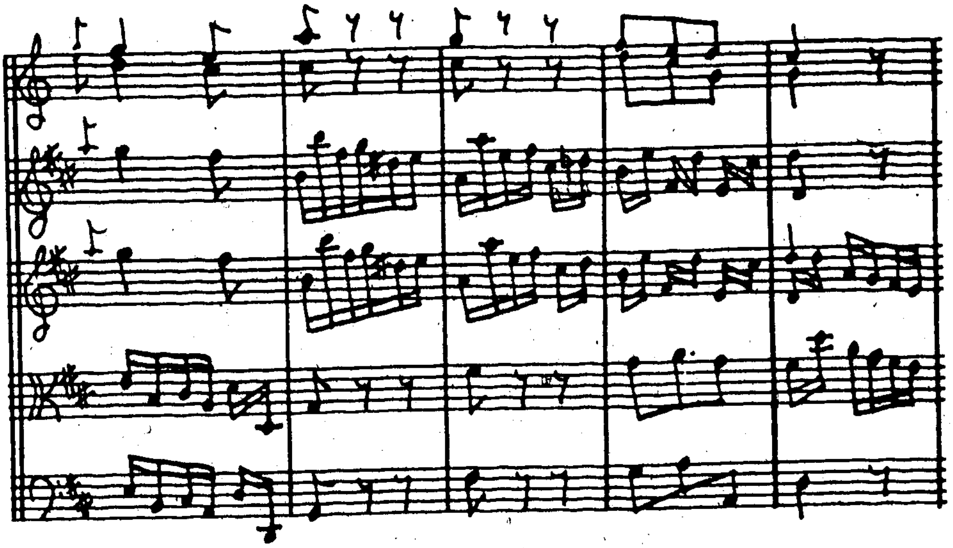
The third section of the overture, Tempo di Primo, is a repetition of the opening Grave.

The fourth part, marked Allegro, is an addition to the usual form of the French overture, probably influenced by the closing fast movement of the Italian sinfonia. The texture resembles a dance movement with the melody played by the first and second violins and wind instruments, and lower strings and continuo providing the harmonic support. It is symmetrically constructed in a modified or extended ternary form, outlined below:

Section	A	Transition	B	Transition	B	A	Coda
Tonality	I	-	V	-	I	I	I
Bar Length	32	6	16	16	16	16	8

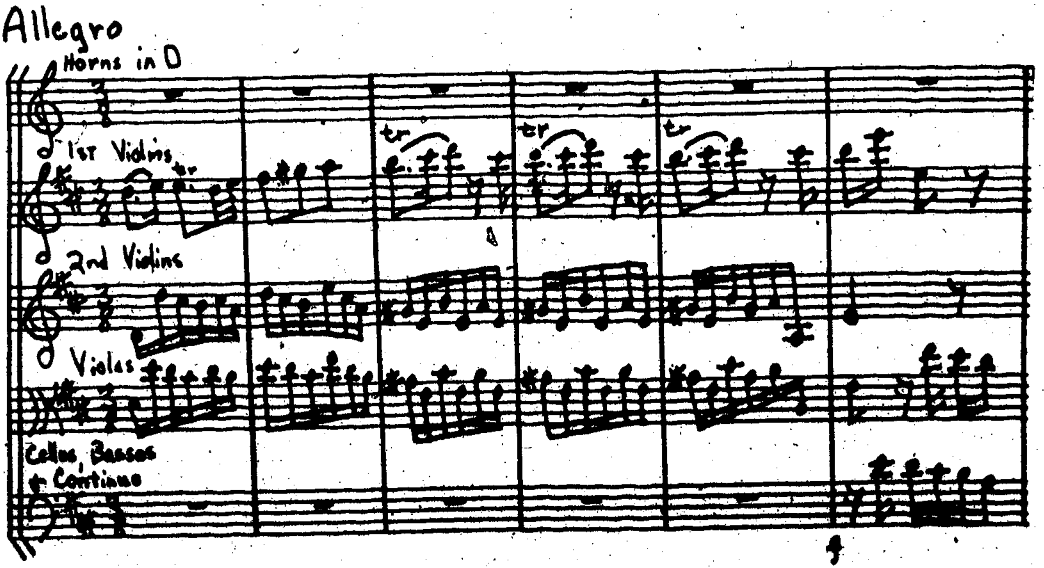
Example 5. Bars 130-146, Part "A" of the Allegro.


Allegro
Horns in D
tr
1st Violins
2nd Violins
Violas
Cellos, Basses + Continuo



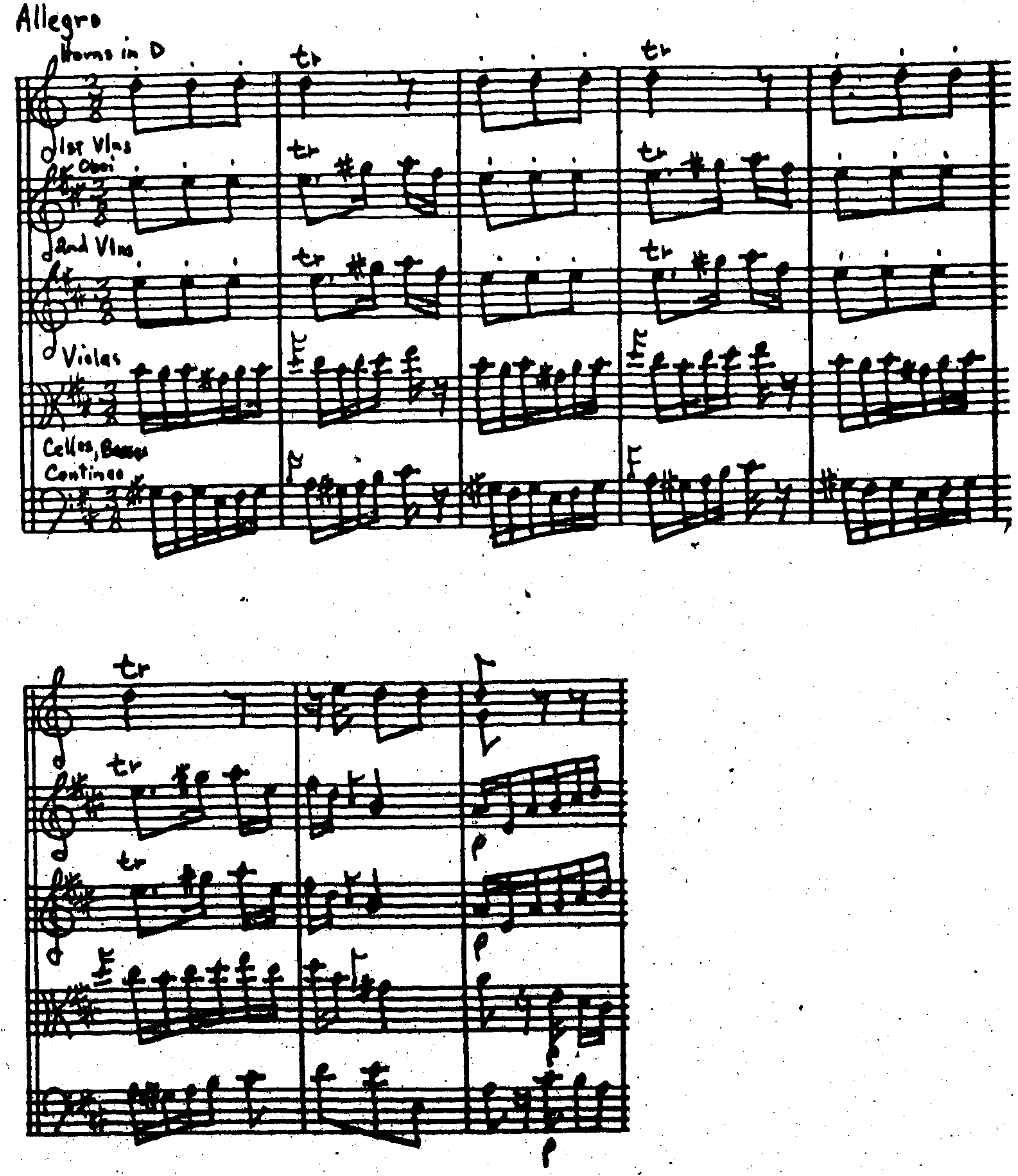
A six-bar modulating link follows. The material is founded on the main figure of Part "A" and modulates from tonic to dominant.

Example 6. Bars 162-167, modulating link.


Allegro
Horns in D
1st Violins
tr
2nd Violins
Violas
Cellos, Basses & Continuo

Part "B" consists of sixteen bars (two identical eight-bar phrases), differing in character from Part "A."

Example 7. Bars 168-175, the first phrase of Part "B".


Allegro
Horns in D
1st Vlns
Oboi
2nd Vlns
Violas
Cellos, Basses
Continuo
tr
p

There is a sixteen-bar transitional passage after the first statement of Part "B" which forms a modulating link to the restatement of Part "B" in the tonic key. This is followed by a restatement of the first sixteen bars of Part "A" and the addition of an eight-bar coda based on material from both Parts "A" and "B", all in the tonic.

The overture to L'Olimpiade is the only purely instrumental music in this opera aside from the ritornellos of the arias. Although the remainder of the opera is written in the early classical style of the opera seria genre, the use of the somewhat archaic French ouverture rather than the more modern sinfonia, or Italian overture, illustrates a legacy inherited by Hasse from the Baroque era.

Recitatives in L'Olimpiade

The function of the recitative in opera seria was to portray the dramatic plot through the dialogue of the operatic characters. Recitatives were musically categorized as recitativo semplice (secco) and recitativo accompagnato (stromentato), each type identified by the amount of its instrumental accompaniment.

Secco Recitatives

In L'Olimpiade, Hasse used both types of recitative, but in quantity, the recitativo secco predominates (see Appendix A, pp. 75-79). The secco recitatives in this opera illustrate all the characteristics of secco recitative generally associated with early classical opera seria, as well as several of the innovations either associated with, or attributed to Hasse.

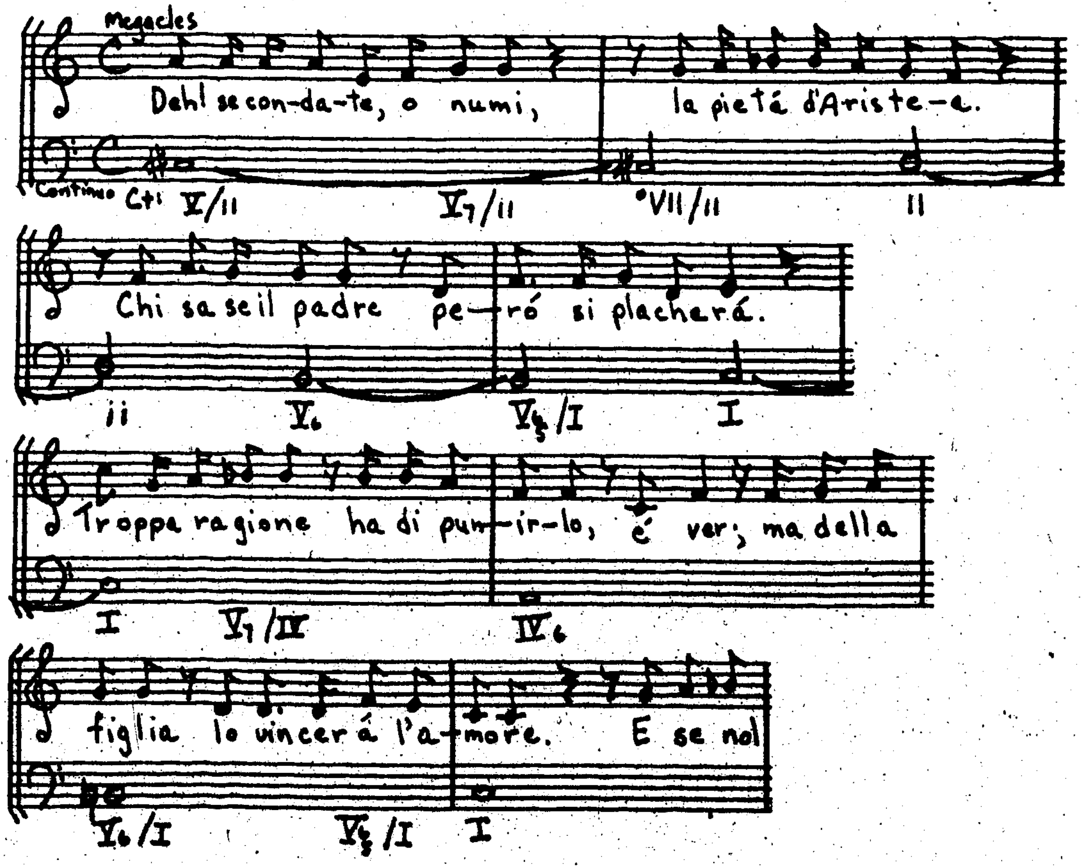
The vocal part of the recitative followed the natural inflections of Italian speech. It contains many repeated notes, and is usually shaped by stepwise motion or by small leaps outlining the harmony. The phrase lengths are irregular, the length depending on the length of the poetic line. They are punctuated by frequent rests. The range of the entire melody seldom exceeds an octave.

The meter of all the recitatives in L'Olimpiade, whether secco or accompagnato, is indicated in quadruple time, typical of most eighteenth-century recitatives. This practice was probably used as a convenience of notation, since performers were expected to follow the rhythm of the words and to vary the tempo of speech as an actor would, avoiding any strict or regular beat. Metastasio insisted that no melodic elaboration by the performer be permitted in the recitative. The continuo part consists almost entirely of half and whole notes, many of them tied. Argene's recitative from Act I, Scene 7 (Appendix B, page 81), is a typical example of secco recitative.

The secco recitatives are accompanied only by a basso continuo, which, though not specified by Hasse, may be assumed to be comprised of harpsichord, double bass and cello. A figured bass to indicate the harmony is not provided.

Secondary dominants used in such a manner that nearly every second chord was the dominant of the succeeding chord constituted a harmonic practice established in eighteenth-century secco recitative. The use of secondary dominants accounts for the numerous accidentals appearing in secco recitative. The principal reason for the practice is based on the function of the vocal part--the voice part was supposed to imitate the alternating tension and relaxation of speech, achieved by the continual cadencing of the harmony.

Example 8. Act III, Scene 3, Megacles' and Aristea's recitative showing the use of successive secondary dominants.


Megacles
Deh! secondate, o numi, la pietá d'Aristea.
Chi sa se il padre peró si placherá.
Troppa ragione ha di punirlo, é ver; ma della
figlia lo vincerá l'amore. E se no
Continuo
Ct: V/ii
V7/ii
°VII/ii
ii
ii
V6
V6/5/I
I
I
V7/IV
IV6
V6/I
V6/5/I
I

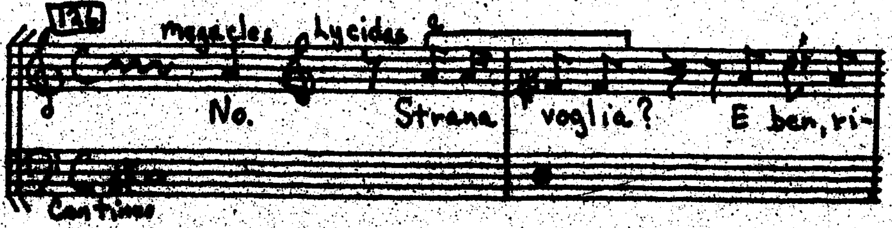
Hasse did not indicate a key signature in any of the recitatives. The use of so many secondary dominants caused such an abundance of accidentals that to attempt to establish or remain in any one tonal centre may not have been practical.

Short declamatory sentences and phrases within longer sentences often began on a secondary dominant and ended on its resolution. To increase the tension, a secondary subdominant frequently preceded a secondary dominant chord, emphasizing the cadence.

Cadences in secco recitative were important both musically and dramatically; different types were used to heighten the effect of both the music and the meaning of the words. An authentic cadence in the continuo part which followed the vocal cadence, rather than accompanying it, served to mark the end of either a dialogue or an important section of speech, and was especially effective when both the chords were in root position; it accentuated the words which immediately preceded it. A cadence served a similar but less conclusive effect when one of the chords was in first inversion (V_6-I or V-I_6). To emphasize any surprising dramatic event such as the unexpected entrance of a character, or a sudden deviation in the dialogue, a deceptive cadence was used. The cadence IV_6-V appeared in conjunction with the asking of a question. The Phrygian cadence (iv_6-V) became a characteristic of Hasse's compositional style.

There were four common melodic formulas used for questions; a falling third (Example 9a), and a rising perfect fourth (Example 9b) were used frequently.

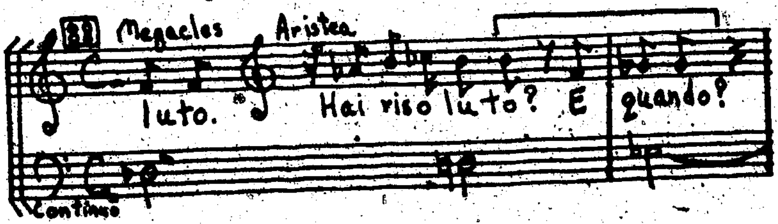
Example 9a. Act II, Scene 7, Lycidas' recitative showing a falling third.



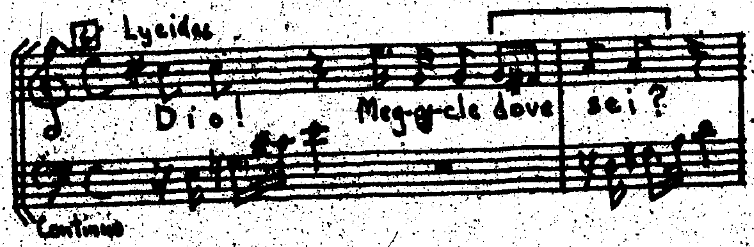
Example 9b. Act I, Scene 7, Lycidas' recitative showing a rising perfect fourth.

Formulas involving two intervals were a falling fourth followed by a rising second (Example 10a), and a falling second followed by a rising third (Example 10b).

Example 10a. Act II, Scene 9, Aristea's recitative showing a falling fourth followed by rising second.


32
Megacles
Aristea
luto.
Hai riso luto? E
quando?
Continuo

Example 10b. Act II, Scene 14, Lycidas' recitative showing a falling second followed by a rising third.

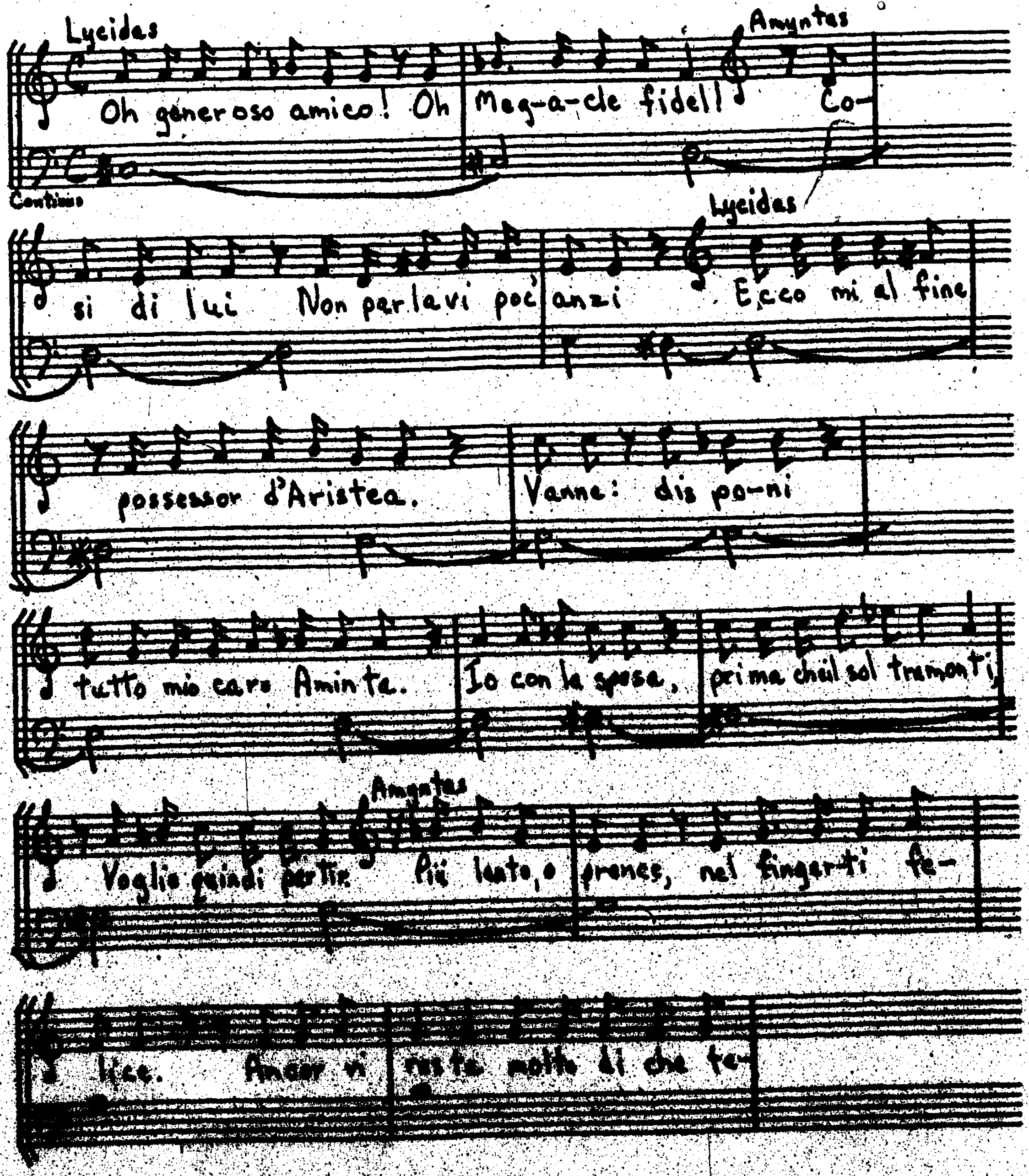

Lycidas
Dio!
Meg-gacle dove
sei?
Continuo

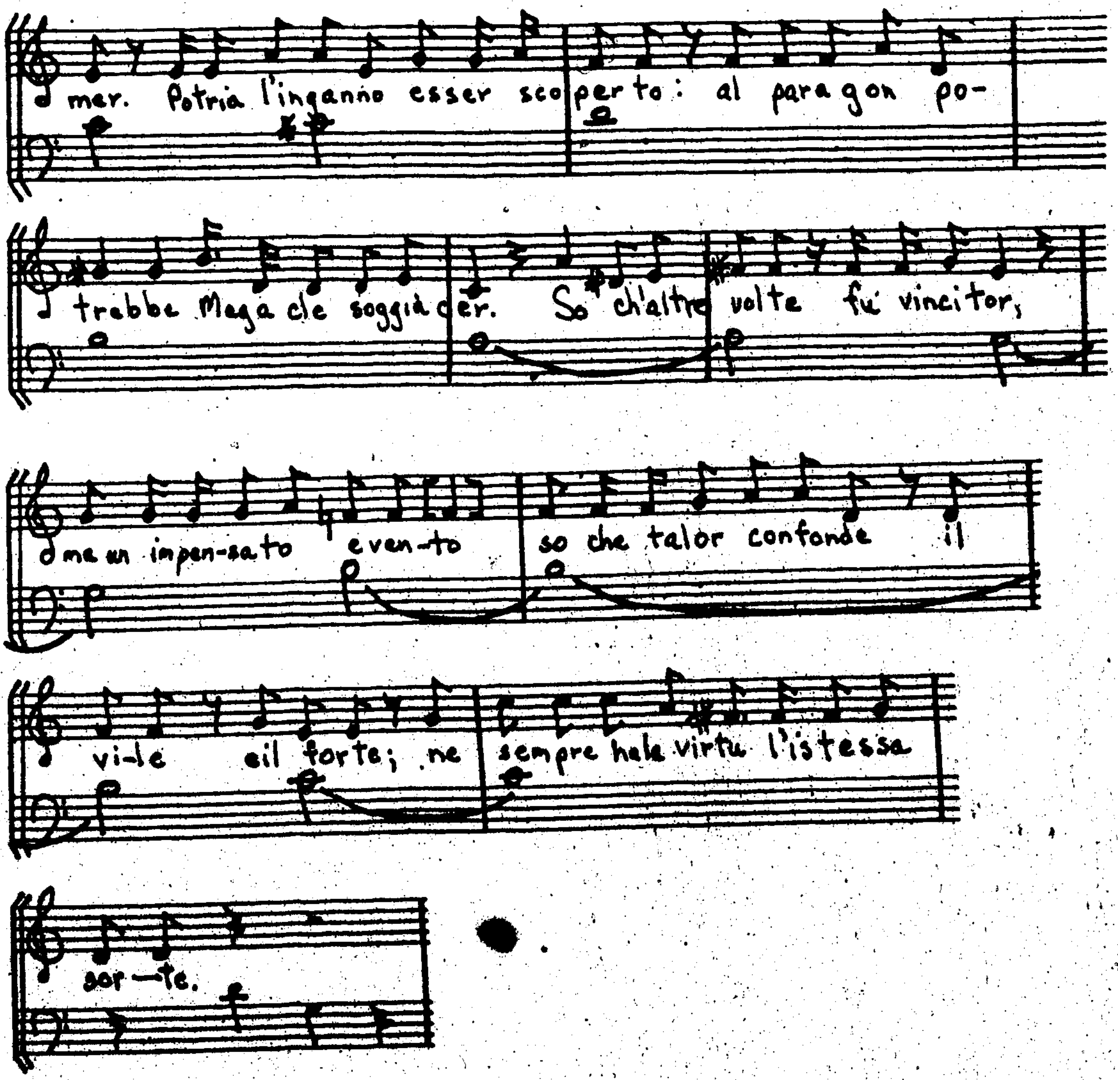
To draw attention to an important dramatic development, an unusual melodic interval (usually either a sixth or an augmented fourth) is used in the bass (Example 11).

Example 11. Act III, Scene 1, Aristea's recitative showing an augmented fourth in the bass after the word pietosa (pity).

Two devices which frequently combined to express increasing emotional or dramatic tension were a rising chromatic line in a voice part, often in sequential phrases, and a steadily climbing bass (Example 12).

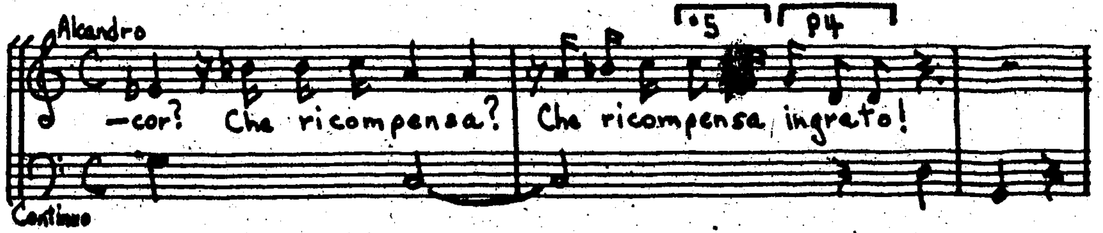
Example 12. Act I, Scene 3, Lycidas' and Amyntas' recitative showing a steady rise in the voice part accompanied by a chromatically rising bass.


Lycidas
Amyntas
Continuo
Oh generoso amico! Oh Meg-a-cle fidell Co-
si di lui Non parlavi poc' anzi
Lycidas
Ecco mi al fine
possessor d'Aristea. Vanne: dis po-ni
tutto mio caro Aminte. Io con la sposa, prima ch'il sol tramonti,
Amyntas
Voglio quindi partir. Più lento, o prence, nel fingerti fe-
lice. Ancor vi resta molto di che te-


mer. Potria l'inganno esser scoperto: al paragon po-
trebbe Megacle soggiacer. So ch'altre volte fu vincitor,
ma un impensato evento so che talor confonde il
vile e il forte; ne sempre ha le virtu l'istessa
sor-te.

Appoggiatura-like structures were used in the melody at the cadences in eighteenth-century secco recitative; usually, either the tonic fell a perfect fourth to the dominant, or the supertonic moved by step to the tonic. The falling fourth often occurred in a three-note pattern starting with an upbeat on the tonic note, a second note, now on the strong beat (also on the tonic), and a third note descending to the dominant. Frequently the second note was omitted in the score but was to be sung in accordance with common performance practice of the time. The falling fourth was frequently preceded by a falling diminshed fifth from the subdominant degree of the scale down to the leading note (Example 13). The falling diminshed fifth emphasized the finality of both the falling perfect fourth and the end of the dialogue.

Example 13. Act II, Scene 2, Alcandro's recitative showing a falling fourth preceded by a falling diminished fifth.



The use of these melodic formulas is related to the structure of Italian verse. The texts of Metastasio's recitative usually concluded with a pair of rhymed verses and, because the last word of an Italian poetic line is normally accented on the penultimate syllable, a pitch accent (appoggiatura) at a cadence stressed the rhythm of the text. The appoggiatura functioned as an integral element in recitative, joining the rhythm of the music and the text.

Most of the cadences used in L'Olimpiade are strong, for by the second half of the eighteenth century the weak cadence had become less favoured.

Hasse employed larger intervals to emphasize the text in secco recitative but these were used sparingly, reserved only for the most intense words or expressions. Upward leaps were larger than downward ones. Most rarely used were falling sixths and falling sevenths, and th[illegible] in conjunction with words depicting either mournful or [illegible]ngs.

[illegible]ed Recitatives

The [illegible] a[illegible]on between the music and the text in *recitativo acc[illegible]na[illegible]* [illegible]ade this form the most important agent of dramatic express[illegible]*era seria*. The use of *recitativo accompagnato* in *opera* [illegible]egan in the early part of the eighteenth century and was c[illegible]ated by Hasse. Initially, accompanied recitatives were reserve[illegible] the two or three most intense dramatic moments in the oper[illegible]t as the century progressed, the amount of *accompagnato* increas[illegible]gradually supplanting *secco* in *opera seria*.

There was no appreciable difference between the vocal part of *secco* and *accompagn[illegible]* recitative because all the standard characteristics of vocal [illegible]on in *secco* were also applied to that of *accompagnato*. Th[illegible]nction of the orchestral accompaniment was the only significant difference between them. *Recitativo accompagnato* was always a monologue. The purpose of the orchestra was not to act as a purely subordinate accompaniment to the singer but to more fully express, during the vocal pauses, the emotions which the words of the text conveyed. In the *accompagnato*, therefore, the orchestra was introduced into the opera as a participating dramatic element. No other form within *opera seria* so closely united dramatic text and musical expression. Although other composers used *accompagnato*, the merit of having recognized the inherent dramatic potentialities of this form, and of having used it in a logical and effective manner has been attributed to Hasse. He reserved it for crises in action--visions, apparitions, laments, invocations and tumultuous emotions.

There are four accompagnato recitatives in L'Olimpiade, and all four occur at intense dramatic climaxes.[18]

The first is sung by Megacles, Act I, Scene 9. It is marked Un poco Lento, a tempo commensurate with Megacle's misery. Megacles had previously agreed to enter the Olympic games on behalf of his friend, Lycidas, and has just discovered that the girl he loves will be given to the winner. If he wins the games, Lycidas, not he, will claim her.

> Ye gracious powers! What tidings have I heard?
> What unexpected stroke is fallen upon me!
> Shall she I love become another's right,
> And I resign her to my rival's arms?
> But, O! that rival is my dearest friend!
> How strangely for my torment fate unites
> Two names so opposite! Yet sure the laws
> Of friendship never can exact so much;
> Forgive me, prince, I am a lover too.
> To ask me to resign my Aristea,
> Is but to ask my life--And does not then
> This life belong to Lycidas who saved it?
> Do I not breathe through him? And canst thou doubt,
> Ungrateful Megacles! Should Aristea
> E'er know thee thus forgetful, of thy friendship,
> Even she might justly hate thee. Never, never
> Shall she be witness to this charge--the laws
> Of faith and amity alone I'll hear,
> Of gratitude and honour. All I dread

---

[18] Two of these, Megacles' recitative in Act I, Scene 9, and Clisthenes' in Act III, Scene 7, are transcribed in Appendix B, pp. 82-90.

Is to behold her; let me shun the encounter
How shall I meet her sight! To think of it,
My heart beats quick, cold sweats bedew my face,
I tremble,--I am lost!--I cannot bear it.[19]

The second *accompagnato*, also sung by Megacles, is in Act II, Scene 9, and is marked *Allegro assai*, the tempo here consistent with tumultuous emotions. Megacles has come upon Aristea, and must reject her for Lycidas' sake.

Unhappy Megacles! What do I see?
Her spirits sink with grief; my only joy,
My Aristea, droop not thus: behold
Thy Megacles is here--I will not go
Thou shalt be yet--What have I said? Alas!
She hears me not: and have ye, cruel stars,
More misery for me? No; there rests but this,
Tis only to sustain! Where shall I find
A friend to counsel. What must I resolve?
To leave her thus were cruel tyranny!
But what avails my stay? Shall I espouse her,
Deceive the king, betray my friend? O! Never:
Honour and friendship both forbid the thought:
Yet may I not at least defer this parting?
Alas! my resolution then must meet
A second separation. Cruelty
Is mercy now--Farewell, my life! Farewell,
My dear lost hope! On thee may Heaven bestow
The peace denied to me--Almighty powers!
Preserve your beauteous work, and add to her's
The days that I may lose!--What Lycidas!
Where art thou; Lycidas?

The third *accompagnato*, sung by Lycidas in Act II, Scene 15, is marked *Presto*. Here, Lycidas has just learned that he is to be banished; if he has not left before sunset, he will be executed.

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[19] English translations of this and succeeding extracts are edited versions of those in Pietro Metastasio, *Dramas and Other Poems*, translated by John Hoole (London: Otridge, 1800), I, pp. 103, 124, 133, 150.

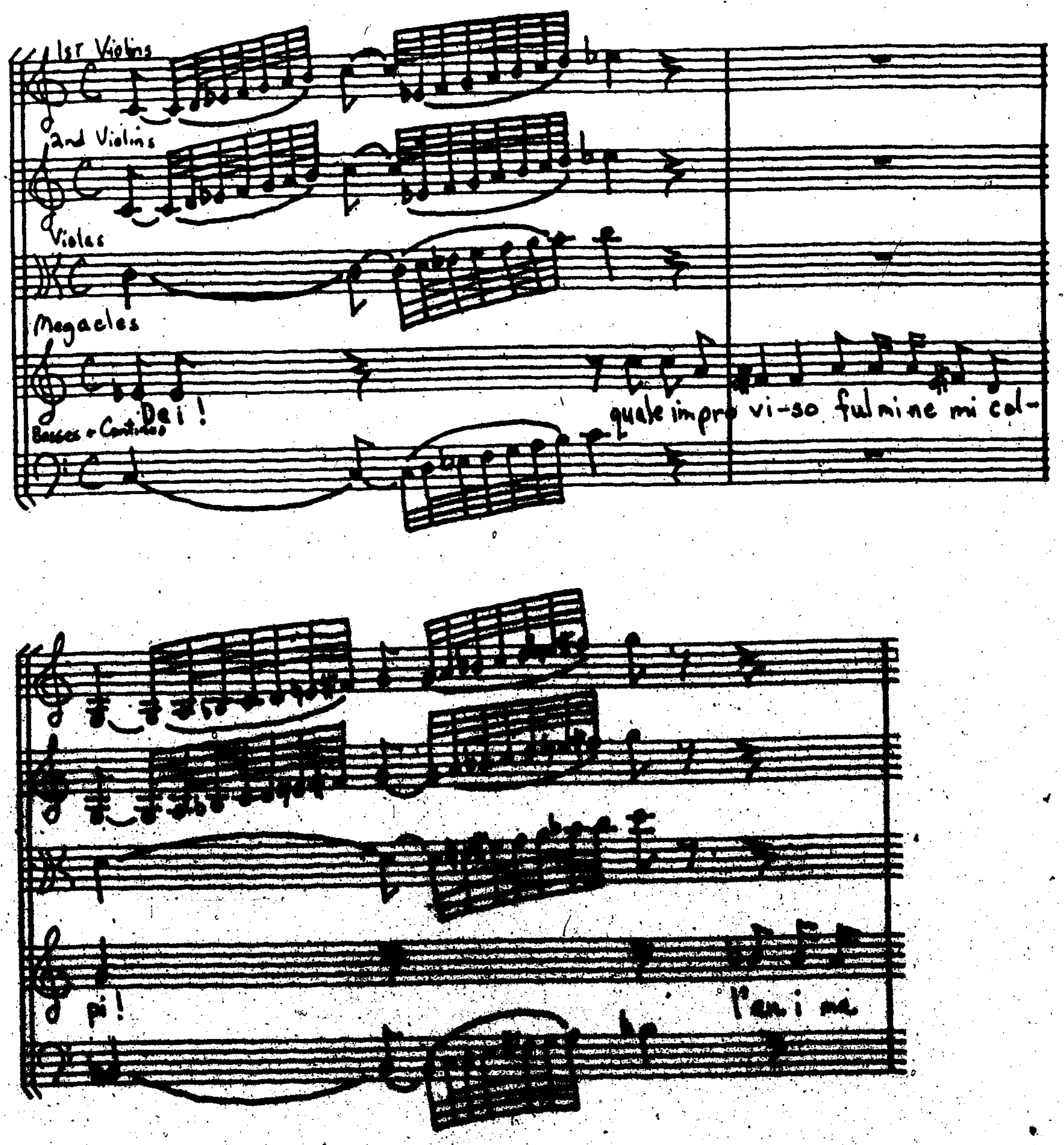
Presumptuous man!
This sword shall through thy breast--What have I said?
Whom would my rage chastise? 'Tis I am guilty:
I am the offender--Let me rather plunge
My weapon here--Die, wretched Lycidas!
Ha! wherefore dost thou tremble, coward hand,
What is't withhold thee?--This indeed is misery:
I hate my life, and yet my death affrights me.
My heart is torn in pieces! Rage, revenge,
Repentance, friendship, tenderness, compassion,
Love, shame, all, all distract me: never breast
Was rent before with such contending passions!
What can this mean? I tremble amidst my threats!
I burn and freeze; I weep even while I rave;
I wish for death, yet know not how to die.

The fourth *accompagnato*, marked *Grave*, is sung by Clisthenes in Act III, Scene 7. The situation is a dramatic crisis. Lycidas is kneeling before the altar, ready for execution. Clisthenes, about to deliver the axe to the priest, is invoking the Gods.

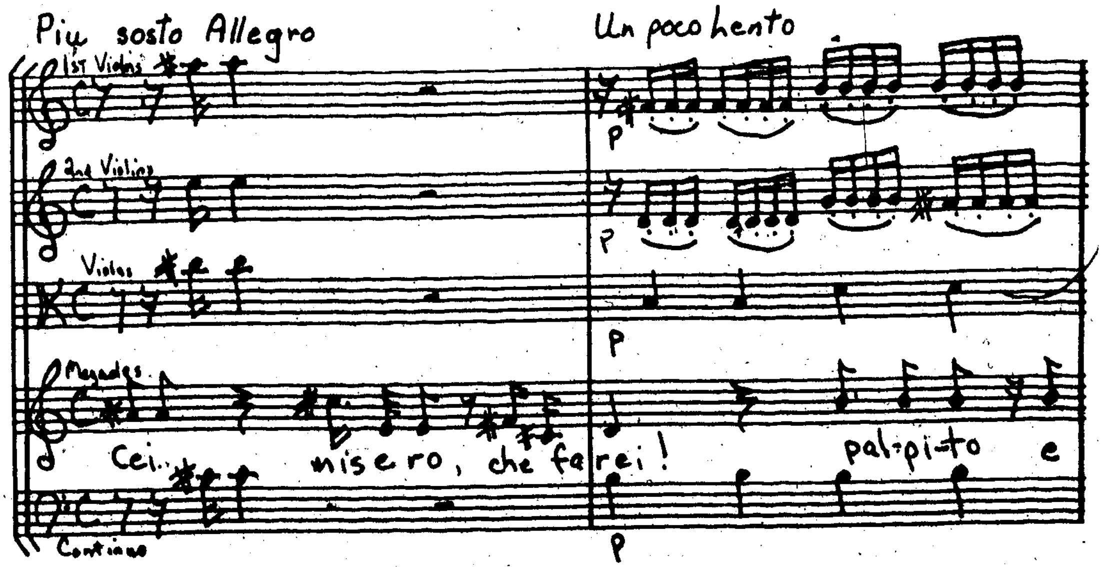
O Sire of Gods and men! Almighty Jove!
At whose dread nod, earth, sea and Heaven are moved!
Thou, with whose power the universe is filled,
Thou, from whose hand depends the wondrous chain
Of causes and events! Accept this victim
Now sacrificed to thee; and may it wrest
The threatening thunder from thy awful hand!

Each of these four recitatives is accompanied by full string orchestra and keyboard continuo. The voice part is either accompanied by, or alternates with the orchestral part. In the alternating passages, the orchestra portrays the emotions of certain words by such devices as rapid tremolando figures, repeated chords, rhythmic motives, sudden mood and tempo changes, and abrupt modulations (Examples 14 and 15).

Example 14. Act I, Scene 9, Megacles' recitative showing orchestral effect of rapid scale passages to punctuate the words Dei (God), and colpi (sin).


1st Violins
2nd Violins
Violas
Megacles
Basses & Continuo
Dei!
quale impro vi-so fulmine mi col-
pi!
l'ani ma

Example 15. Act I, Scene 9, Megacles' recitative showing mood changes effected by orchestral accompaniment to portray *palpito* (passion).


Più sosto Allegro
Un poco Lento
1st Violins
2nd Violins
Violas
Megacles
Continuo
p
Cei... misero, che farei!
pal-pi-to e

Hasse's Aria-Types

Musical interest in *opera seria* was centered in the aria. *L'Olimpiade* contains twenty-five arias (listed in Appendix A).

In the latter part of the eighteenth century, a new era followed the earlier Neapolitan school of Alessandro Scarlatti. It was regarded as the Metastasian epoch because Metastasio was the centre of Italy's cultural life. Metastasio developed a fixed literary form for the aria in *opera seria*, and the form is associated with Hasse, the composer who used it most. Metastasio's texts consisted of three strophes--two strophes of four lines each, followed by a repetition of the first strophe as a da capo. Hasse incorporated Scarlatti's three-part opera aria but expanded its proportions to a five-part, da capo structure. Under Hasse, the da capo aria reached the height of its development; all Hasse's arias were composed according to the following scheme:

A the first four-line stanza of the poem

- a) first orchestral ritornello, introducing the theme in the tonic
- a') first vocal section with cadence on the dominant or, if in minor, the relative major
- b) second orchestral ritornello
- c) second vocal section--development of material of the first section with extended coloratura passages modulating back to the tonic, and often followed by the return of the theme of the first vocal section (a')
- d) cadenza
- e) third orchestral ritornello, in the tonic, leading to the second part of the aria

B second four-line stanza of the poem

- f) in one section, shorter than A, in a related key and with thematic material either:
    - (1) continuing and developing the material of A
    - (2) material contrasting with A, ending with a vocal cadenza followed by:
- g) fourth orchestral ritornello (usually the same as the first orchestral ritornello)

A da capo, usually omitting the first orchestral ritornello and containing additional improvised coloraturas and a longer cadenza

Hasse considered each aria a self-sufficient musical entity. Although there is no motivic inter-relationship or tonal interlocking of the arias, these arias were not musically haphazard --each was musically complete. Hasse made revisions in his opera only by the deletion or addition of arias. He often transferred one or more arias from one opera to another; the music remained intact, only the text was changed. This procedure was possible because Hasse did not write his arias for a specific situation, that is, his arias expressed a common point of view or an "affect." The music was of primary importance, the words were subordinate, because the affect they expressed, not their individual meaning, was the only matter of importance. The tonality of each aria had its source in the cadence of the preceding recitative.

Although all Hasse's arias were written according to the same schematic framework, four different types can be distinguished. The classification of these four types is based upon the way in which Hasse constructed their themes; each of these four types is different from the others in its characteristic tempo, meter, and rhythm.

Aria-Type I

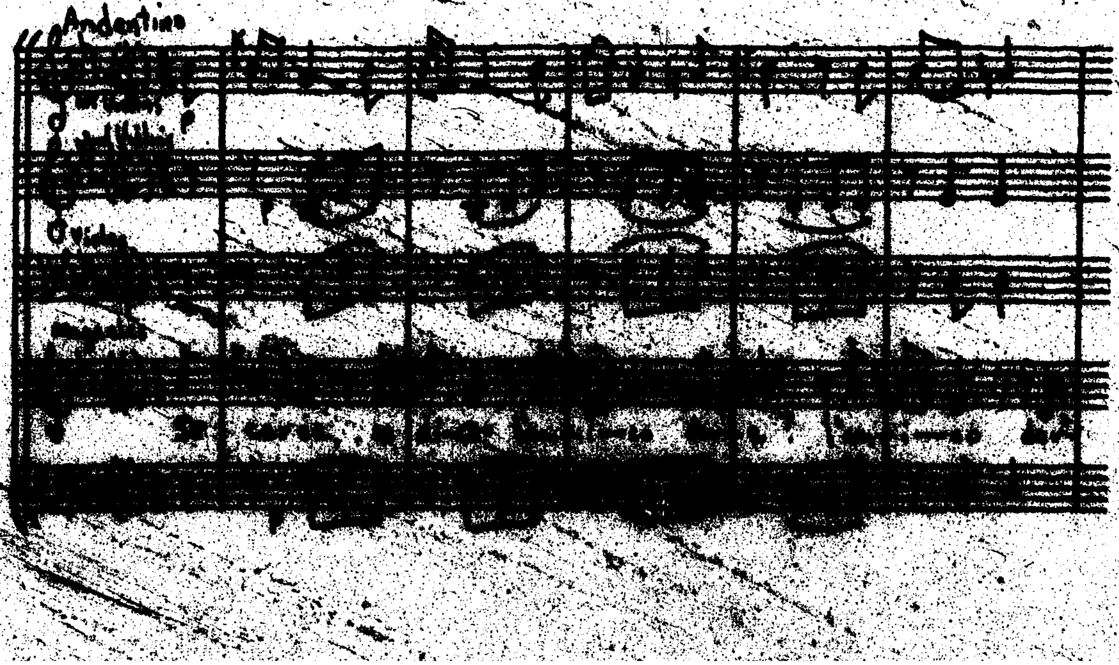
The first type of aria, used to express strong emotions or passions, is invariably marked either Allegro or Moderato, and the distinguishing characteristic is its metric, rather than its melodic structure. The meter is either duple or quadruple, in regular eight-bar phrases which are subdivided into an odd number of bars, in units of three, that is, three bars in the proportions of 4/4 a b b' = 1 bar 1 bar 1 bar. These three bars are repeated and then followed by two bars of cadence material. The basic 3-bar proportion may be expanded (in Example 16, abb' = 6 bars 4 bars 6 bars; "b'" is a rhythmic expansion of "b").

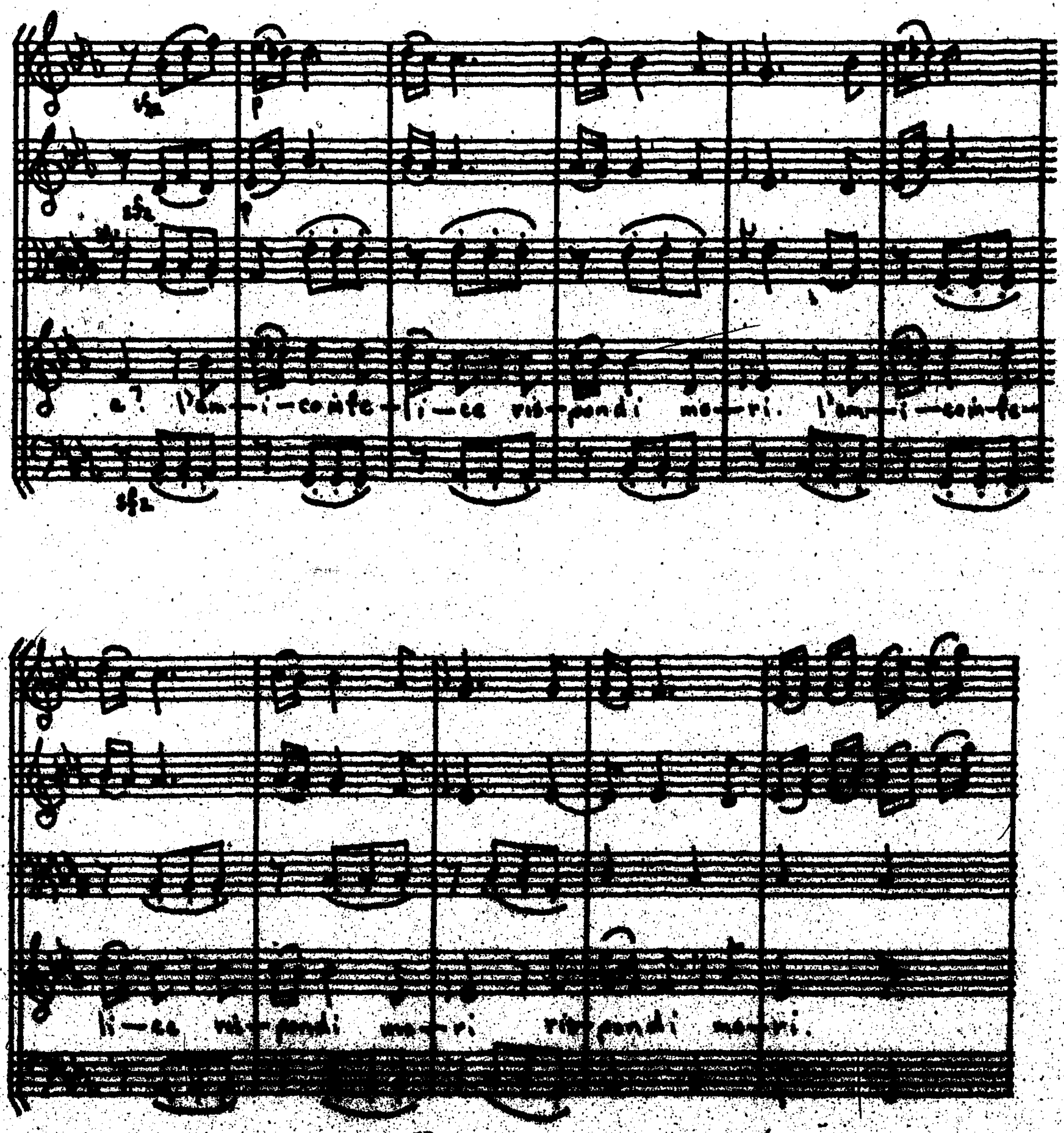
The three-bar units may be extended to four-bar units by delaying the cadence through a repetition of the first part "a" without melodic or tonal change, but with different words:

motivic section - a b b' a'
length in bars - 1 1 1 1 = 4 bars

Two of these four-bar units may be juxtaposed then followed with a coloratura in the vocal part. If the two four-bar units are connected by a caesura (usually an improvised vocal cadenza), the first four-bar unit moves toward the dominant and the second returns to the tonic. When four of these four-bar units are in continuity, there is a short modulating link between the first two (tonic to dominant) and the fourth four-bar unit moves to the subdominant before returning to the tonic. This results in two sentences in a fixed tonal pattern: T ⟵ D ⟶ S ⟶ T.

Example 16. Act II, Scene 10, Megacles' aria illustrating characteristics of Type I arias.



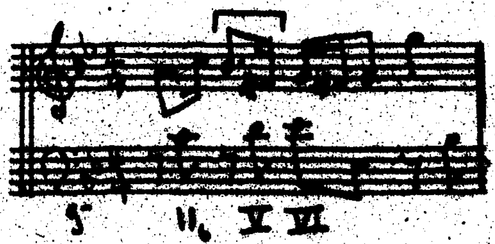

sfz
p
a? l'am-i-confe-li-ce ris-pondi mo-ri. l'am-i-confe-
li-ce ris-pondi mo-ri ris-pondi mo-ri.

Melodically, both sections "a" and "b" correspond: "a" is often in the nature of a question and "b" an answer, both textually as well as melodically (Example 16). The purpose of "b^1" is to emphasize the concluding lines of the strophe. Occasionally, it is not simply a mechanical repetition of "b", but varies in that either the text differs slightly, or a melisma may be added to the vocal part. The bass part is usually stationary, and marks the rhythm.

Syncopation, which is characteristic of this type, is caused by changing a single note value (augmentation or diminution) or by tying a note across a barline.

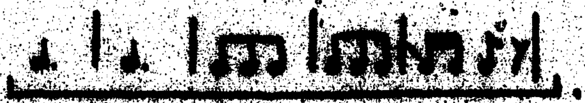
Harmonic structure in the themes is simple, usually centering around the tonic. Cadences are strongly expressed in simple and conventional formulas. The deceptive cadence (IV) V VI occurs frequently in major keys, seldom in minor, and it is generally accompanied by a melodic diminished fourth over the dominant (Example 17).

Example 17. The use of a diminished fourth over the dominant of a deceptive cadence.



Aria Type II

The second type of aria is less common in Hasse's music than the other types, and there are no examples of it in L'Olimpiade. The distinguishing features of this type are its tempo, Allegro, and its 3/8 meter. Both "a" and "b" are five bars long and each follows the rhythmic pattern:

Allegro 3/8 

The "extra" bar in the phrase structure is created through repetition of the first bar. The second phrase "b" is frequently a four-bar unit, lacking repetition of its first bar.

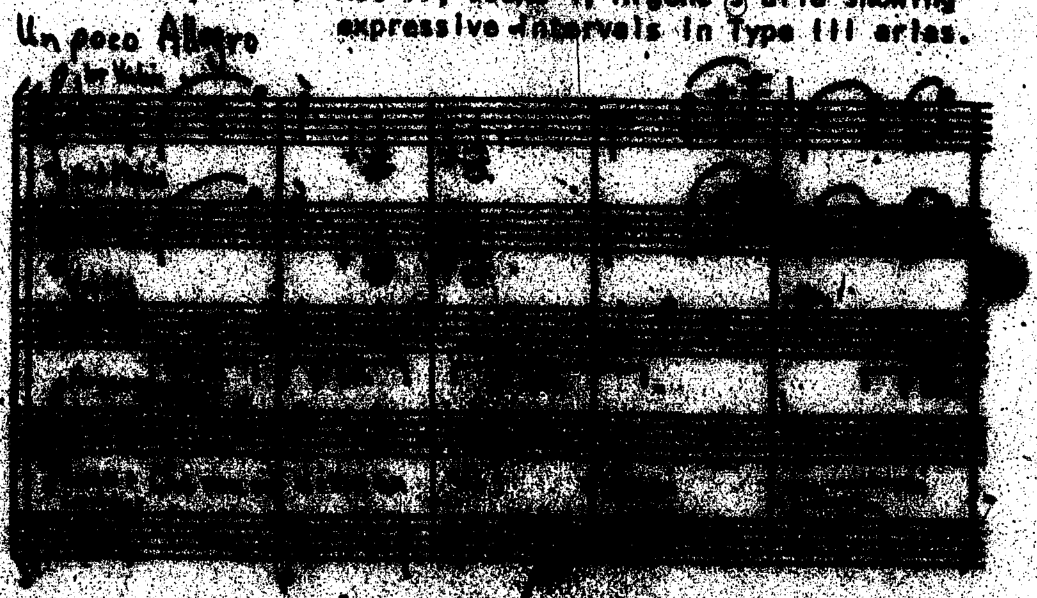
A special type of the 3/8 Allegro aria is one in which the first bar of "a" contains an ascending three-note melodic pattern, and the opening five-bar "a" is followed by a four-bar "b." Type II arias are usually sung by a bass, the vocal part doubled by the continuo.

The agitated sentiments expressed are similar to those in the first type, and are portrayed melodically in a similar manner.

Aria Type III[20]

The third type of aria, marked either Andante, or Allegretto was always in triple meter (3/8 or 3/4). The melody expressed gentleness. To portray these feelings, Hasse used melodic intervals which, at that time, were considered especially appropriate--rising or falling consonant intervals, especially perfect fourths and fifths, thirds, and major sixths (Example 18).

Example 18. Act II, Scene 4, Argene's aria showing expressive intervals in Type III arias.



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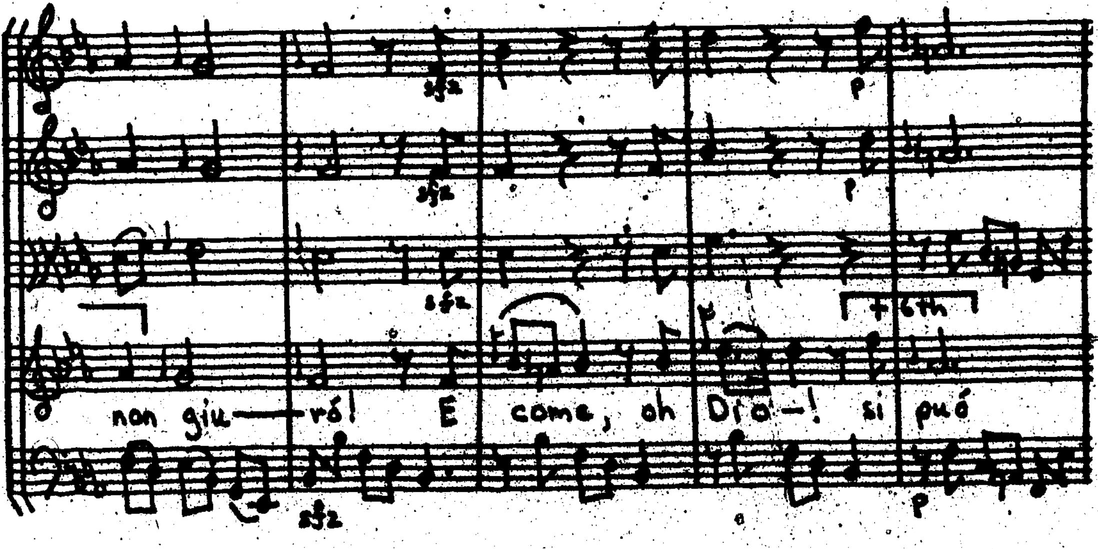
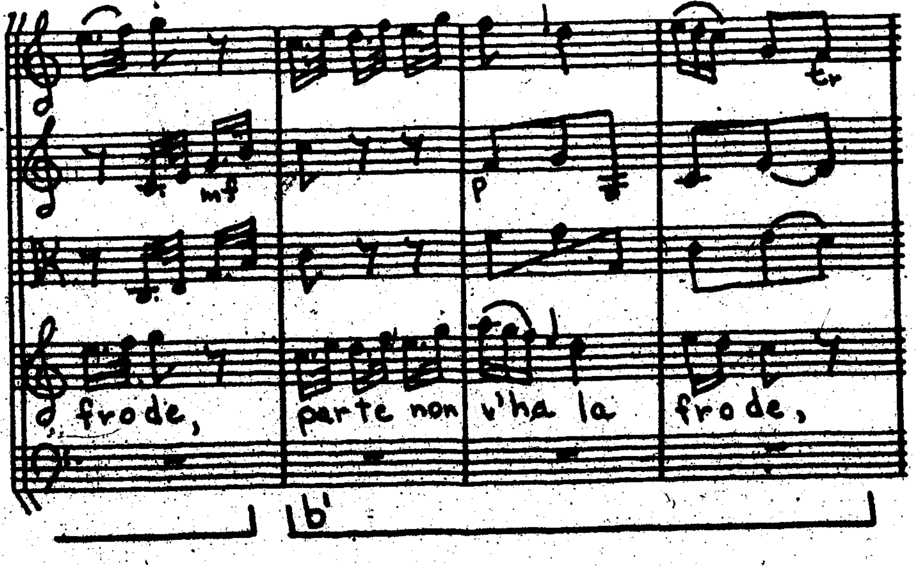
[20] [illegible] of this type of aria from [illegible]


sfz
p
+6th
non giu— rò! E come, oh Dio—! si può

Aria-type III is based on the same a b b' pattern as types I and II, subdivided into three-bar units similar to that of the first type, but now in triple meter (Example 19).

Example 19. Act I, Scene 5, Argene's aria (Type III) showing the three-bar units of the melodic structure.

Un poco meno delle Allegretto
1st Violini
2nd Violini



The phrase is usually six bars long, but it is occasionally extended at the cadence to form an eight-bar sentence.

Aria Type IV[21]

The fourth type of aria is always Lento, in 4/4 time, and usually in the key of E major. It is similar in melodic construction to the third type. The melody is composed of one-bar motives in the usual pattern a b b'. The text usually concerns the sorrow of parting lovers; the key of E major was felt to portray sorrowful emotion. Many duets fall into this category.

Dramatic Expression in the Arias

There is a conflict between the poetic and the musical meters in vocal compositions throughout the late seventeenth and early eighteenth centuries. This results from the doctrine of affections in which the overall mood or affect, not the meaning of the individual word, governed the mood of the aria. The most important aspect of the aria was the music. The vocal part alone expressed the affect. Although the individual words had relatively little importance in Hasse's arias, opposing affects sometimes occurred within the strophe. Hasse reflected this opposition by writing different thematic material for each affect and juxtaposing the two themes so that there was either a tempo or meter change, and perhaps a key change as well. There are three arias in L'Olimpiade in which this occurs: the duet between Aristea and Megacles in Act I, Scene 11; Megacles' aria in Act II, Scene 10; and Megacles' aria in Act III, Scene 3 (transcribed in Appendix B, pp. 115-124).

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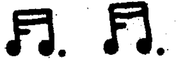
[21] An example of this aria-type from L'Olimpiade is transcribed in Appendix B, pp. 115-124.

In arias of the first type, Hasse's use of restless syncopated rhythm emphasized dramatic situations. Arias in which this rhythm occurred were generally written in a minor key, and the texts expressed sadness associated with love. Another melodic-dramatic device was coloratura. Hasse used it in all aria types. The coloratura assisted in portraying dramatic meaning by emphasizing a particular word in the text. As a rule, a composer did not write a melisma until all the words had been sung once. Hasse frequently ignored this rule by writing a brief coloratura (short, so as not to lose the meaning of the word) to prevent the aria from becoming [illegible] and to make it more expressive. Hasse also wrote c[illegible] to illustrate virtuosic technique on an unimportant word or syllable.

Hasse associated certain intervals for the portrayal of emotions. To convey violent emotions he used fifths, octaves, and tenths, and to express the more intense but gentle emotions he used diminished intervals, rising or falling.

The extensive use of Lombardic rhythm  was characteristic of eighteenth-century style. Hasse used it to strengthen dramatic meaning and to intensify coloratura, both in arias that expressed happiness or pleasant feelings, and in arias expressing mourning. Another extension of the syncopation principle was the weakened cadence which avoided points of rest on the accented beats of the bar, lending softness to the melody--an appropriate expression for sentiments of tenderness. Hasse created a more dramatic effect in the melody by using chromatic progressions, often sequential. He further added dramatic expression through the instrumental accompaniment in either one of two ways: (1) by expanding an instrumental part so that it assumed an independent role equivalent to that of the singing voice or, (2) by the addition to the conventional orchestra of an unfamiliar or unique instrument.[22]

Instrumentation in the Arias

The orchestra that Hasse used to accompany the arias in his operas consisted of first and second violins, violas, cellos, string basses and keyboard continuo. Woodwind and brass instruments were frequently added for special effects.

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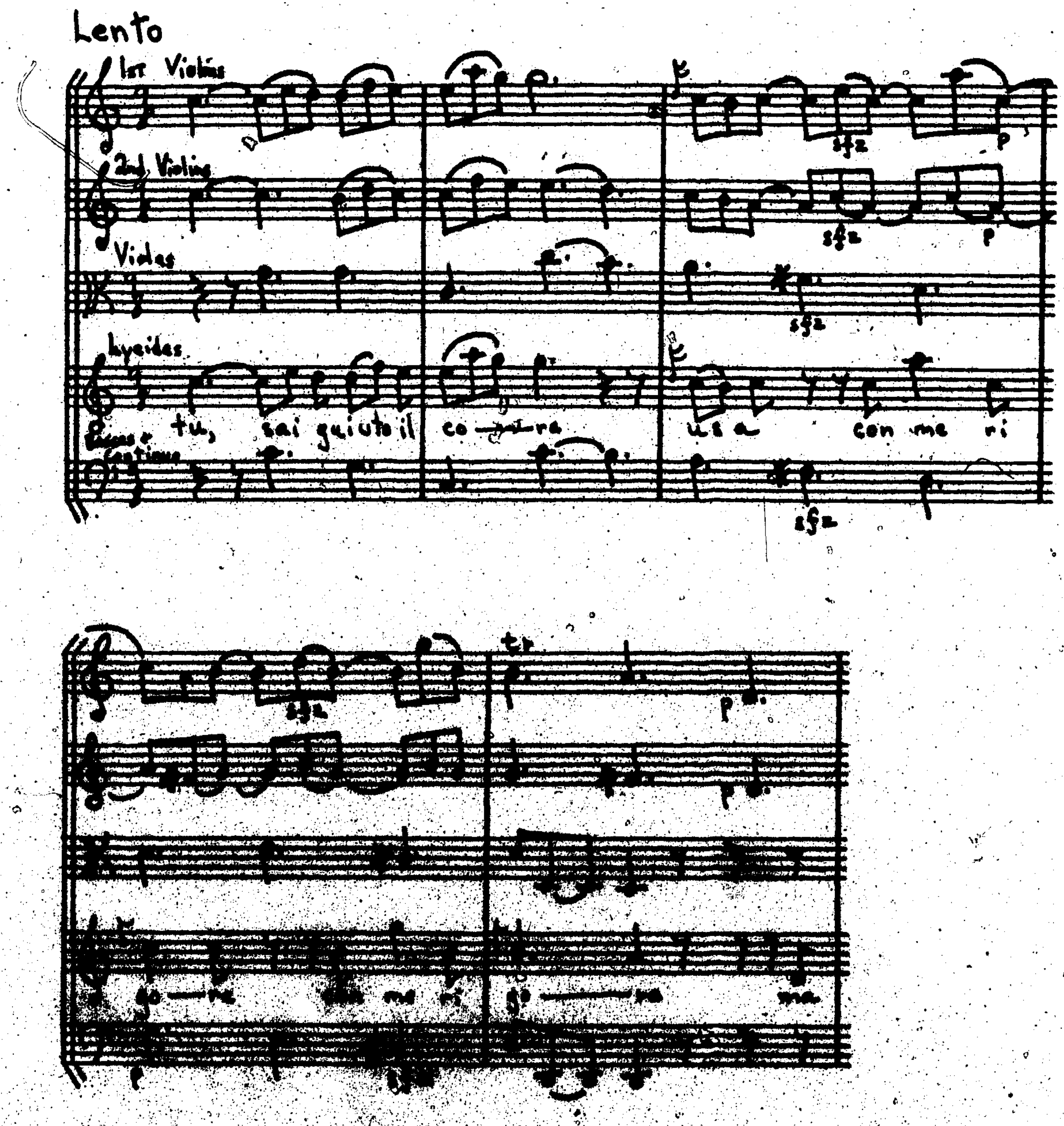
[22] Gerber cites four examples: the chalumeau in the operas *Asteria*, *Irene*, and *Alfonso*, and the oboe d'amore in [illegible].

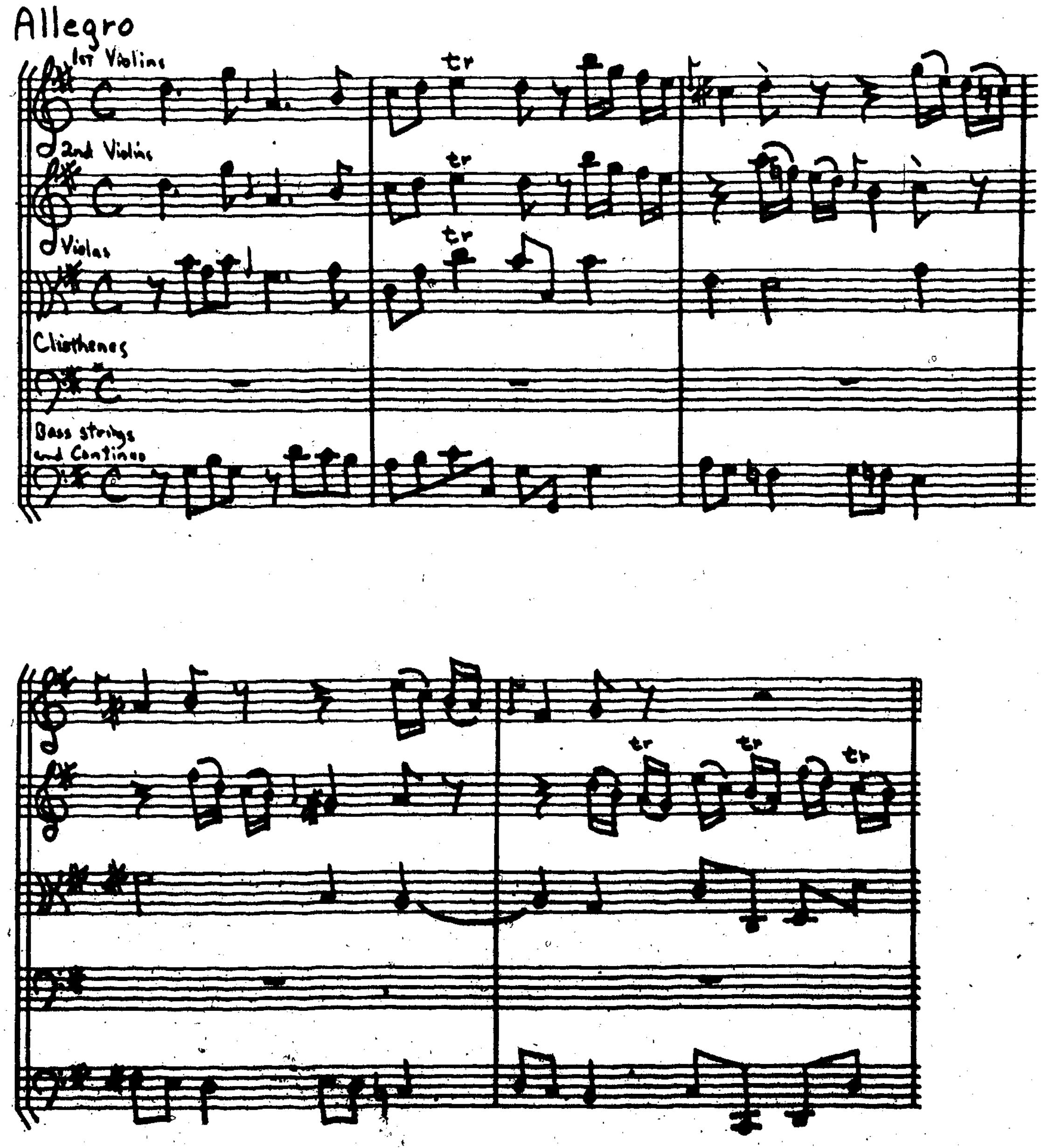
Conventional scoring was generally observed. The cello doubled the string bass part and was seldom independent; the viola usually played in octaves with the lower strings (cellos and basses) and the second violin added an alto part (Example 20).

Example 20. Act III, Scene 7, Lycidas' aria showing violas in octaves with the bass and the second violins playing an alto line.


Lento
1st Violins
2nd Violins
Violas
Lycidas
Basso e Continuo
tu, sai qui vuto il co-pi-ra usa con me ri
sfz
p
tr

Occasionally, the second violin doubled the first violin; when this occurred the violas were given an independent melody (Example 21).

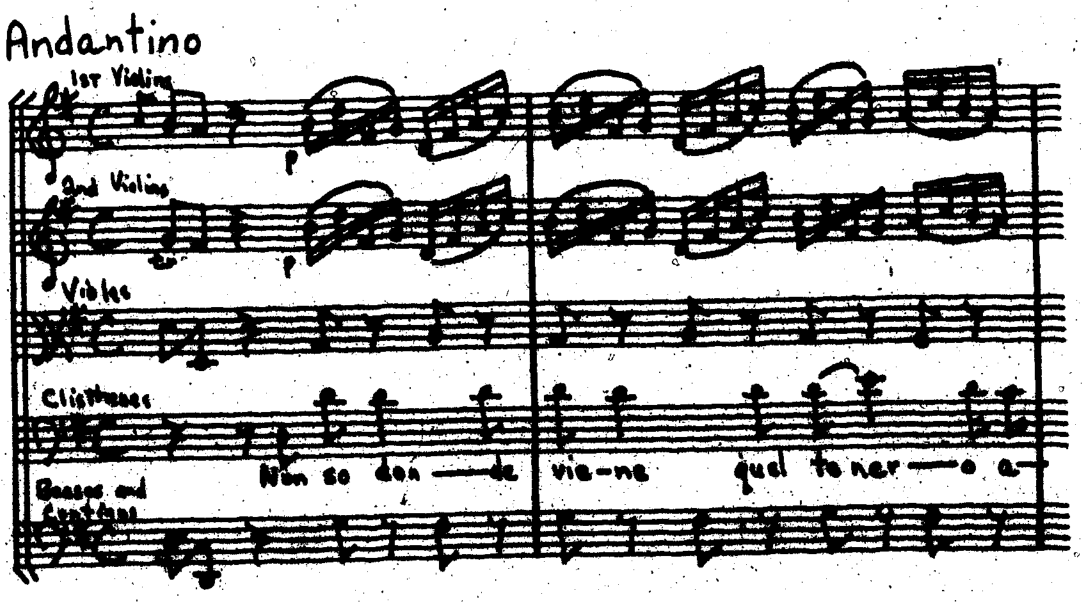
Example 21. Act I, Scene 5, Clisthenes' aria showing second violins doubling the first violins while the viola plays an independent melody.

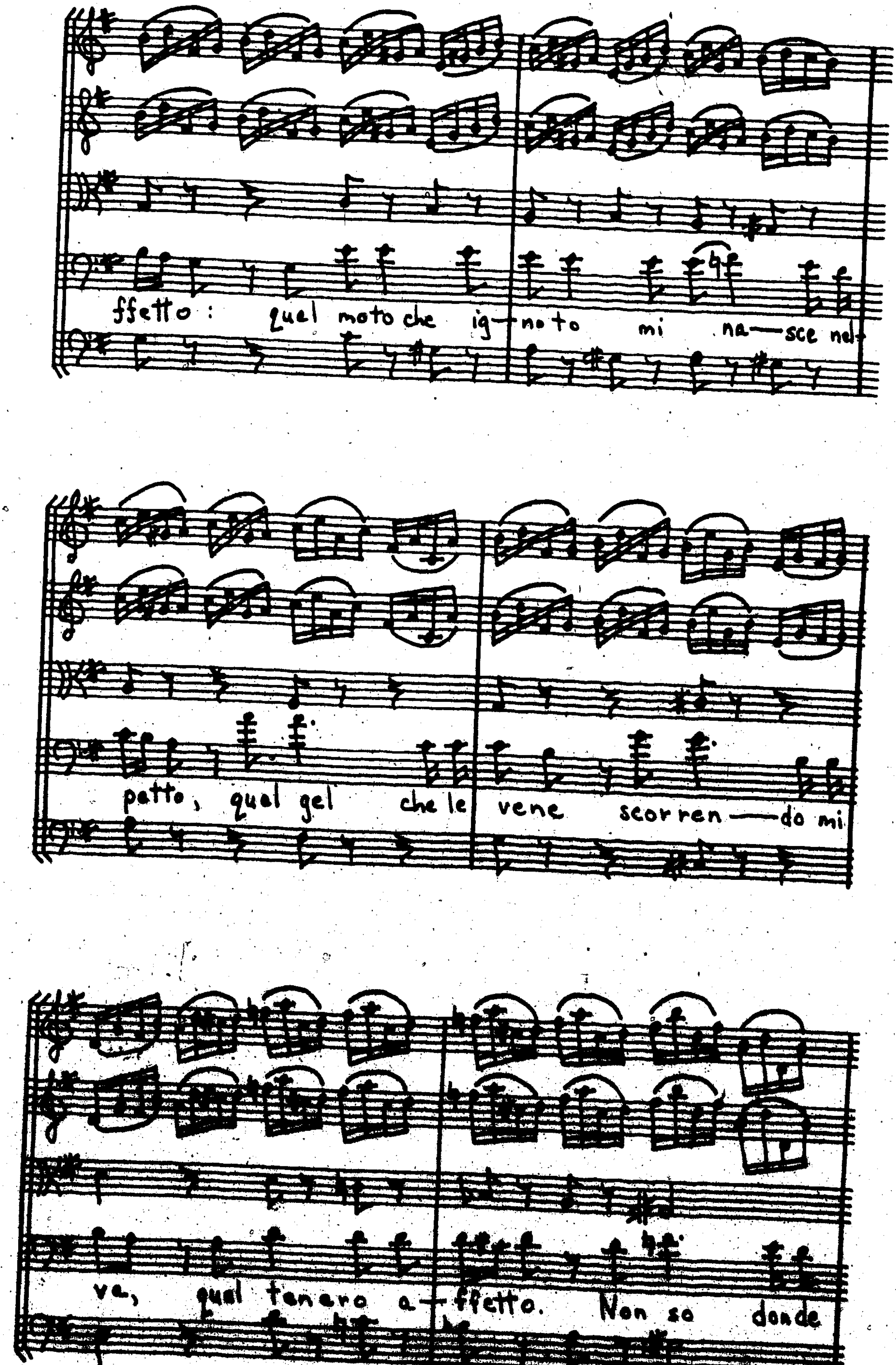

Allegro
1st Violins
2nd Violins
Violas
Clisthenes
Bass strings and Continuo
tr

In accordance with the Baroque principle of the polarity of the outer parts, the bass and the first violins were the most important. The bass provided the harmonic basis and the first violins provided the melody, very often highly ornamented and melismatic, in the ritornellos. The violins relinquished this function as soon as the singing voice entered, playing with it in unison. In arias of the first and fourth types, the bass moved in a pattern of stepwise repeated eighths (especially in Type IV) or quarter notes (especially in Type I). In the second and third aria-types the bass was slightly more active, although still subordinate to the singing voice.

Instruments were used to emphasize important words. To give expression to an affect, a single instrument, usually either viola or violin, was given a figure which often persisted as an ostinato during the entire aria (Example 22).

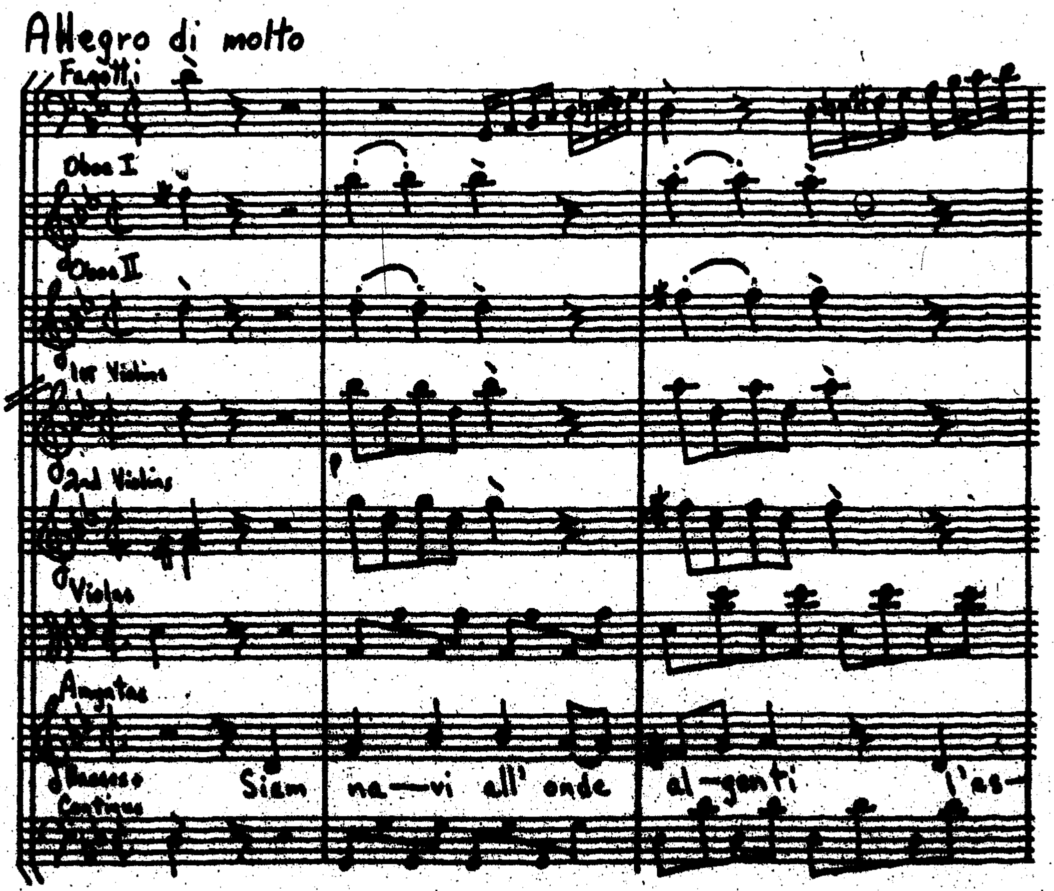
Example 22. Act III, Scene 6, Clisthenes' aria showing an ostinato figure in the violins.

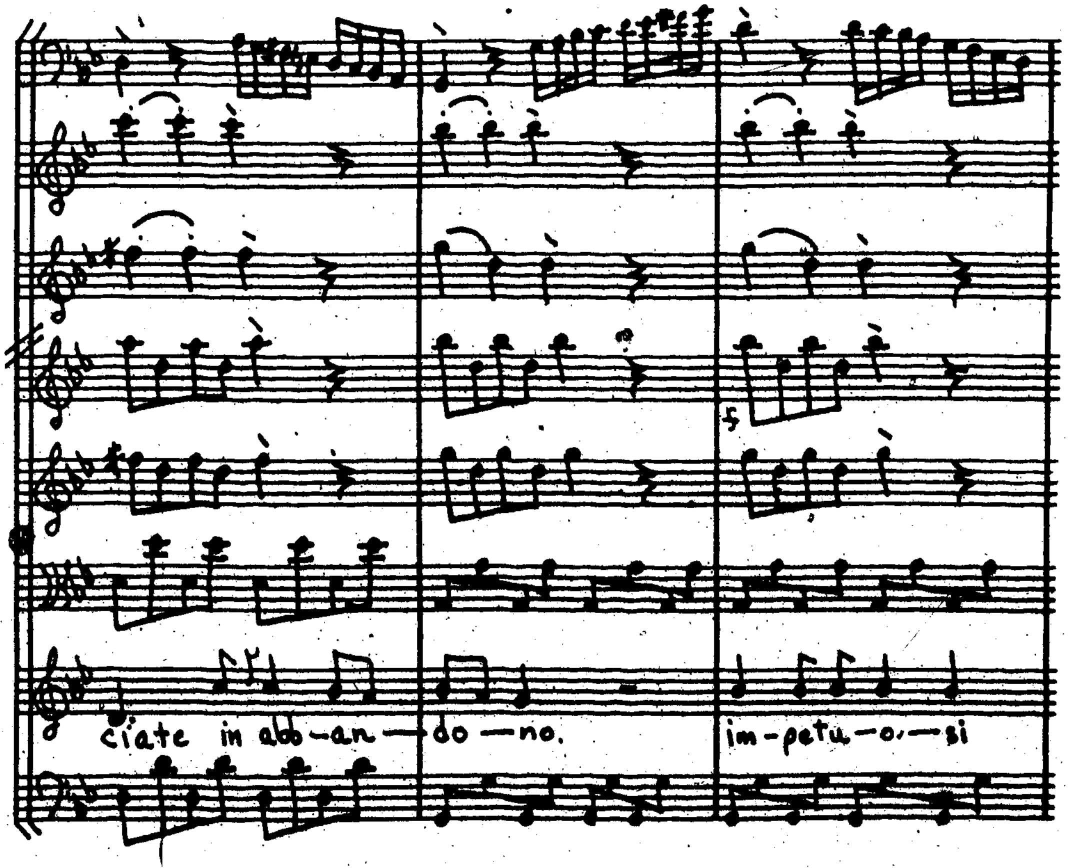

Andantino
1st Violins
2nd Violins
Violas
Clisthenes
Basses and Continuo
p
p
Non so don — de vie-ne qual te-ner — o a-


ffetto: quel moto che ig- no to mi na- sce nel-
petto, quel gel che le vene scorren— do mi
va, qual tenero a- ffetto. Non so donde

Sometimes a single instrument declaimed on one note while the other instruments played their parts above and below it. Flutes or oboes reinforced the string parts in the ritornellos and in certain episodes with the voice. Hasse used flutes, oboes, bassoons and horns as solo instruments. The flutes and oboes blended well with the violins and he used them in pastoral scenes. The bassoon was normally used when all the other woodwinds were included. Occasionally it had a solo part (Example 23).

Example 23. Act II, Scene 5, Amyntas' aria showing bassoons with a countermelody which continues throughout the aria.


Allegro di molto
Fagotti
Oboe I
Oboe II
1er Violino
2nd Violino
Violas
Amyntas
Siam na—vi all' onde al—genti l'as—
Basso Continuo



Horns, trumpets and timpani were used sparingly to add to the harmony and rhythm, rarely assuming a thematic role.

Ensembles and Choruses

Ensembles in Metastasian opera seria were limited to duets between two lovers, usually sung at the end of the second act. If a duet occurred in the middle of an act it was to be in the three-part, da capo aria form, and if it occurred at the end of an act it was to be a two-part aria (without da capo). The duet in L'Olimpiade is between Aristea and Megacles, and is a two-part form at the end of Act. I.

Hasse's setting of duets fits into the category of his fourth aria type. The duet in L'Olimpiade is a type-four aria (the voices enter imitatively and continue generally in thirds and sixths) except that it is in the key of D major instead ~~of E~~ major.

There are three choruses in L'Olimpiade: a chorus of nymphs and shepherds in Act I, Scene 5, a chorus of priests in Act II, Scene 6, and a final chorus which closes the opera. All three are like the three-part, da capo aria in their formal structure. They have no dramatic function; they simply comment on the action. The chorus in Act II and the final chorus are homophonic in style; the chorus of shepherds in Act I differs in texture from the other two; it has contrapuntal imitation in the voices--an exception to the usual homophonic style of choruses in opera seria.

CHAPTER IV

CONCLUSION

Johann Adolph Hasse's opera, L'Olimpiade, is a representative example of eighteenth-century Italian opera seria. Through the study of the interaction of the characters, the investigation and transcription of examples of the musical media in which they speak, and the musical artifices which govern the dramatic expression, an appreciation is gained of the opera seria genre, and the musical stature of the composer most closely associated with it.

The poet, Pietro Metastasio, dominated the cultural life of eighteenth-century Italian society. He created a form of opera unique in its complexity of dramatic and poetic inter-relationship. So relevant was it to contemporary thought that it supplanted all other operatic types. The success of Metastasio's dramas was attributable in no small degree to the musical expression given them by Johann Adolph Hasse. The study of Hasse's L'Olimpiade has revealed music of beauty and charm which, to a large extent, lies buried in the stylized form of a bygone age.

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APPENDIX A

TABLES

TABLE I

HASSE'S OPERAS

OPERAS		
Title	Librettist	First Performance
Antioco	Apostolo Zeno and Pietro Pariati	Brunswick, Aug. 11, 1721
Tigrane	Francesco Silvani	Naples, Nov. 4, 1723
Sesostrate	Angelo Caresale	Naples, May 13, 1726
Astarto	Apostolo Zeno and Pietro Pariati	Naples, Dec., 1726
Gerone, tiranno di Siracusa	Aurelio Aureli	Naples, Nov. 19, 1727
Attalo, re di Bitinia	Silvani	Naples, Spring, 1728
Ulderica	unknown	Naples, Jan. 29, 1729
Ezio	Metastasio	Naples, Carnival, 1730
Artaserse	Metastasio	Venice, Feb., 1730
" (New Version)	Metastasio	1740
" (New Version)	Metastasio	1760
Dalisa (later *La costanza vincitrice*)	Niccolo Minato	Venice, Spring, 1730
Arminio	Antonio Salvi	Milan, Aug. 28, 1730
Cleofide	Metastasio	Dresden, Sept. 13, 1731
" (New Version called *Allesandro nell Indie*)	Metastasio (altered by Michel Angelo Boccardi	1736
Catone in Utica	Metastasio	Turin, Dec. [illegible], [illegible]731
Demetrio	Metastasio	Venice, Carnival, 1732
" (Later Version called *Cleonice*)	Metastasio	1740
Caio Fabrizio	Apostolo Zeno	Rome, Jan. 12, 1732
" (New Version)	Apostolo Zeno	1734
Euristeo	Apostolo Zeno	Venice, Spring, 1732
Siroe, re di Persia	Metastasio	Bologna, May 2, 1733
" (New Version)	Metastasio	1763
Tito Vespasiano (later *La Clemenza di Tito*	Metastasio	Pesaro, Sept. 24, 1735
Senocrita	Stefano Pallavicino	Dresden, Feb. 27, 1737

TABLE I - continued

Title	Librettist	First Performance
Atalanta	Stefano Pallavicino	Dresden, July 26, 1737
Asteria	Stefano Pallavicino	Dresden, Aug. 3, 1737
Irene	Stefano Pallavicino	Dresden, Feb. 8, 1738
Alfonso	Stefano Pallavicino	Dresden, May 11, 1738
Viriate	Metastasio's Silface (altered by Domenico Lalli)	Venice, Carnival, 1739
Numa	Stefano Pallavicino	Dresden, Oct. 7, 1741
Lucio Papirio	Apostolo Zeno	Dresden, Jan. 18, 1742
L'Asilo d'amore	Metastasio	Naples, Summer, 1742
Didone Abbandonata	Metastasio	Hubertsburg, Oct. 7 1742
Issipile	Metastasio	Naples, Dec. 19, 1742
Antigono	Metastasio	Hubertsburg, Oct. 10, 1743
Ipermestra	Metastasio	Vienna, Jan. 8, 1744
" (New Version)	Metastasio	1751
Semiramide riconosciuta	Metastasio	Venice, Dec. 26, 1744
" (New Version)	Metastasio	1747
Arminio	Giovanni Claudio Pasquini	Dresden, Oct. 7, 1745
La Spartana generosa, ovvero Archidamia	Giovanni Pasquini	Dresden, June 14, 1747
Leucippo	Giovanni Pasquini	Hubertsburg, Oct. 7, 1747
Demofoonte	Metastasio	Dresden, Feb. 9, 1748
" (New Version)	Metastasio	1758
Il natale di Giove	Metastasio	Hubertsburg, Oct. 7, 1749
Attilio Regulo	Metastasio	Dresden, Jan. 12, 1750
Ciro riconosciuto	Metastasio	Dresden, Jan. 20, 1751
Adriano in Siria	Metastasio	Dresden, Jan. 17, 1752
Solimano	Giovanni Ambrogio Migliavacca	Dresden, Feb. 5, 1753
Artemisia	Giovanni Migliavacca	Dresden, Feb. 6, 1754
Il re pastore	Metastasio	Hubertsburg, Oct. 7, 1755
L'Olimpiade	Metastasio	Dresden, Feb. 16, 1756
Nitteti	Metastasio	Venice, Jan., 1758
Achille in Sciro	Metastasio	Naples, Nov. 4, 1759
Alcide al bivio	Metastasio	Vienna, Oct. 8, 1760

TABLE I - continued

Title	Librettist	First Performance
Zenobia	Metastasio	Warsaw, Oct. 7, 1761
Il trionfo di Clelia	Metastasio	Vienna, Apr. 27, 1762
Egeria	Metastasio	Vienna, Apr. 24, 1764
Romolo ed Ersilia	Metastasio	Innsbruck, Aug. 6, 1765
Partenope	Metastasio	Vienna, Sept. 9, 1767
Piramo e Tisbe	Marco Coltellini	Vienna, Nov., 1778
Ruggiero, o vero L'eroica gratitudine	Metastasio	Milan, Oct. 16, 1771

TABLE 2

THE ORGANIZATION OF L'OLIMPIADE

OVERTURE

ACT I

Scene	Musical Form	Dramatis Personae	Meter	Length	Key
1	Recitativo Secco	Lycidas & Amyntas	C	75 bars	-**
2	Recitativo Secco	Lycidas, Amyntas & Megacles	C	30 bars	-
	Aria - Allegro e con Spirito (dal Segno)	Megacles	C	136bars 115bars	F
3	Recitativo Secco	Lycidas & Amyntas	C	23 bars	-
	Aria - Piú Sosto Andante (dal Segno)	Amyntas	C	99 bars 86 bars	Eb
4	Recitativo Secco	Lycidas	C	9 bars	-
	Aria - Allegro assai (dal Segno)	Lycidas	C	111bars 98 bars	D
5	Aria and Chorus - Un po meno dell'allegretto (subito recit.)	Argene & Chorus	3/4	122bars	C
	Recitativo Secco	Aristea & Argene	C	161bars	-
	Recitativo Secco	Clisthenes, Aristea & Argene	C	40bars	-
	Aria - Allegro (dal Segno)	Clisthenes	C	79 bars 66 bars	G
6	Recitativo Secco	Aristea & Argene	C	9 bars	-
	*Aria - Allegretto (da Capo)	Aristea	3/8	149bars 129bars	F
7	*Recitativo Secco	Argene	C	28 bars	-
	*Aria - Andante (dal Segno)	Argene	C	129bars	Bb

* transcribed in Appendix B.

** key signature not indicated.

TABLE 2 - continued

Scene	Musical Form	Dramatis Persone	Meter	Length	Key
8	Recitativo Secco	Lycidas & Megacles	C	128bars	-
	Aria-Allegretto (attacca subito il recit.)	Lycidas	3/4	106bars	F
9	*Recitativo Stromentato (Un poco lento)	Megacles	C	50bars	-
(10)	missing (either omitted by copyist or not composed by Hasse	missing	-	-	-
11	Recitativo Secco	Aristea, Megacles & Alcandro	C	93bars	-
	Duetto	Aristea & Megacles			
	- Largo ma non troppo		C	79bars	D
	-Allegretto		3/8	43bars	F
	-Tempo di primo		C	6bars	D
	(dal Segno)			113bars	
ACT II					
1	Recitativo Secco	Aristea & Argene	C	14bars	-
2	Recitativo Secco	Aristea, Argene & Alcandro	C	29bars	-
	Aria-Allegro ma non troppo	Alcandro	C	53bars	C
	(dal Segno)			43bars	
3	Recitativo Secco	Aristea & Argene	C	14bars	-
	Aria-Non troppo Andante	Aristea	3/4	111bars	G
	(dal Segno)			91bars	
4	Recitativo Secco	Argene & Amyntas	C	54bars	-
	Aria-Un poco Allegro	Argene	3/4	126bars	Eb
	(dal Segno)			108bars	
5	Recitativo Secco	Amyntas	C	23bars	-
	Aria-Allegro di molto	Amyntas	¢	91bars	g-
	(dal Segno)			77bars	

TABLE 2 - continued

Scene	Musical Form	Dramatis Personae	Meter	Length	Key
6	Ar~~ia (~~Chorus) -Allegro di molto	Chorus	C	54bars	D
7	Recitativo Secco	Clisthenes, Megacles, Lycidas & Aristea	C	50bars	-
	*Aria-Allegretto (dal Segno)	Clisthenes	3/8	161bars 142bars	F
8	Recitativo Secco	Aristea, Megacles, Lycidas (Lycidas leaves)	C	36bars	-
9	Recitativo Secco	Megacles & Aristea	C	122bars	-
	Recitativo Stromentato-Allegro assai	Megacles	C	33bars	-
10	Recitativo Secco	Lycidas, Aristea & Megacles	C	14bars	-
10	Aria-andantino -allegro assai -andantino -allegro come prima (no da capo nor dal Segno)	Megacles	¢	33bars 24bars 51bars 30bars	Eb
11	Recitativo Secco	Lycidas & Aristea	C	37bars	-
	Aria-Allegro assai (dal Segno)	Aristea (Exit)	3/4	99bars 85bars	Bb
12	Recitativo Secco	Lycidas & Argene	C	47bars	-
	Aria-Allegro (dal Segno)	Argene	¢	123bars 107bars	D
13	Recitativo Secco	Lycidas then Amyntas who leaves	C	79bars	-
14	Recitativo Secco	Lycidas then Alcandro	C	43bars	-
15	Recitativo Secco	Lycidas (solo)	C	11bars	-
	Recitativo Stromentato (Presto)	Lycidas	C	27bars	-
	Aria-Allegro assai (dal Segno)	Lycidas	C	105bars 89bars	F

TABLE 2 - continued

Scene	Musical Form	Dramatis Personae	Meter	Length	Key
ACT III					
1	Recitativo Secco	Megacles, Amyntas & Aristea	C	43bars	-
2	Recitativo Secco	Megacles, Amyntas, Aristea & Alcandro	C	106bars	-
	Aria-Allegretto (dal Segno)	Aristea	3/8	118bars 112bars	Eb
3	Recitativo Secco	Megacles & Argene	C	22bars	-
	*Aria-Lento	Megacles	3/4	12bars	E
	-Allegro di molto		¢	21bars	E
	-Lento		3/4	8bars	E
	-Allegro come prima		¢	31bars	E
	-Lento come primo		¢	18bars	e-
	(dal Segno)		3/4	89bars	E
4	Recitativo Secco	Argene then Amyntas	C	90bars	-
	Aria-Allegro (dal Segno)	Amyntas	3/8	178bars 150bars	Bb
5	Recitativo Secco	Amyntas (solo)	C	16bars	-
	Aria-Allegro di molto (dal Segno)	Amyntas	¢'	89bars 75bars bars	Eb
6	Aria-Allegro (no dal Segno or Da Capo	Clisthenes	C	41bars	c-
	Recitativo Secco	Clisthenes, Aristea & Alcandro	C	61bars	-
	Aria-Andantino (da capo dal Segno)	Clisthenes	C	40bars 39bars	G
7	Recitativo Secco	Megacles, Lycidas, Clisthenes Alcandro	C	64bars	-
	Aria-Lento (attacca il Recitativo)	Lycidas	9/8	65bars	C
	*Recitativo Stromentato - Grave	Clisthenes	C	17bars	C
8	Recitativo Secco	Argene, Clisthenes, Megacles & Lycidas	C	66bars	-

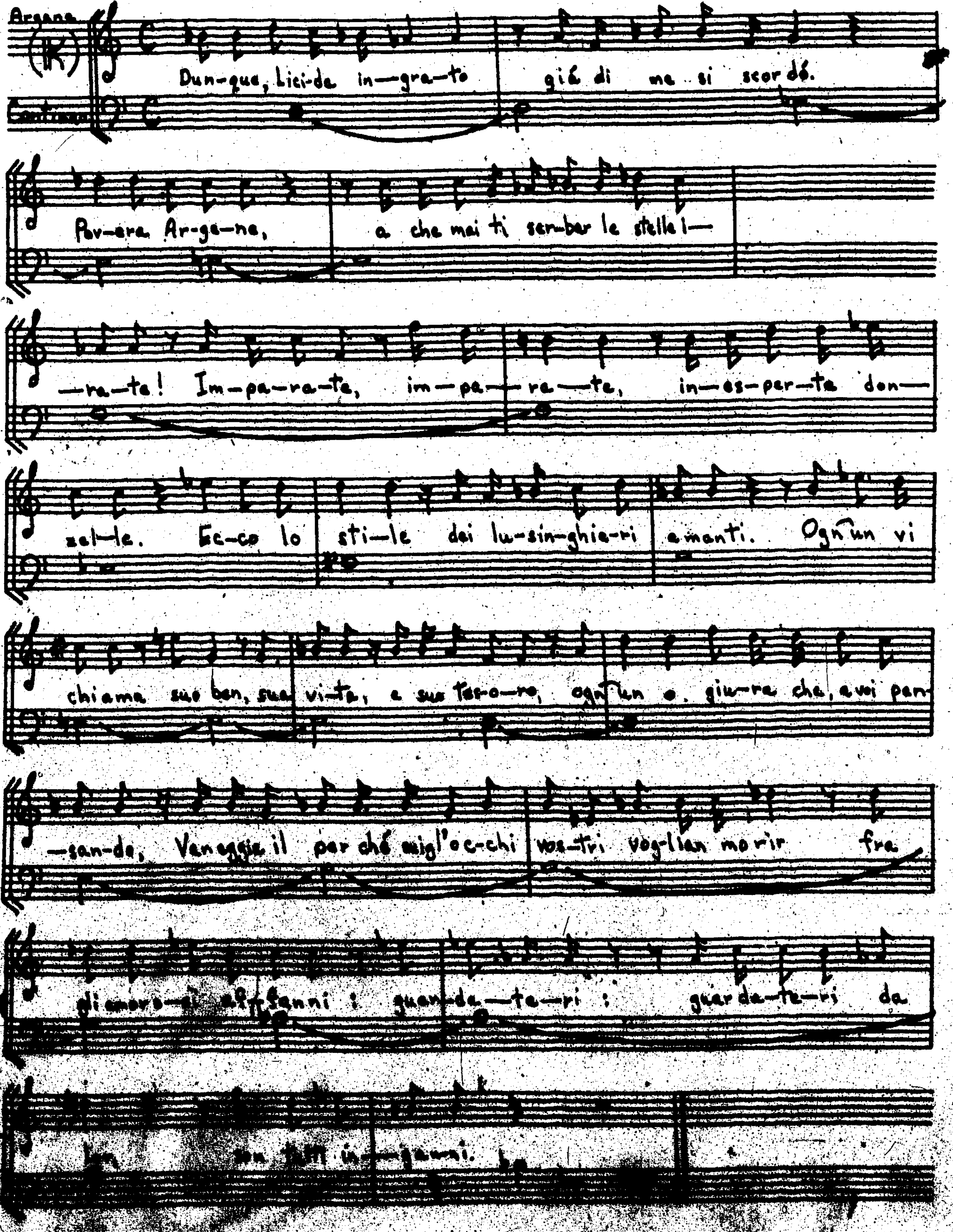
TABLE 2 - continued

Scene	Musical Form	Dramatis Personae	Meter	Length	Key
9	Recitativo Secco	Aristea, Argene, Clisthenes, Megacles & Lycidas	C	37bars	-
10	Recitativo Secco (Attacca il Coro)	Amyntas, Aristea, Argene, Clisthenes, Megacles & Lycidas	C	101bars	-
Finale	Chorus	Chorus			
	- Allegro non troppo		3/8	28bars	D
	- Allegro assai (da capo)		2/4	22bars	C

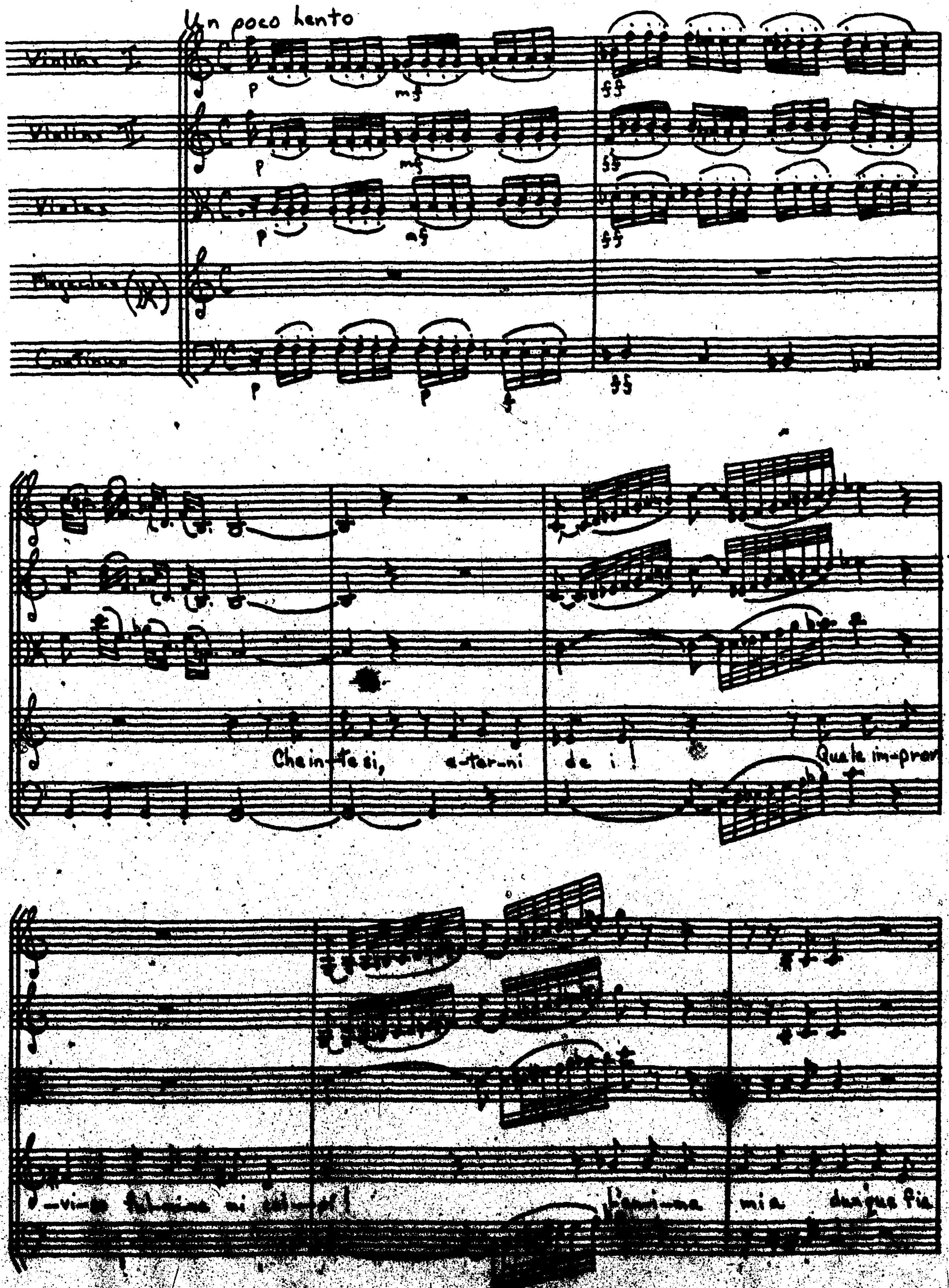
APPENDIX B

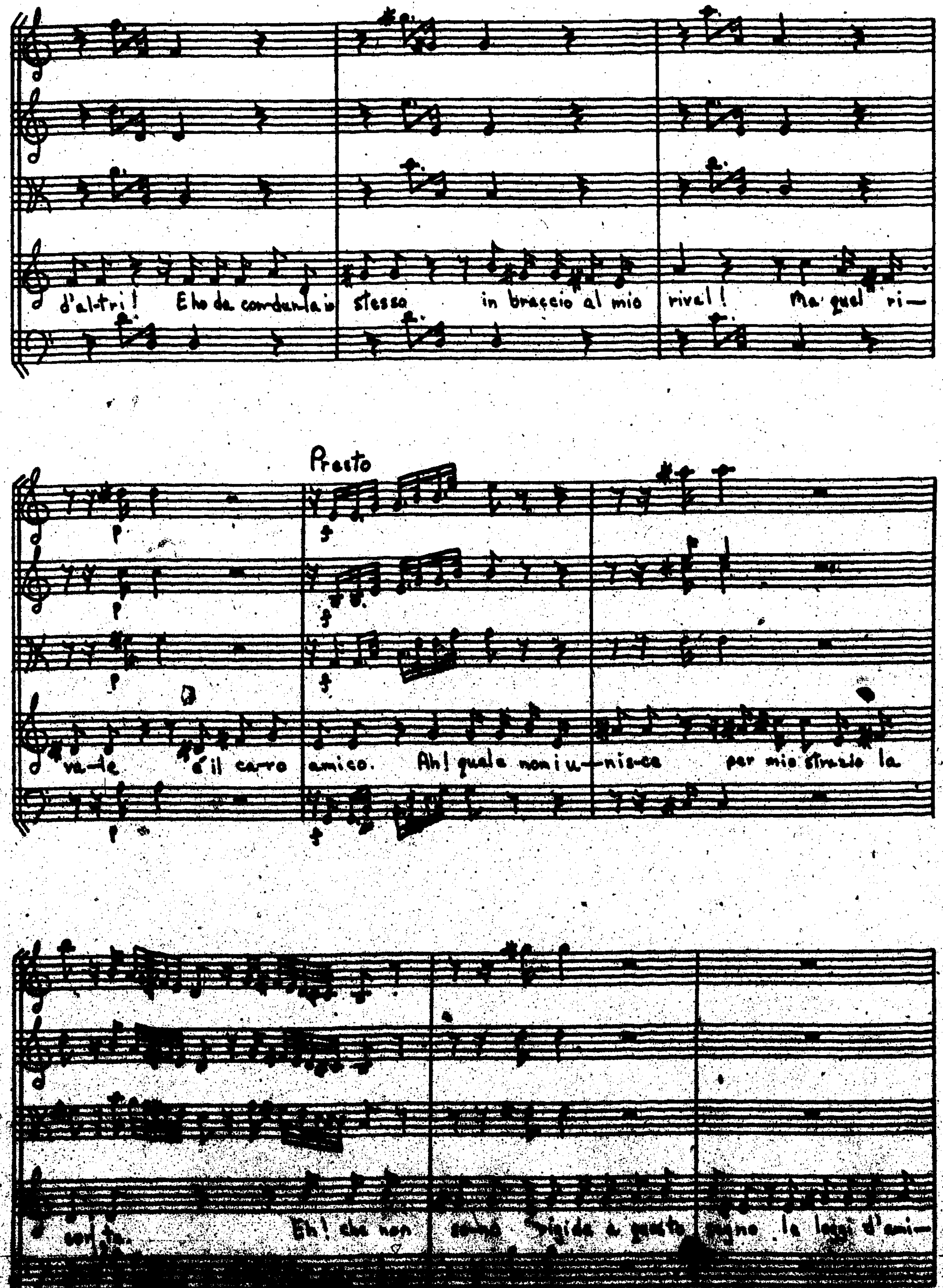
MUSIC FROM L'OLIMPIADE

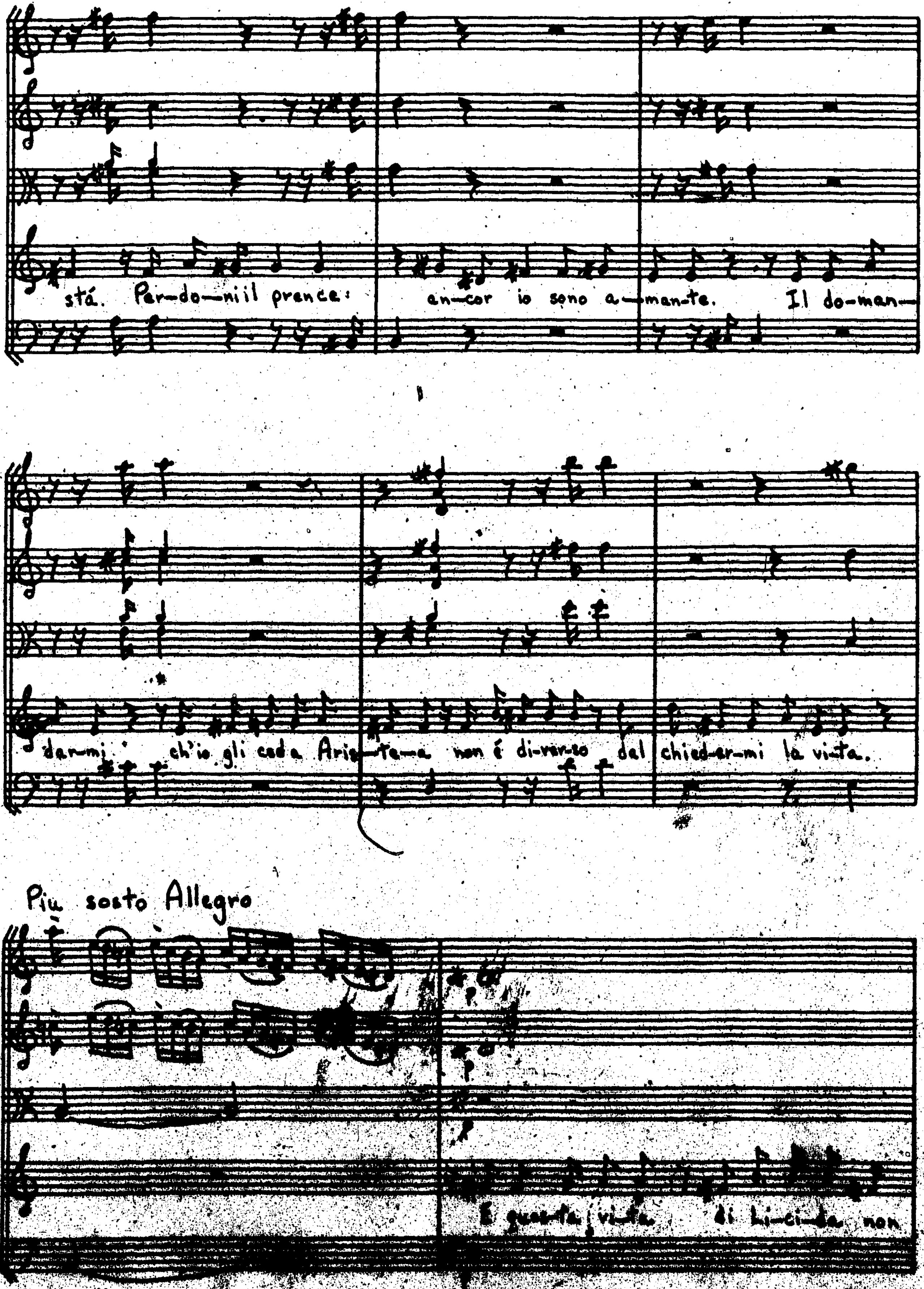
Argene's Recitative, Act I, Scene 7

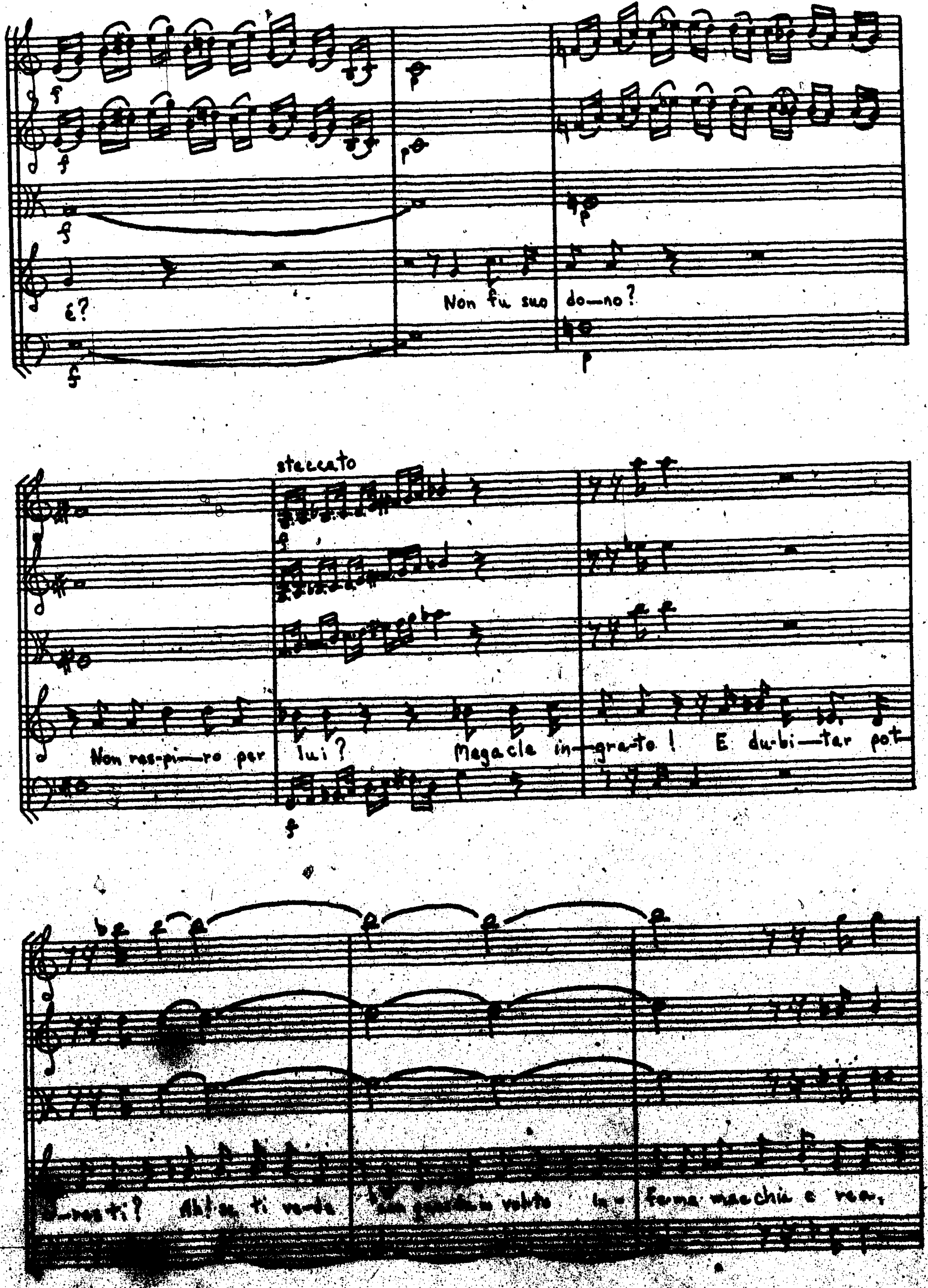

Argene
(K)
Continuo
Dun-que, Lici-da in-gra-to già di me si scor-dò.
Pov-era Ar-ge-ne, a che mai ti ser-bar le stelle i-
-ra-te! Im-pa-ra-te, im-pa-ra-te, in-es-per-te don-
-zel-le. Ec-co lo sti-le dei lu-sin-ghie-ri a-manti. Ogn'un vi
chiama suo ben, sua vi-ta, e suo te-so-ro, ogn'un e giu-ra che, a voi pen-
-san-do, Vaneggia il per ché agl'oc-chi vos-tri vog-lian mo-rir fra
gli amoro-si af-fanni: guar-da-te-vi: guar-da-te-vi da
ta tan-ti in-gan-ni.

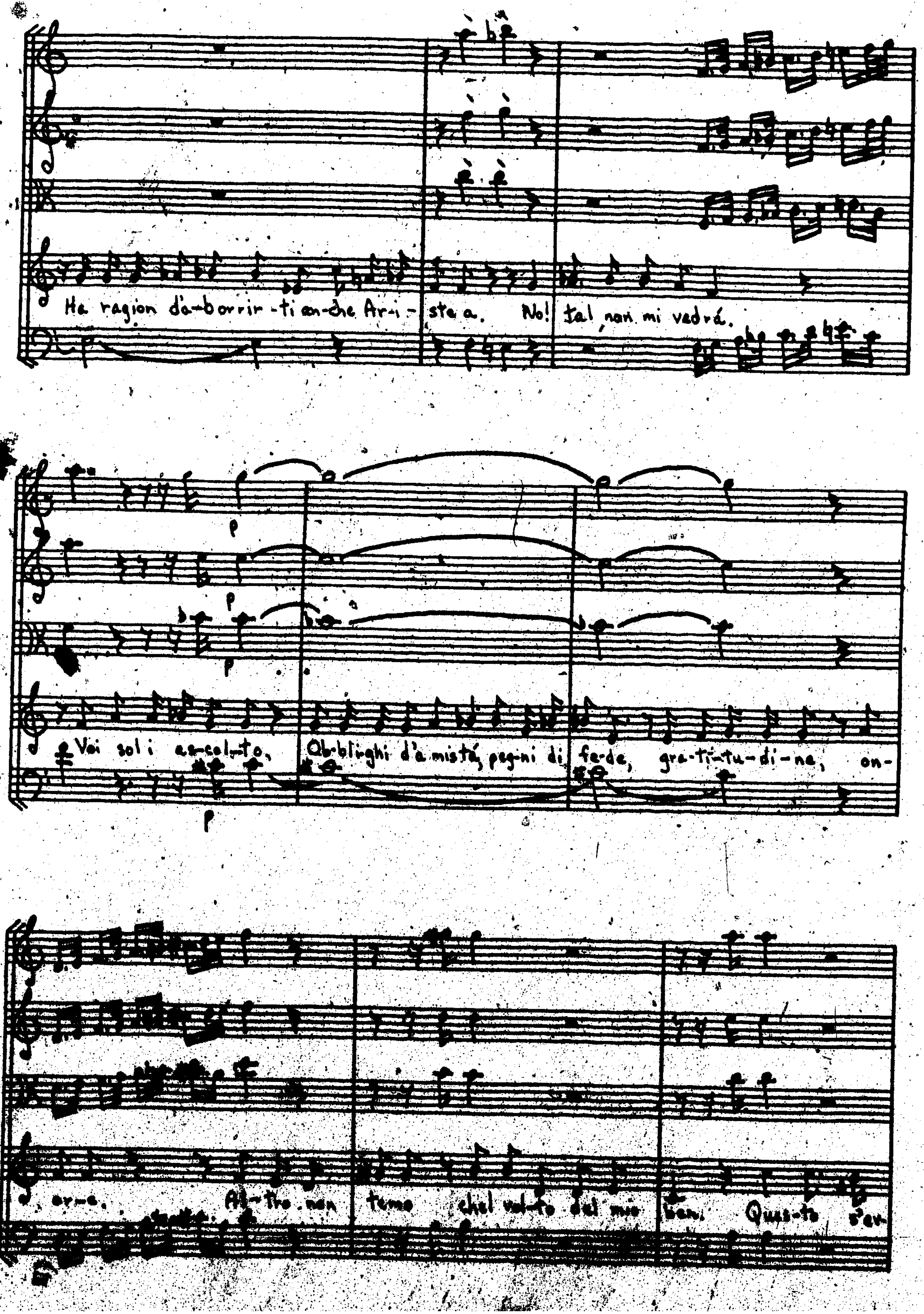
Megacle's Recitative, Act I, Scene 9

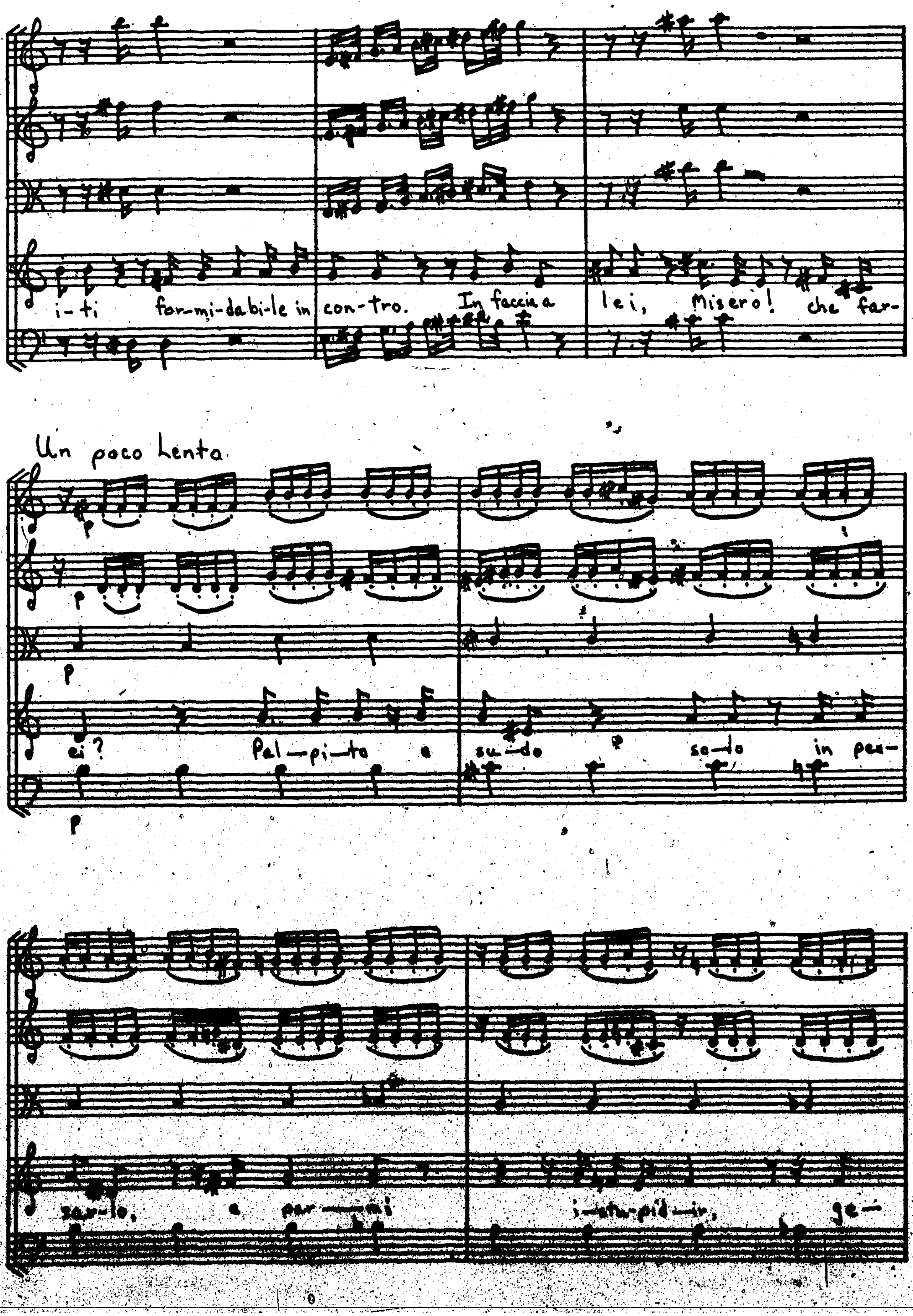

Un poco lento
Violino I
Violino II
Viola
Megacle (K)
Continuo
p
mf
ff
Che in-te-si, e-ter-ni de i!
Qual e im-prov
-viso fulmine mi col-pi!
L'ani-ma mia dunque fia

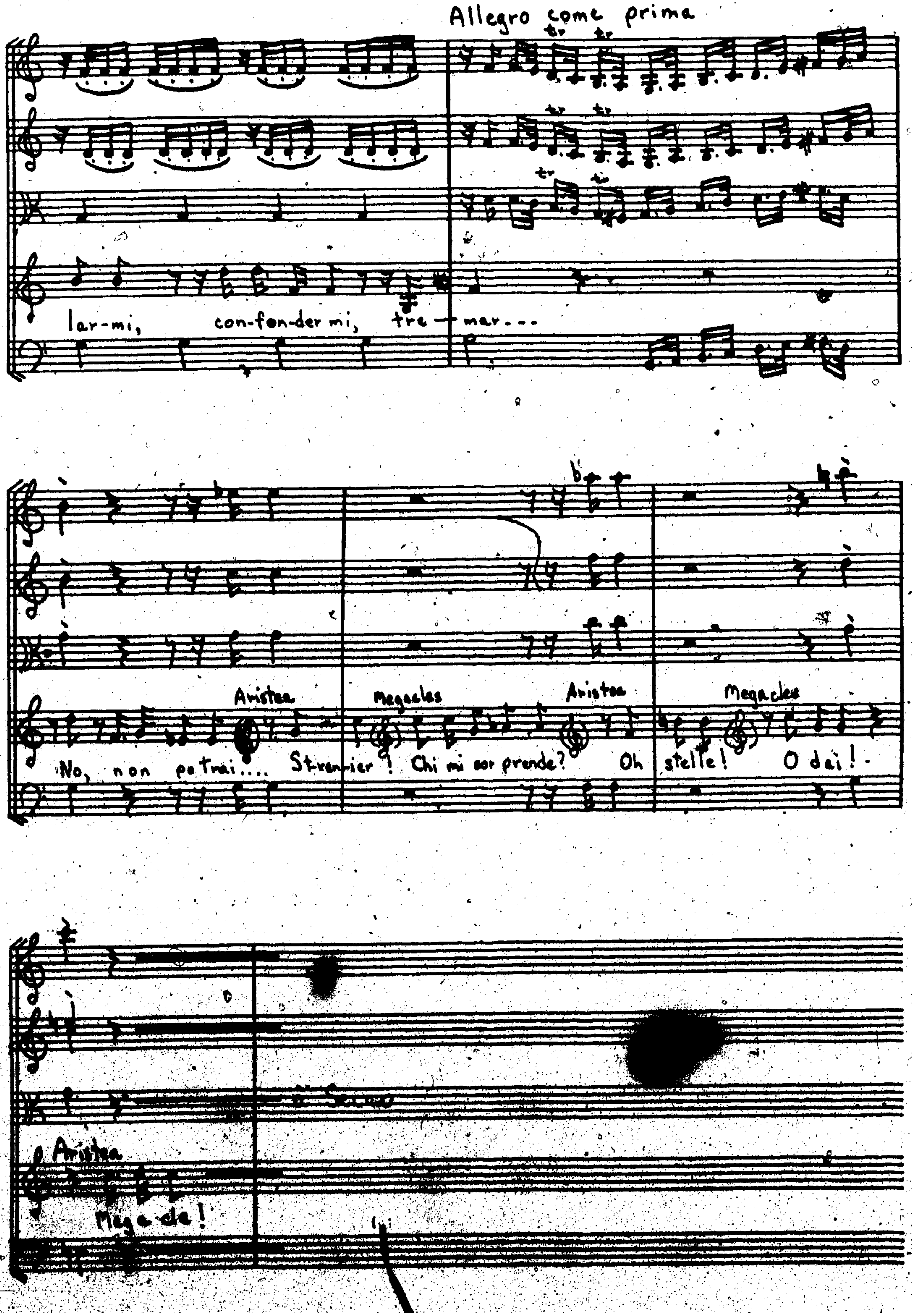

d'altri! E ho da condurla io stesso in braccio al mio rival! Ma quel ri—
Presto
va-le è il caro amico. Ah! quale non iu-nisca per mio strazio la
sorte. Eh! che non Sigide a questo segno la leggi d'ami—


stá. Per-do-ni il prence: an-cor io sono a-man-te. Il do-man-
dar-mi ch'io gli ceda Ari-ste-a non é di-ver-so dal chied-er-mi la vi-ta.
Piu sosto Allegro
E questa vi-ta di Li-ci-da non

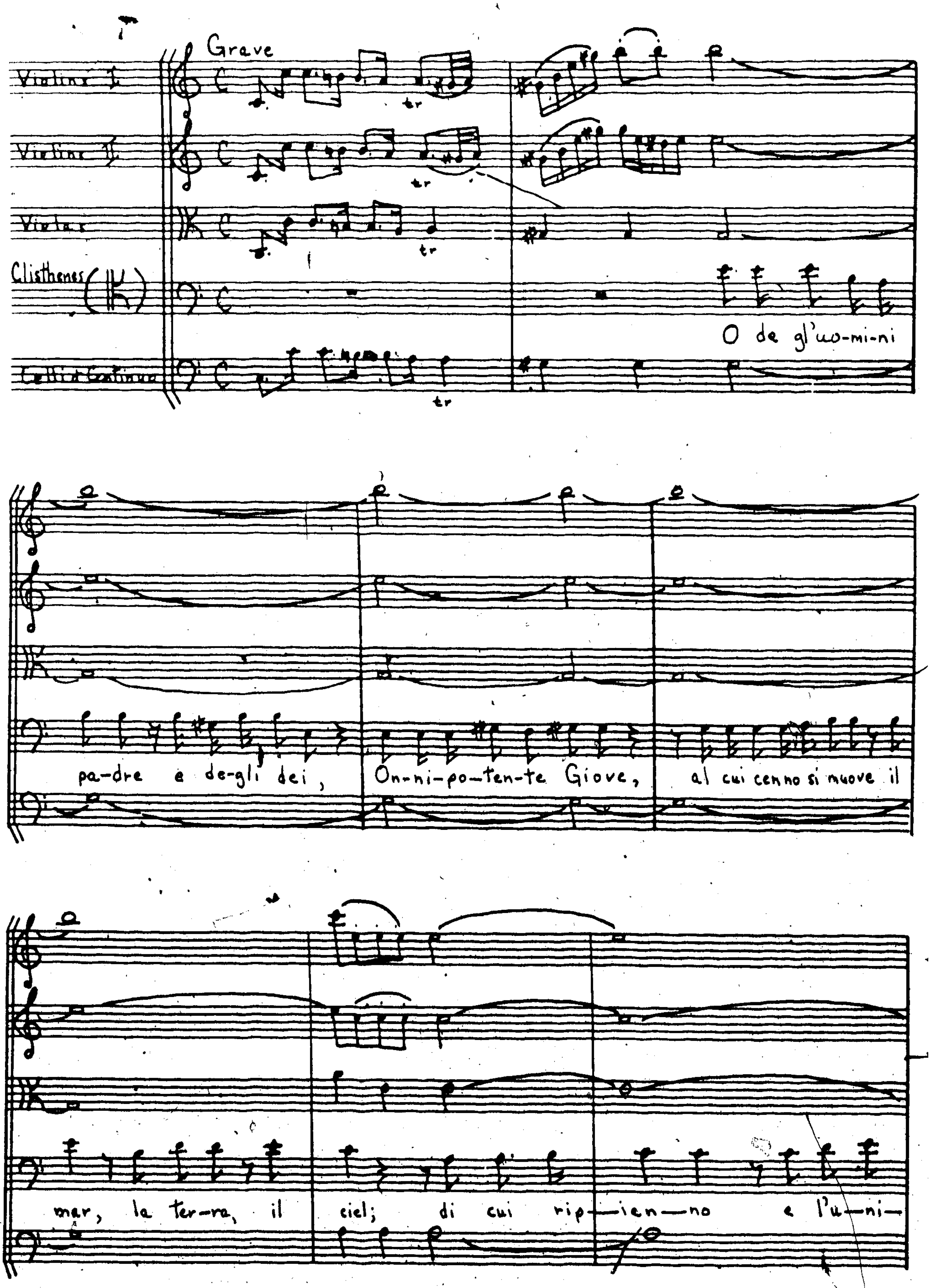

f
f
f
è?
f
p
p
Non fu suo
do—no?
p
p
staccato
f
Non res-pi—ro per
lui?
Megacle in-
gra-to!
E du-bi—tar pot
f
-es-ti? Ah! se ti ve-de
un [illegible] volto in-
fame macchia e rea.

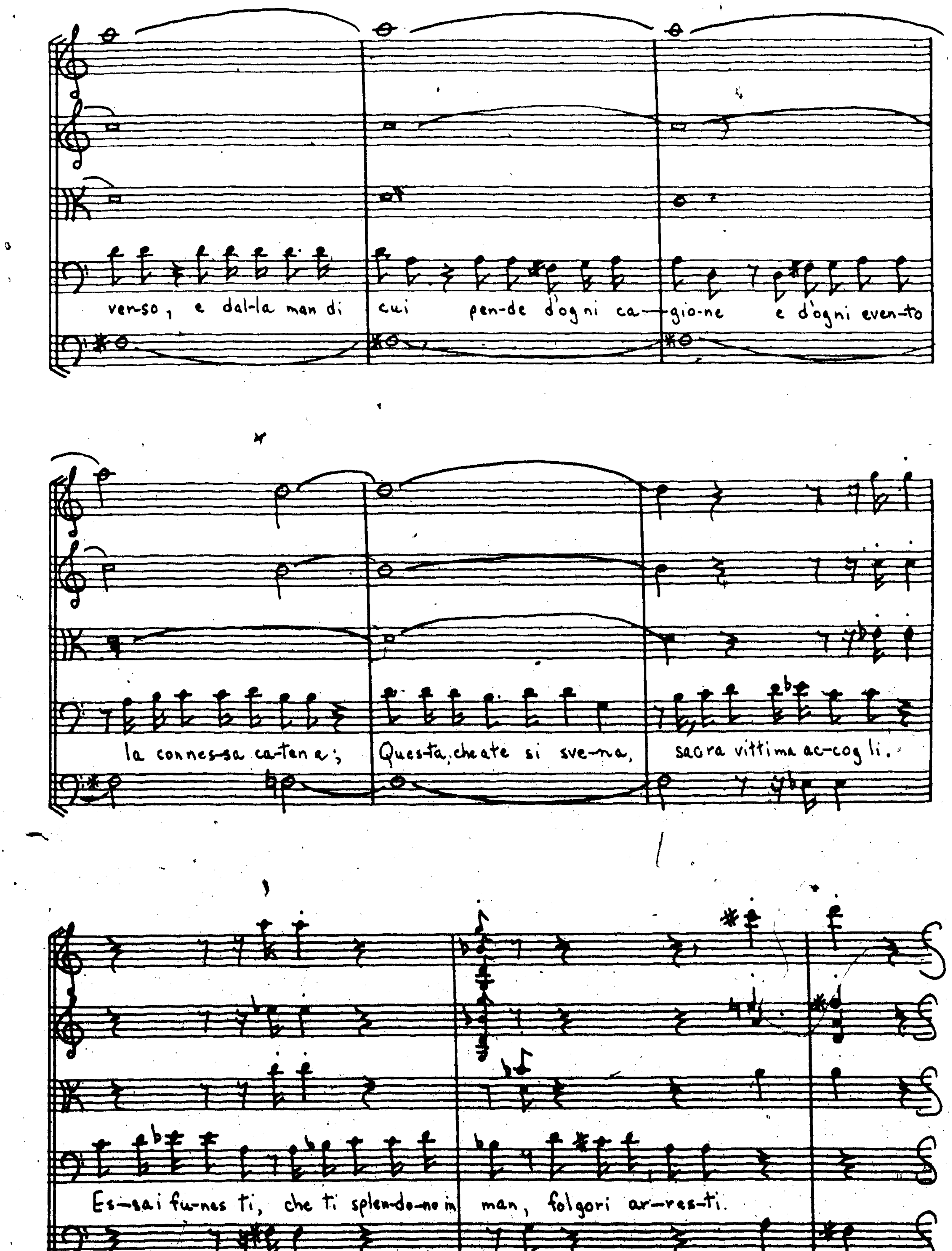

Ha ragion d'a-borrir-ti an-che Ar-i- ste-a. No! tal non mi vedrá.
p
p
p
Voi sol i as-col-to, Ob-blighi d'a mistá, pe-gni di fe-de, gra-ti-tu-di-ne, on-
p
o-re. Al-tro non temo chel vol-to del mio ben. Ques-to s'av-


i-ti for-mi-da-bi-le in con-tro. In faccia a lei, Misero! che far-
Un poco Lenta
p
ei? Pal-pi-to e su-do so-lo in pen-
sar-lo, e par-mi i-stu-pid-ir, ge-


Allegro come prima
tr tr
tr tr
tr tr
lar-mi, con-fon-der mi, tre-mar...
Aristea
No, non potrai.... Stranier!
Megacles
Chi mi sorprende?
Aristea
Oh stelle!
Megacles
O dei!
Secco
Aristea
Mega-cle!

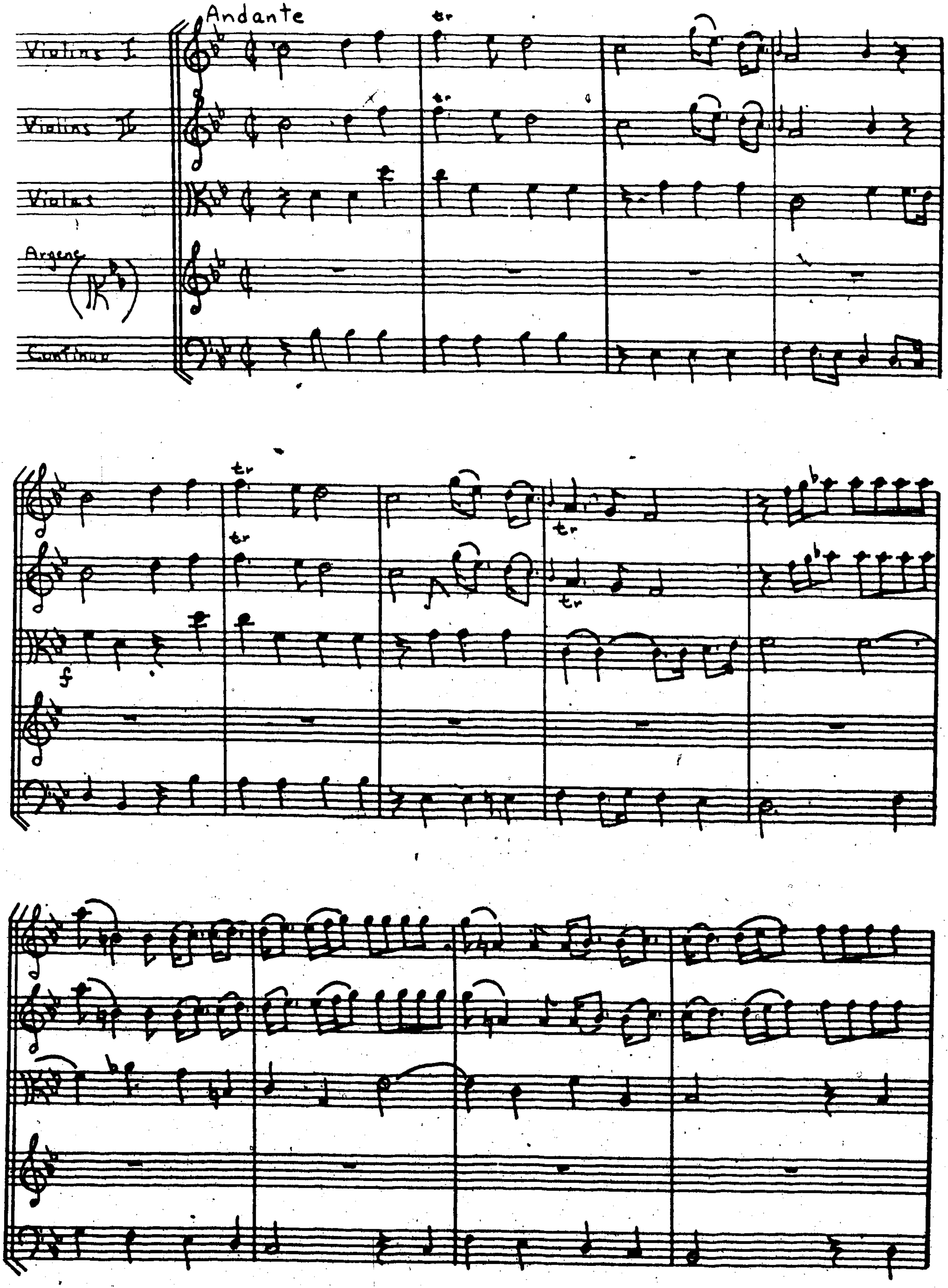
Clisthenes' Recitative, Act III, Scene 7

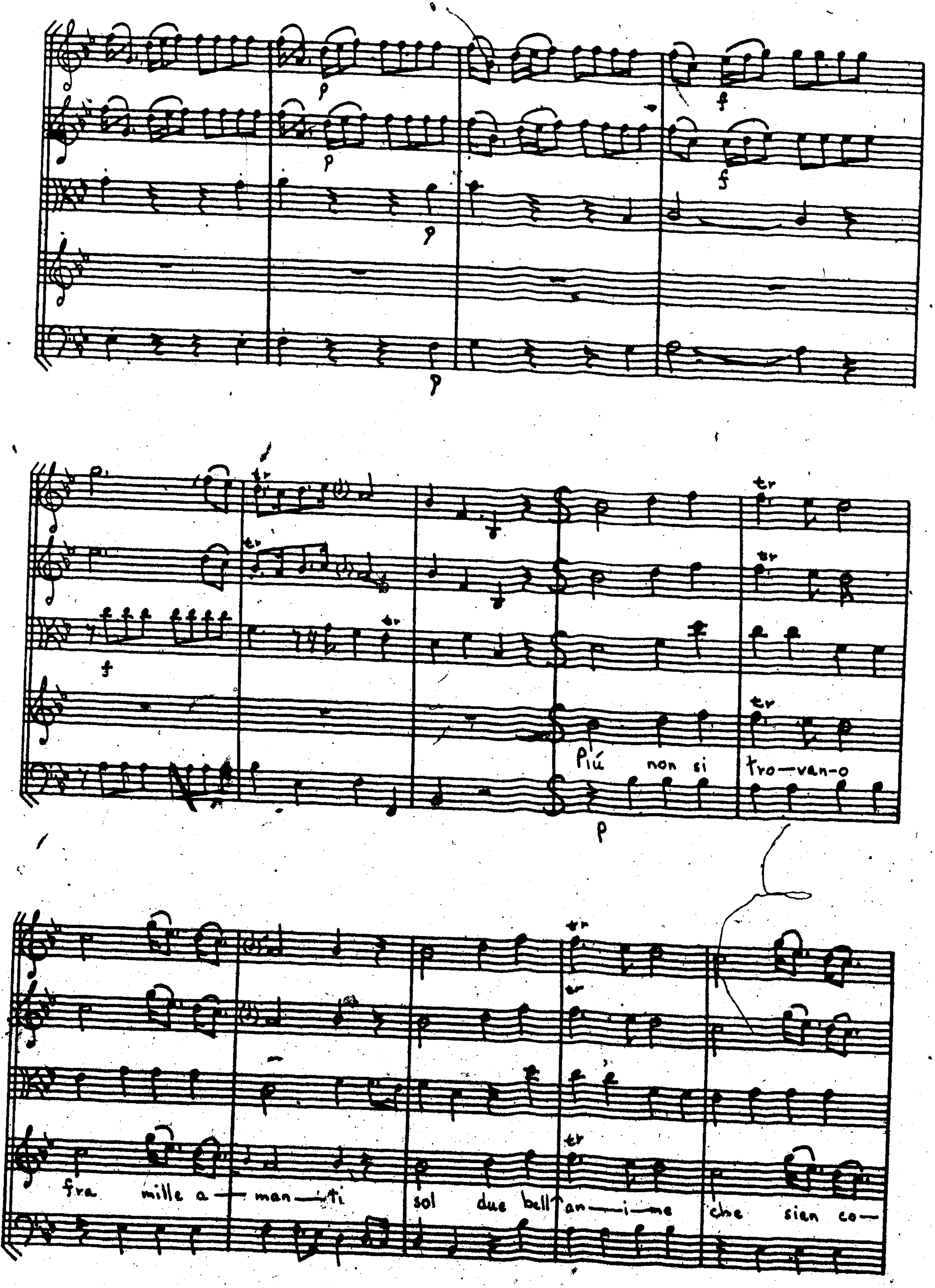

Grave
Violino I
Violino II
Viola
Clisthenes (𝄡)
Celli e Continuo
tr
O de gl'uo-mi-ni
pa-dre e de-gli dei,
On-ni-po-ten-te Giove,
al cui cenno si muove il
mar, la ter-ra, il
ciel; di cui rip-ien-no e l'u-ni-

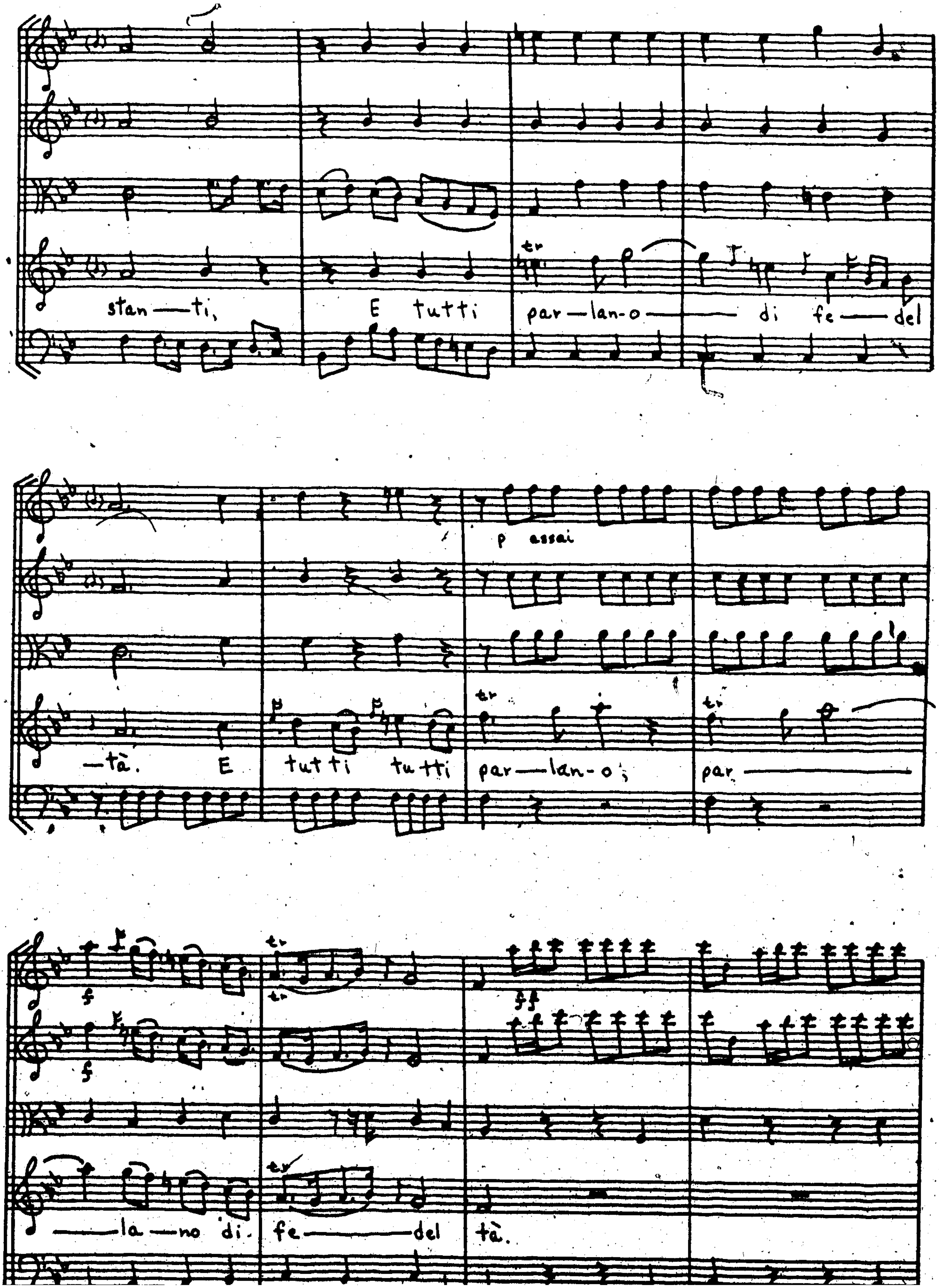

ver-so, e dal-la man di
cui pen-de d'ogni ca-gio-ne e d'ogni even-to
la connes-sa ca-ten a;
Questa, che a te si sve-na,
sacra vittima ac-cog li.
Es-sai fu-nes ti, che ti splen-do-no in
man, folgori ar-res-ti.

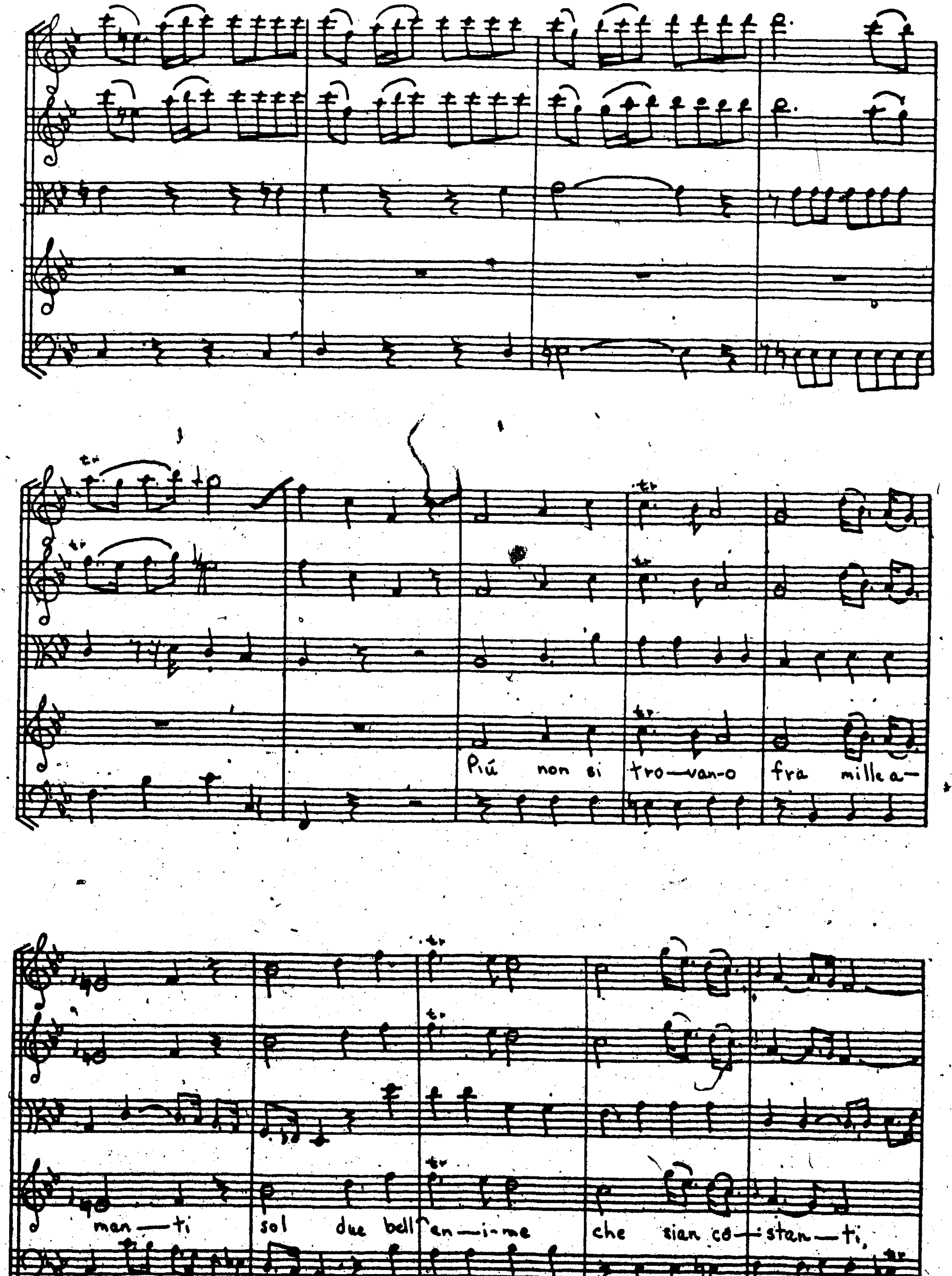
attacca subito il aria di Argene

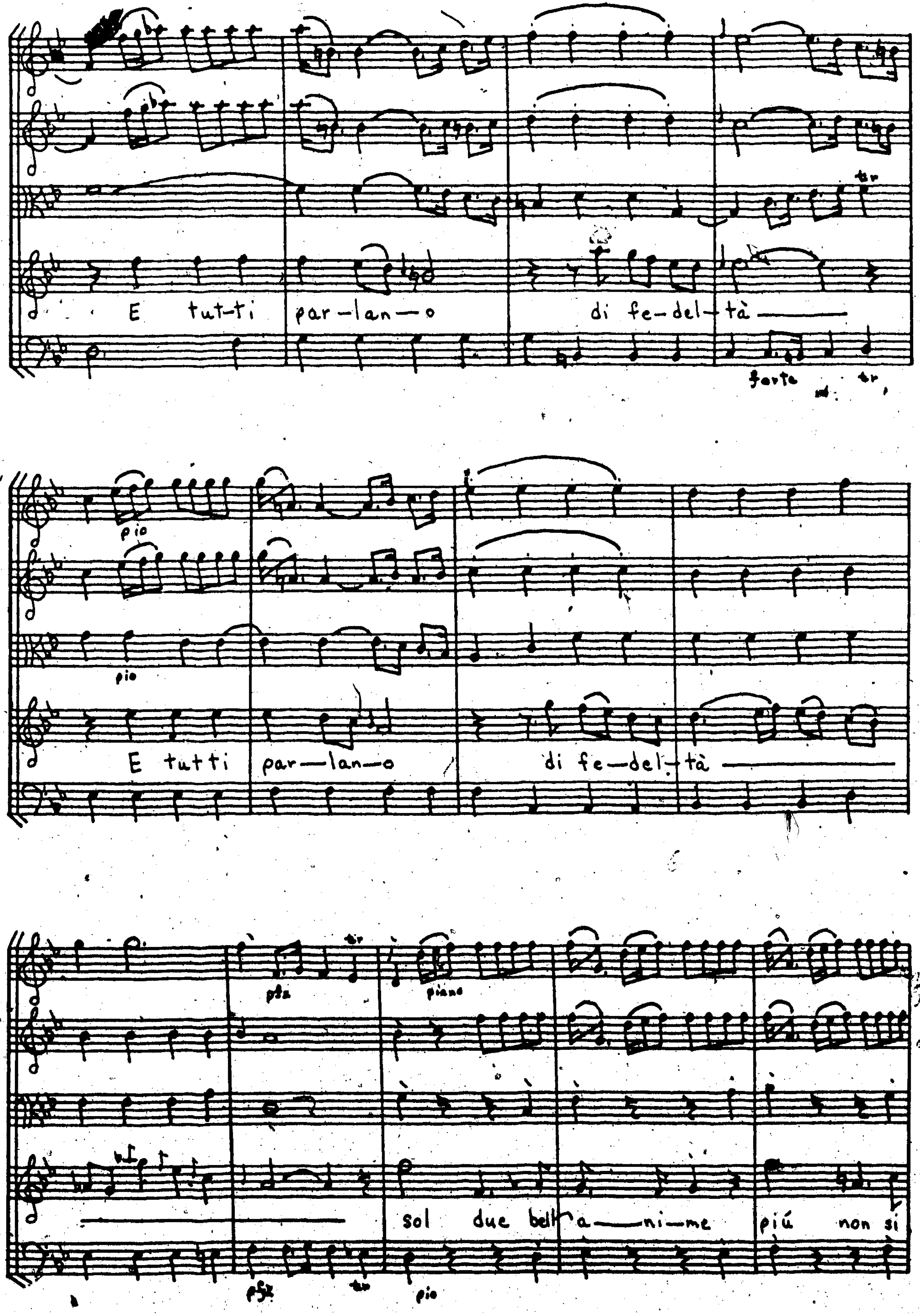
Argene's Aria, Act I, Scene 7

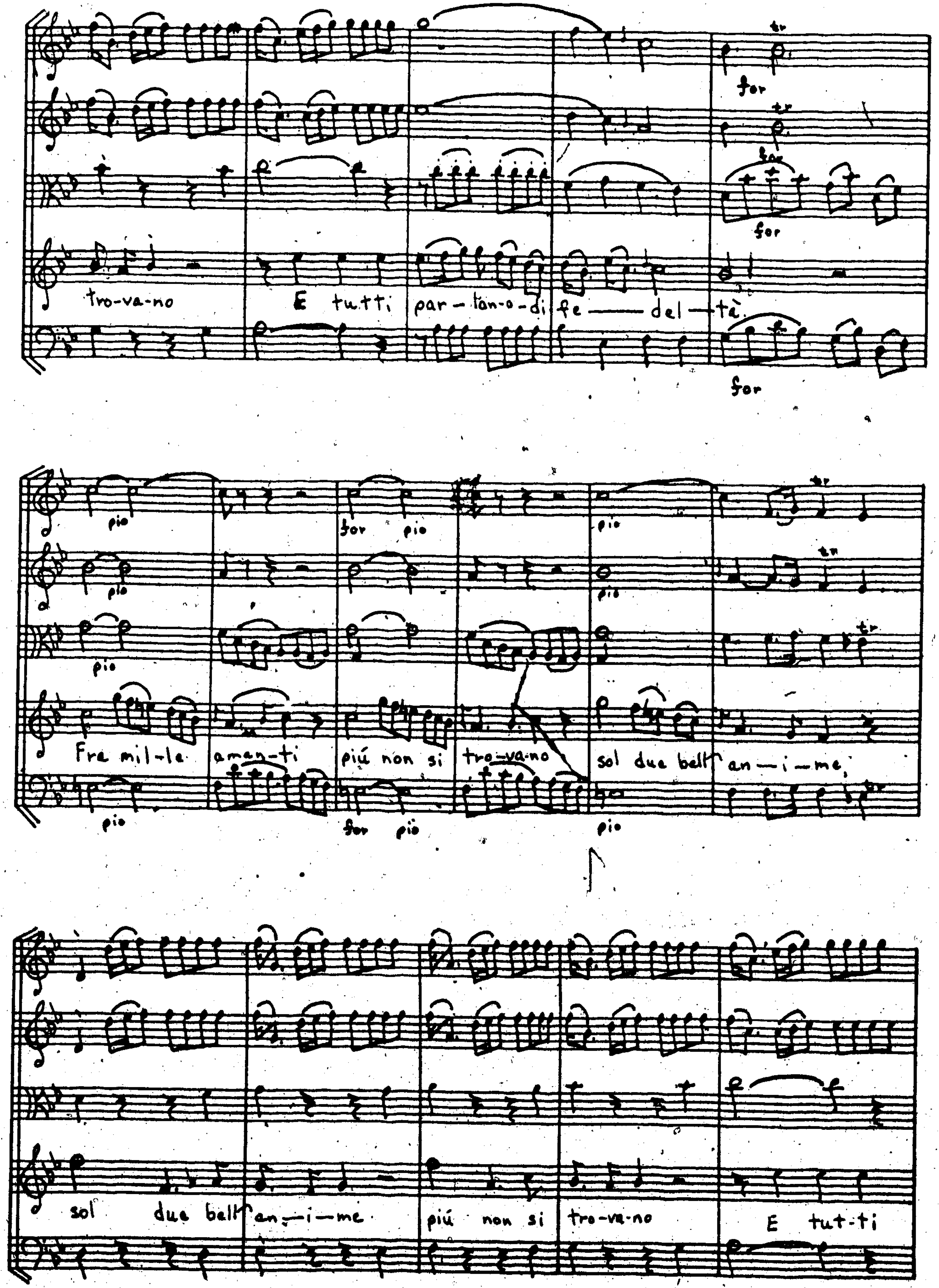

Andante
Violins I
Violins II
Violas
Argene
Continuo
tr
f

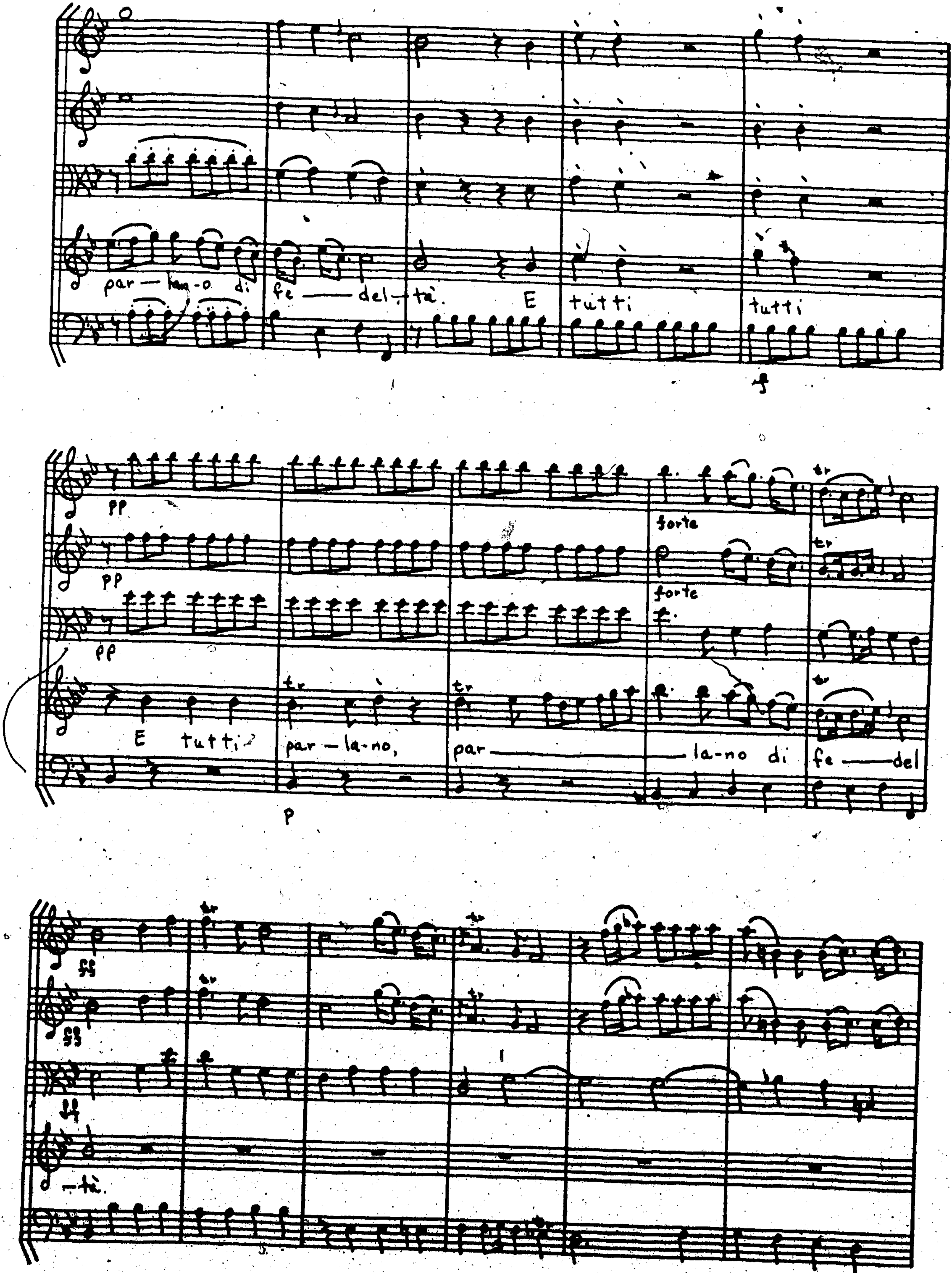

Più non si tro—van-o
fra mille a—man—ti
sol due bell'an—i—me
che sien co—

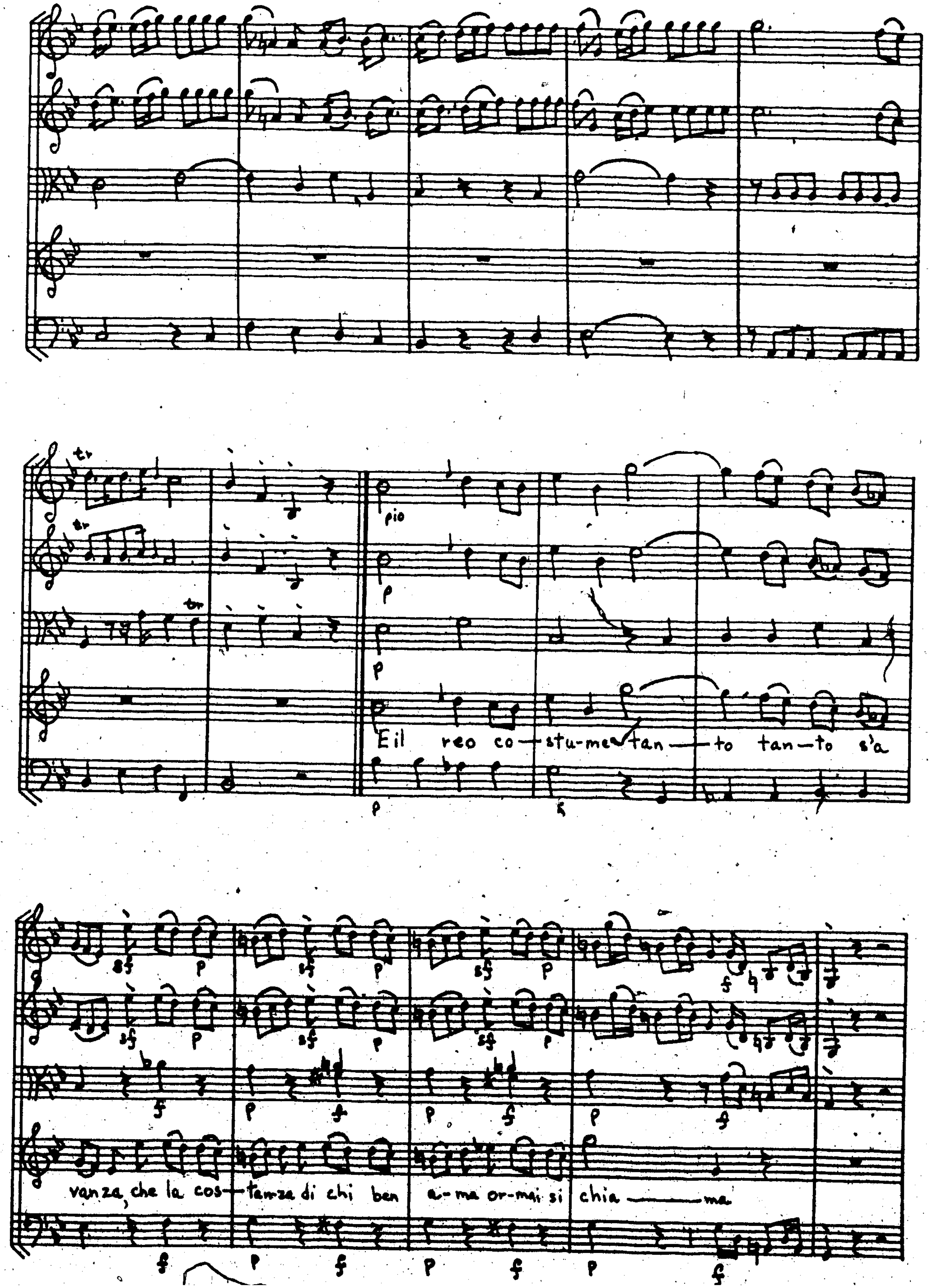

stan — ti, E tutti par — lan-o — di fe — del
— tà. E tutti tutti par — lan-o; par —
— la — no di fe — del tà.
p assai
f
ff
tr

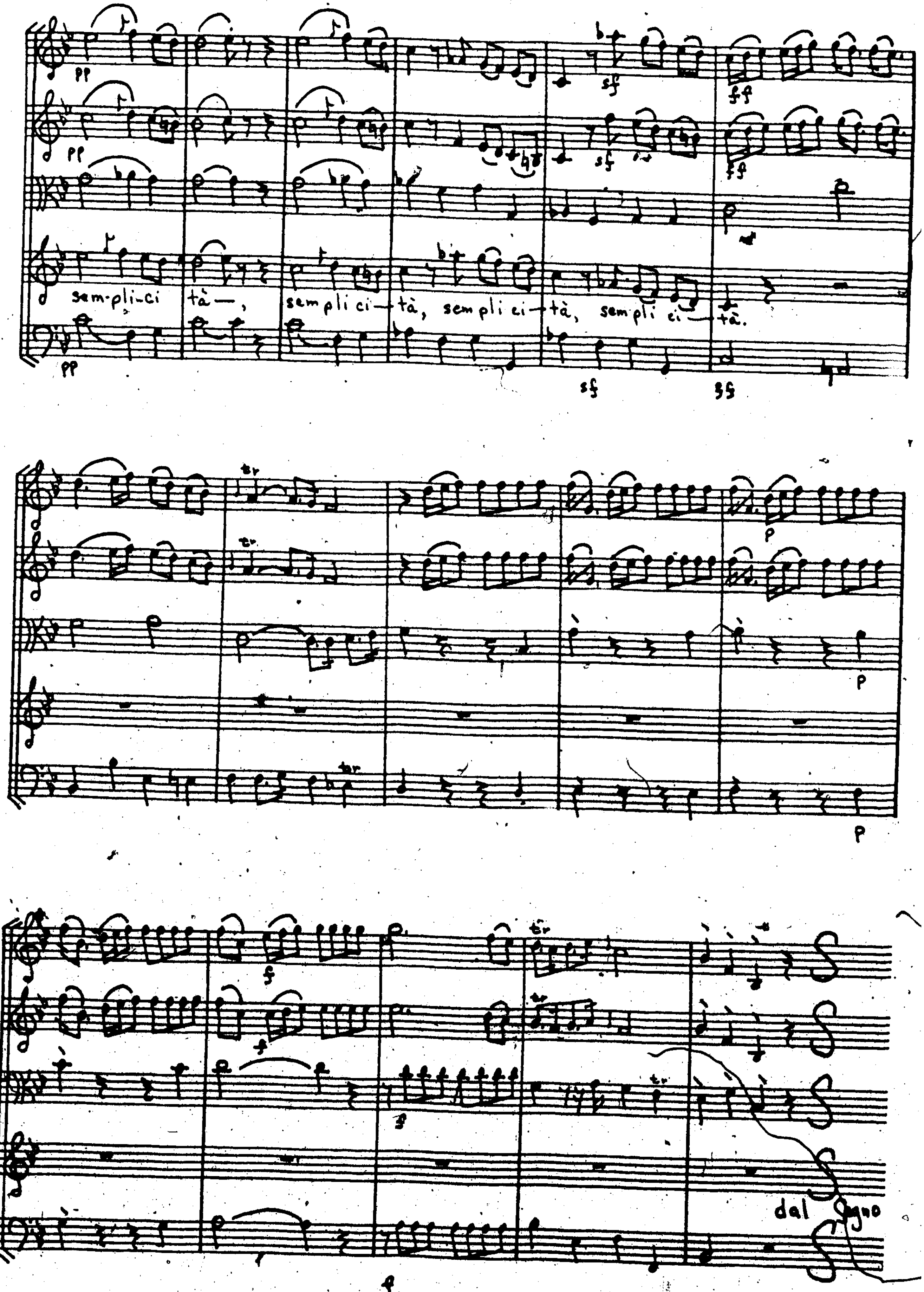

Piú non si tro—van-o fra mille a-
man—ti sol due bell' an—i-me che sian co—stan—ti,


E tut-ti par-lan-o di fe-del-tà
forte
tr
pia
pia
E tutti par-lan-o di fe-del-tà
tr
pfz
piano
sol due bell'a-ni-me più non si
pfz
tr
pia

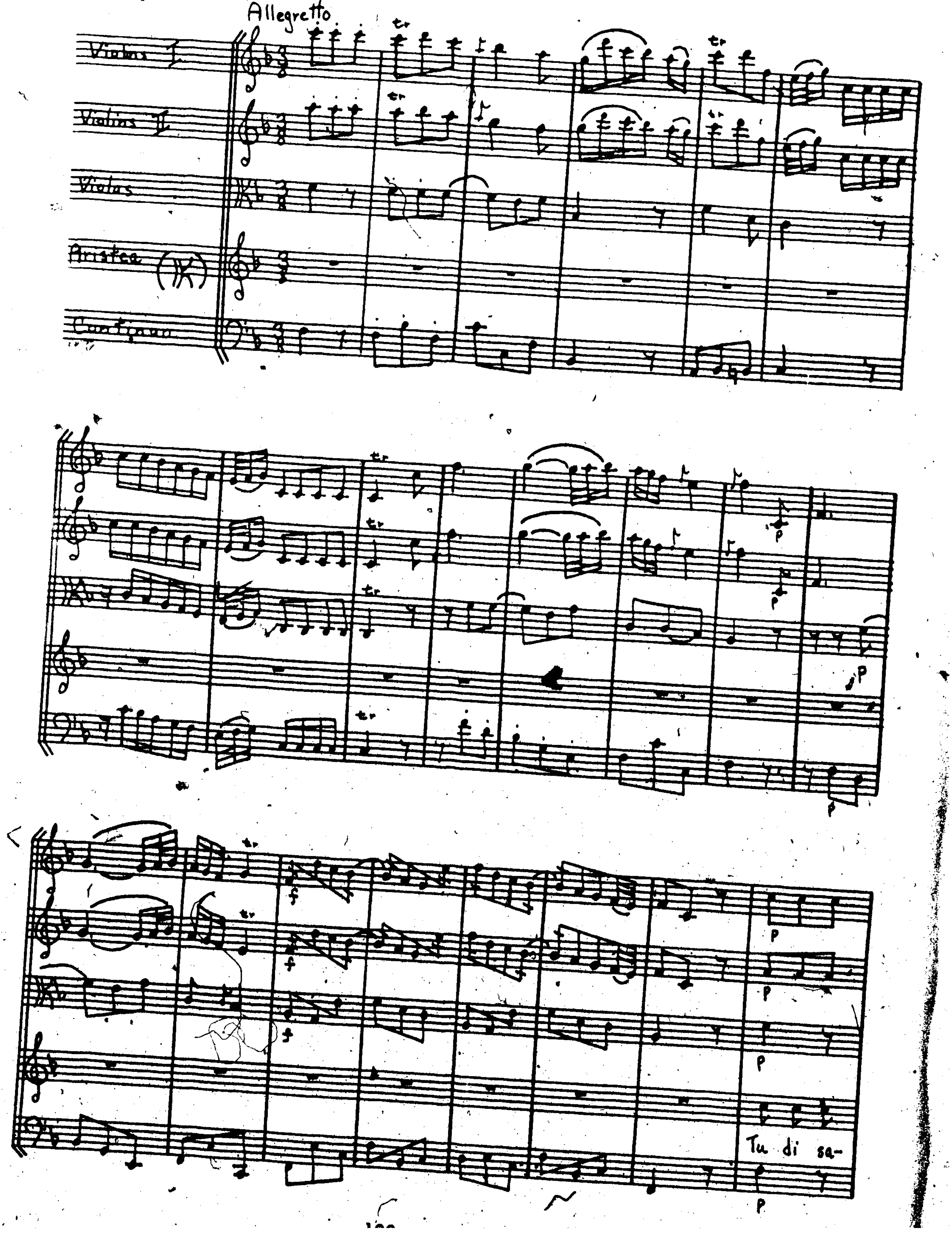

tr
for
tro-va-no
E tut-ti
par-lan-o-di
fe — del — tà
for
pio
for pio
Fra mil-le
a-man-ti
più non si
tro-va-no
sol due bell'
an — i — me,
sol due bell' an — i — me
più non si
tro-va-no
E tut-ti

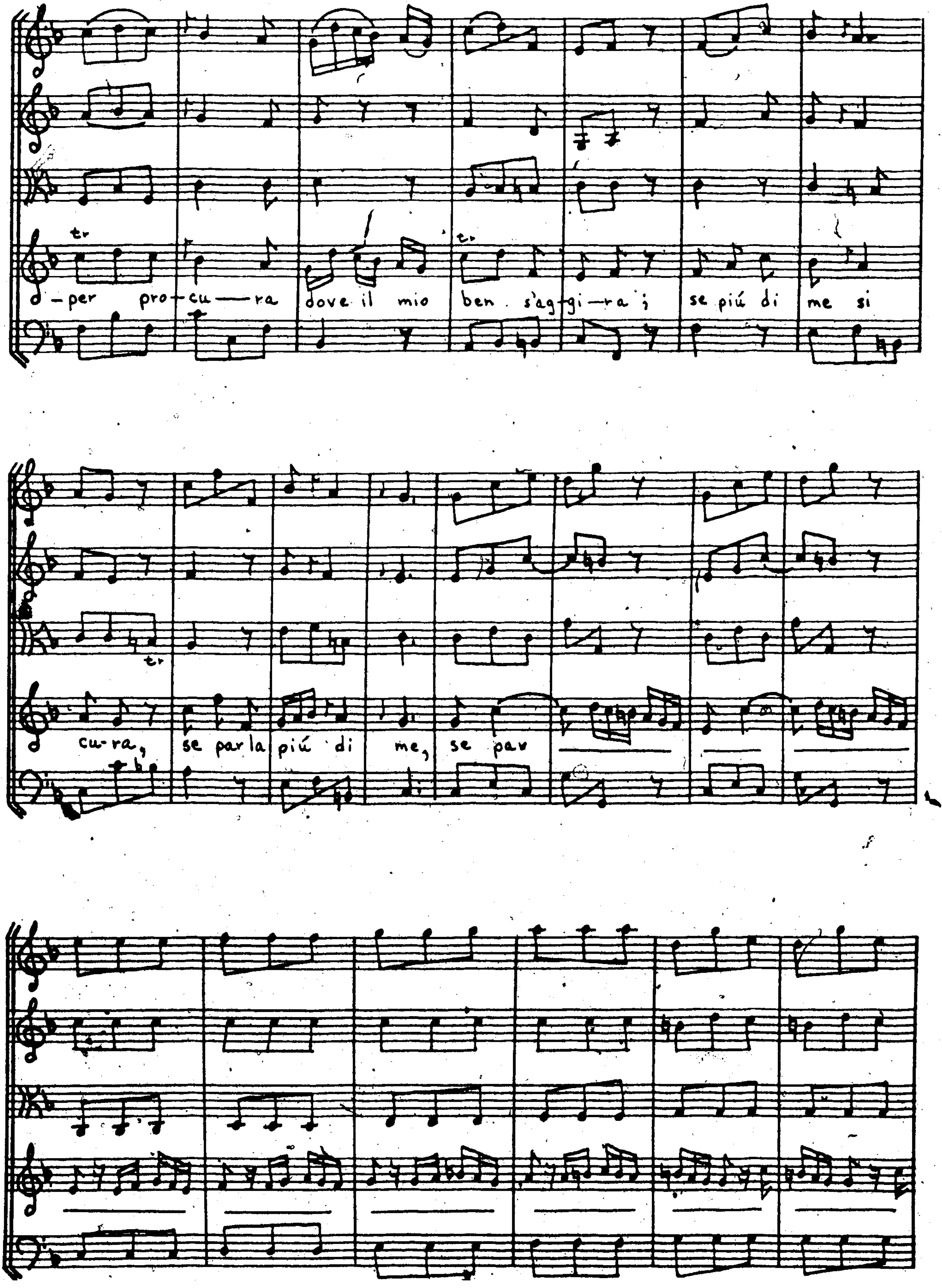

par — lan-o di fe — del — tà. E tutti tutti
pp
pp
pp
forte
forte
tr
E tutti par — la-no, par — la-no di fe — del
p
ff
ff
ff
— tà.

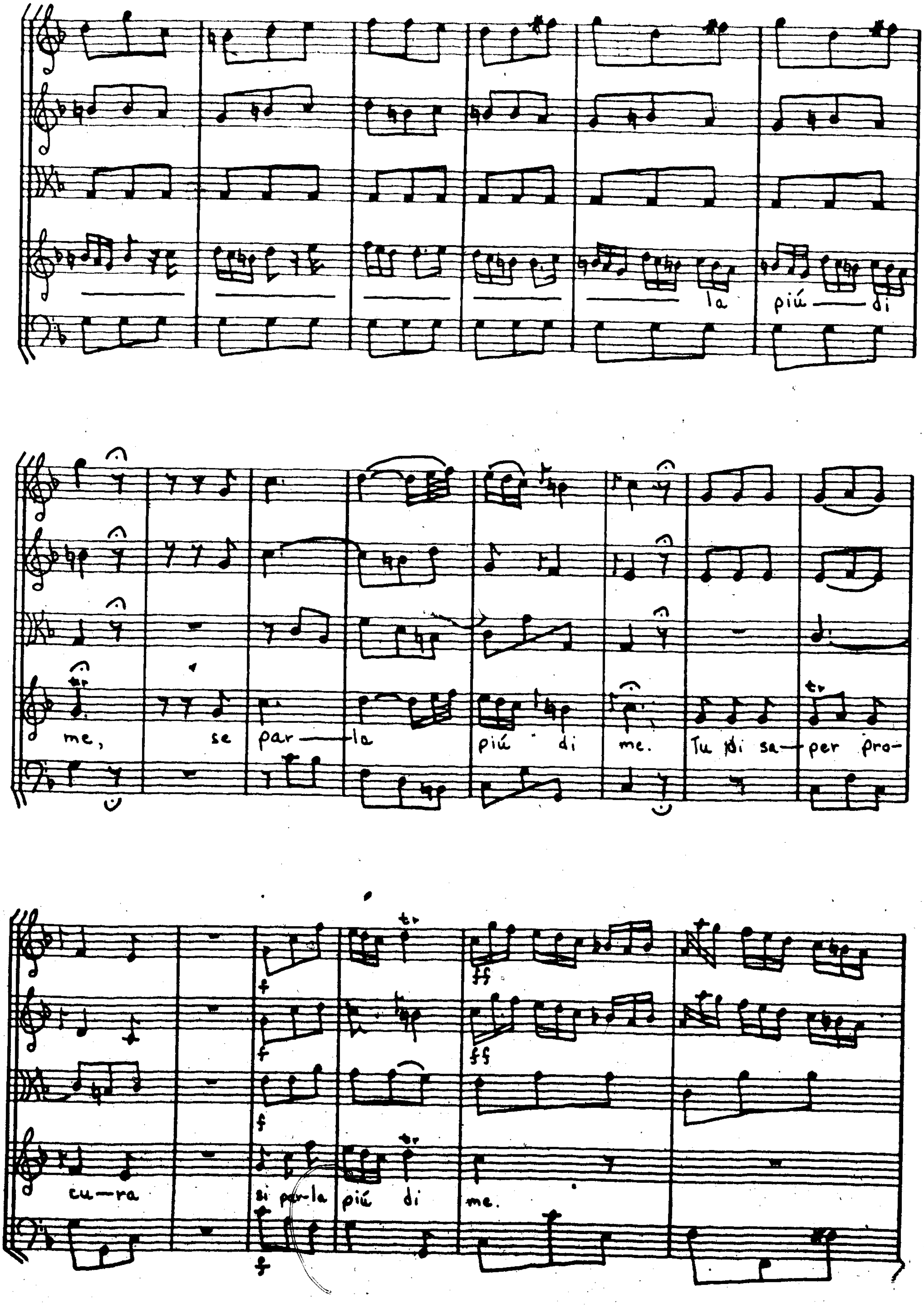

tr
pio
p
Eil reo co-stu-me tan-to tan-to s'a
vanza, che la cos-tenza di chi ben a-ma or-mai si chia-ma
sf
f

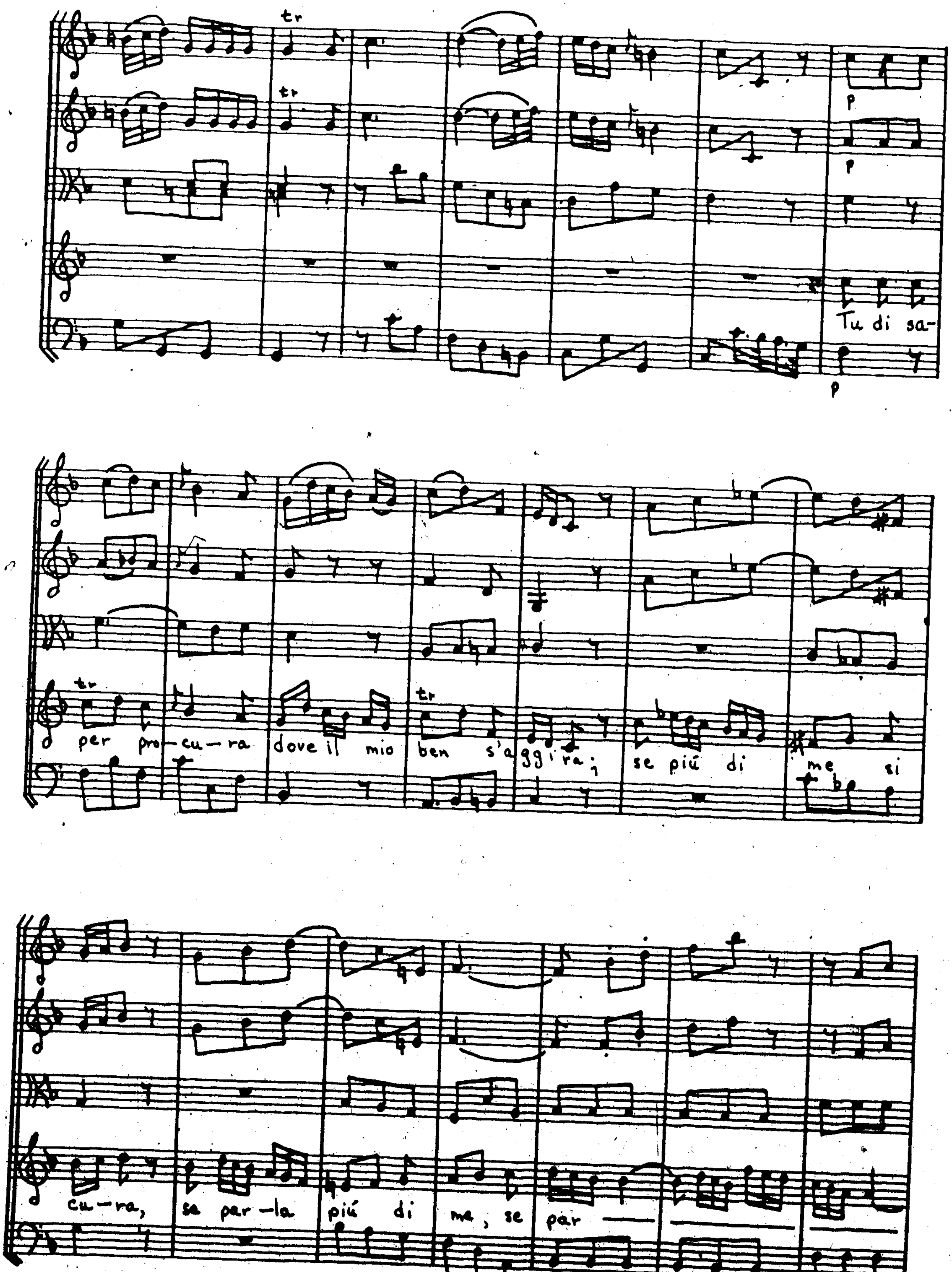

pp
sf
sf
ff
sem·pli·ci tà—, sem pli ci — tà, sem pli ci — tà, sem pli ci — tà.
tr
p
f
dal Segno

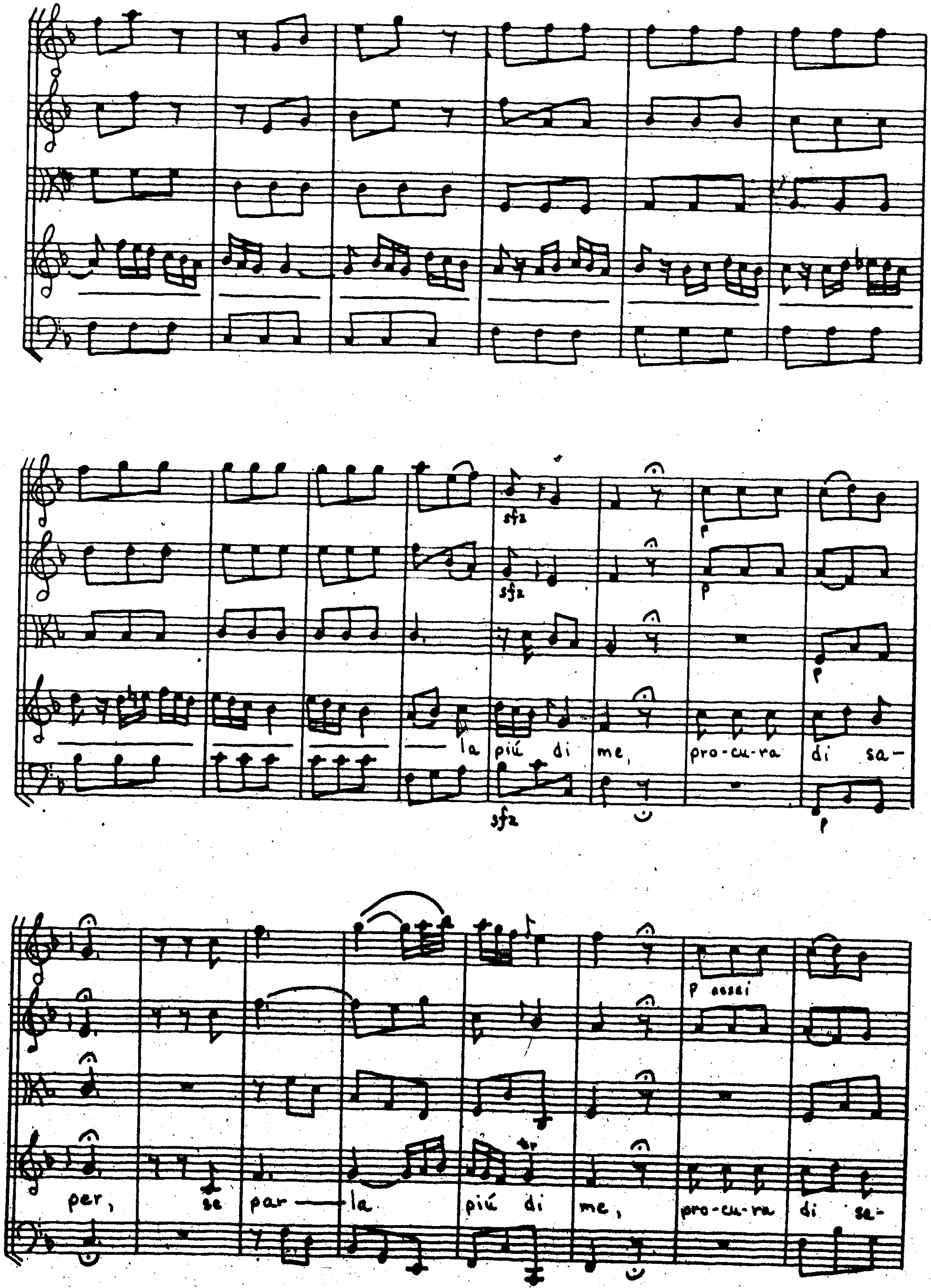
Aristea's Aria, Act I, Scene 6

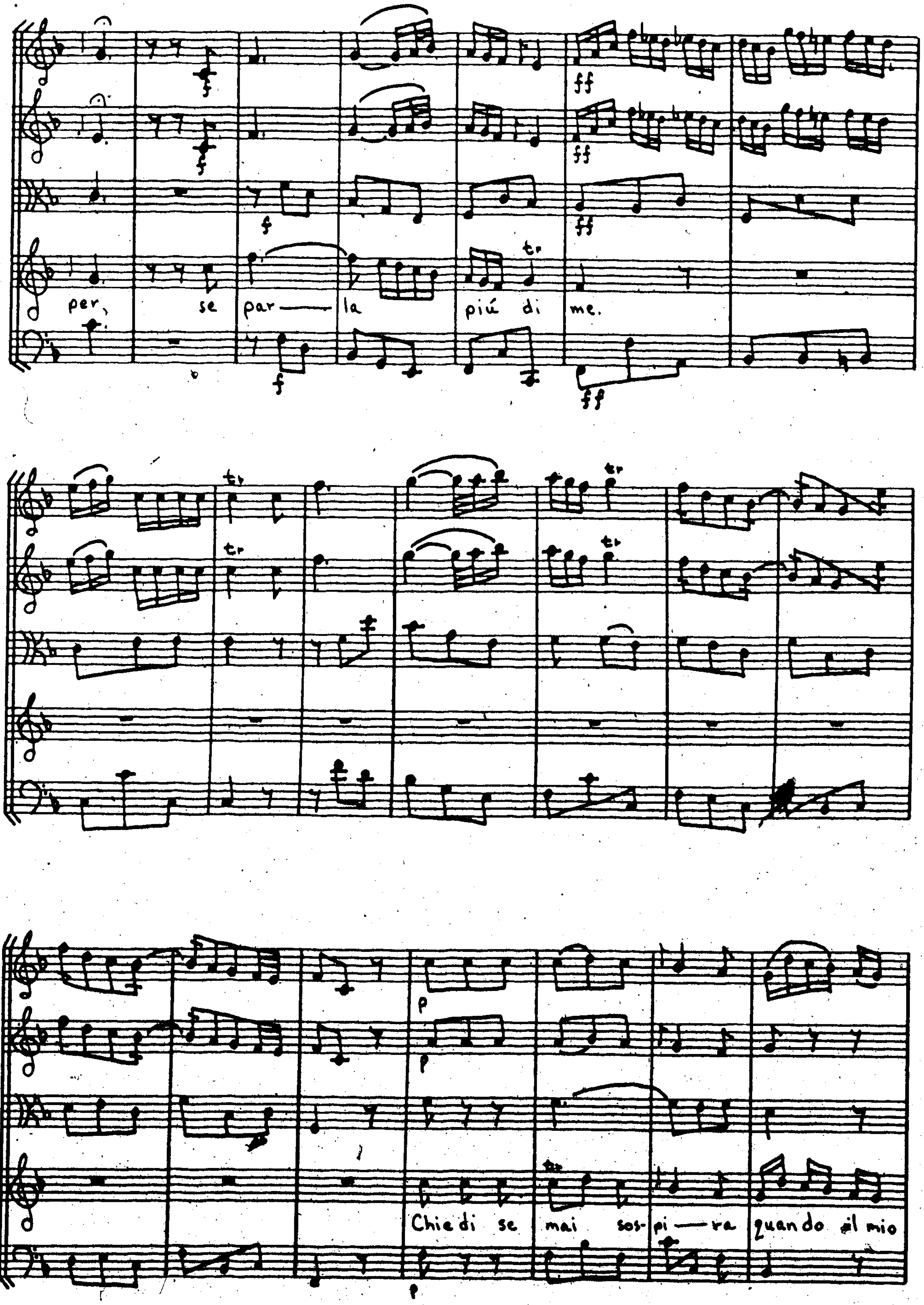

Allegretto
Violins I
Violins II
Violas
Aristea (K)
Continuo
tr
f
p
Tu di sa-

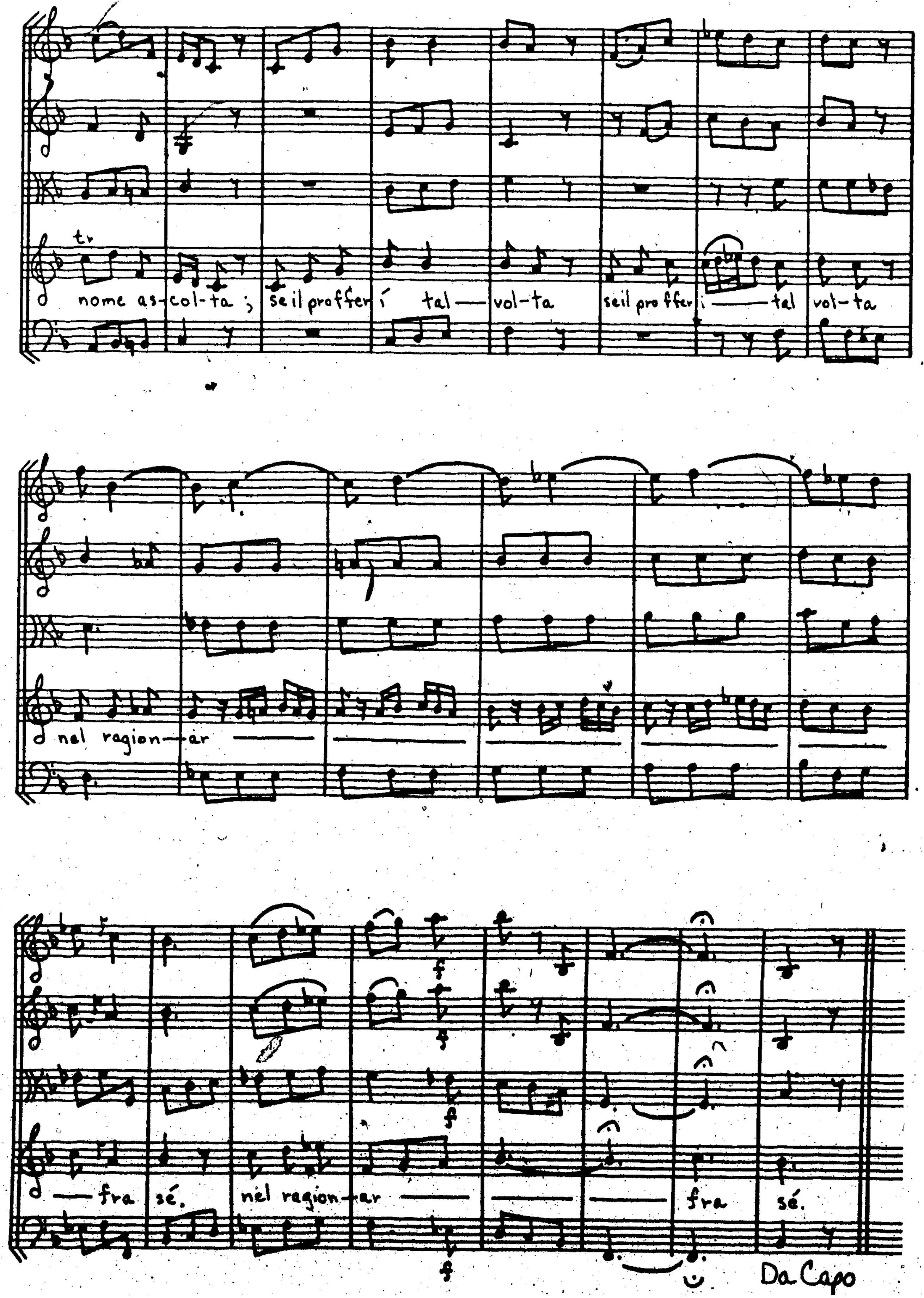

tr
o – per pro-cu — ra dove il mio ben s'ag-gi-ra; se più di me si
tr
cu-ra, se par la più di me, se par


la piú — di
me, se par — la piú di me. Tu di sa — per pro —
cu — ra si per — la piú di me.
tr
f
ff

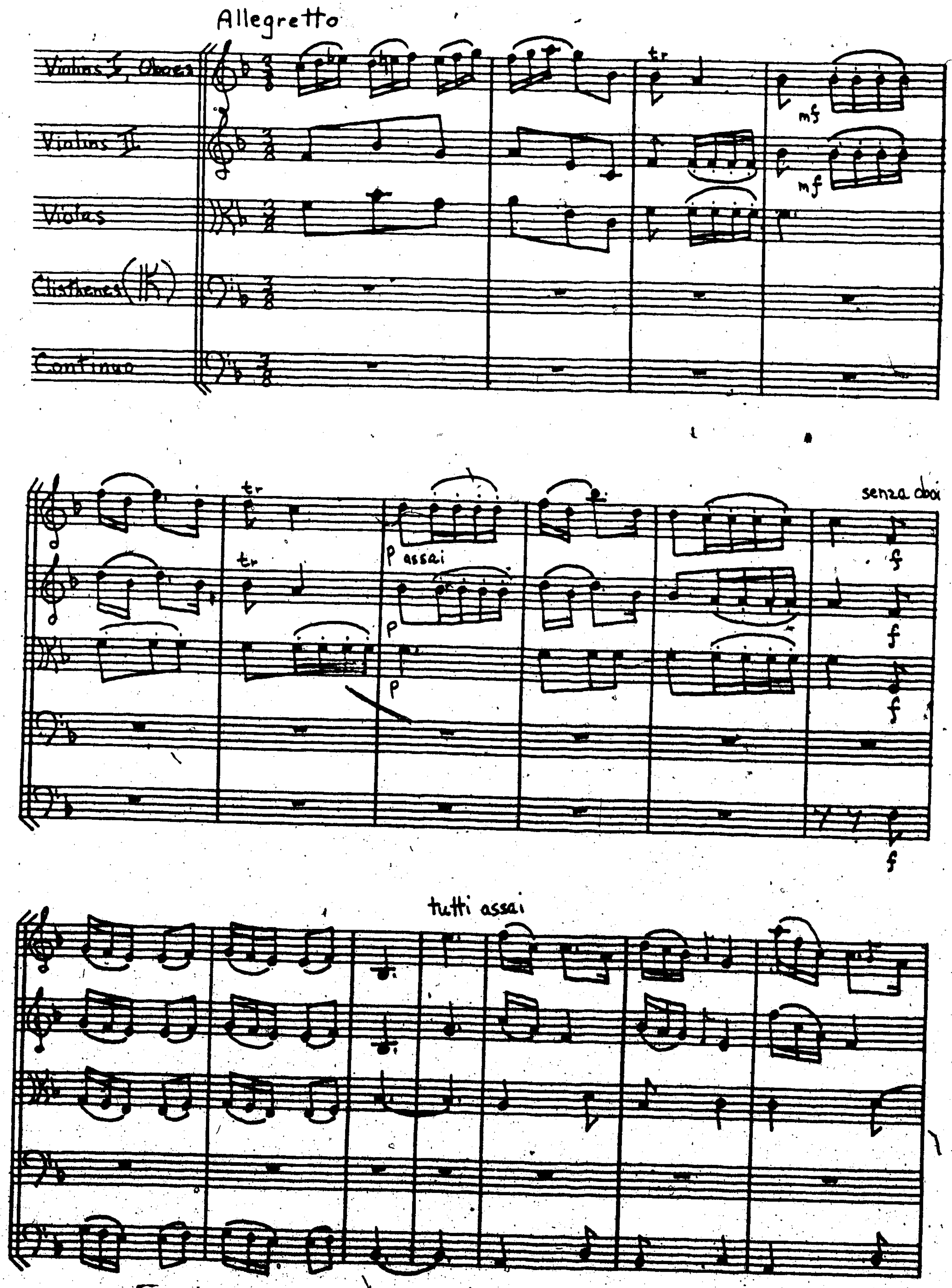

tr
tr
p
p
p
Tu di sa-
tr
tr
per pro-cu-ra dove il mio ben s'aggira; se più di me si
cu-ra, se par-la più di me, se par—

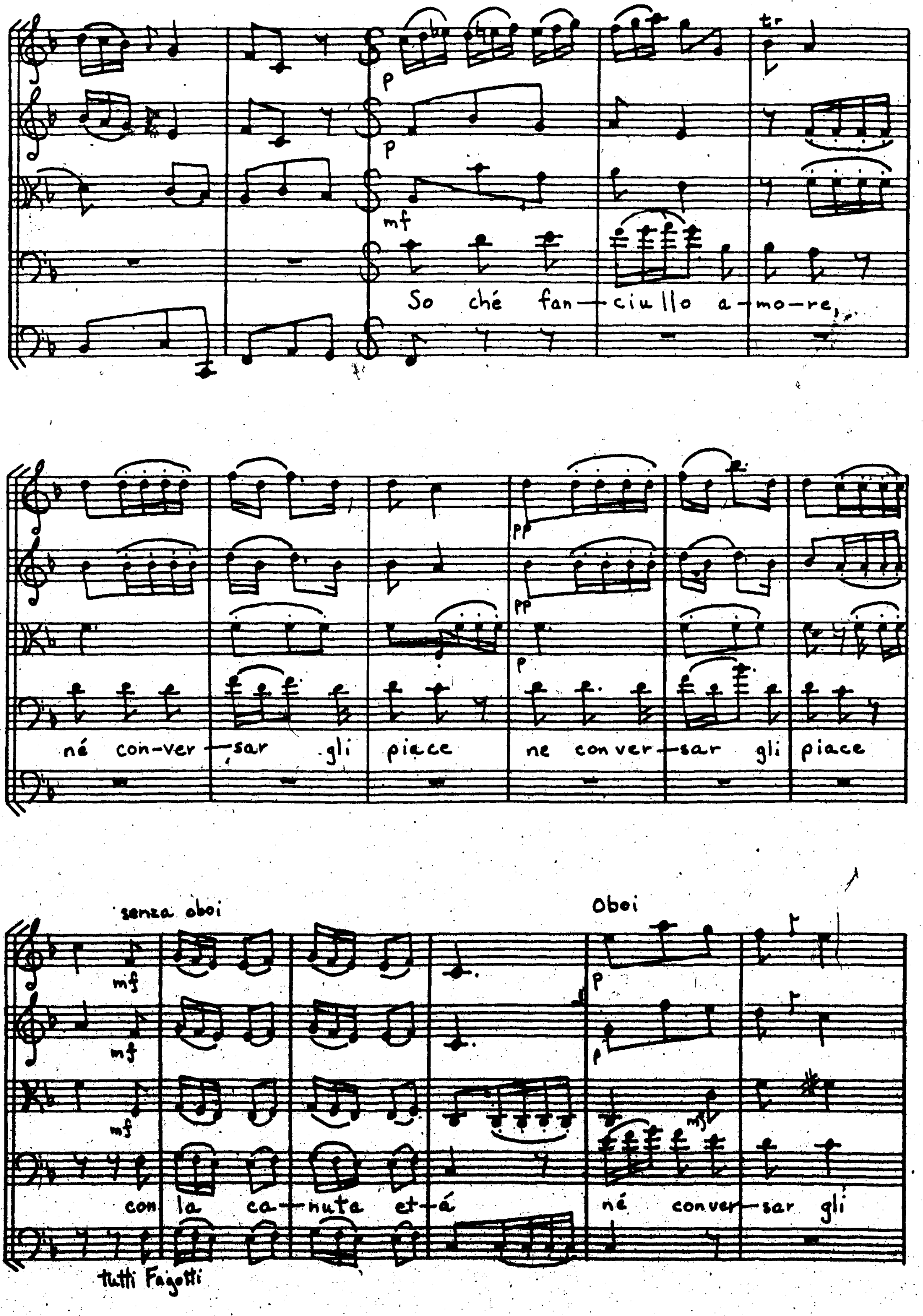

sfz
sfz
p
p
p
la più di me, pro-cu-ra di sa-
sfz
p
p assai
tr
per, se par — la più di me, pro-cu-ra di sa-

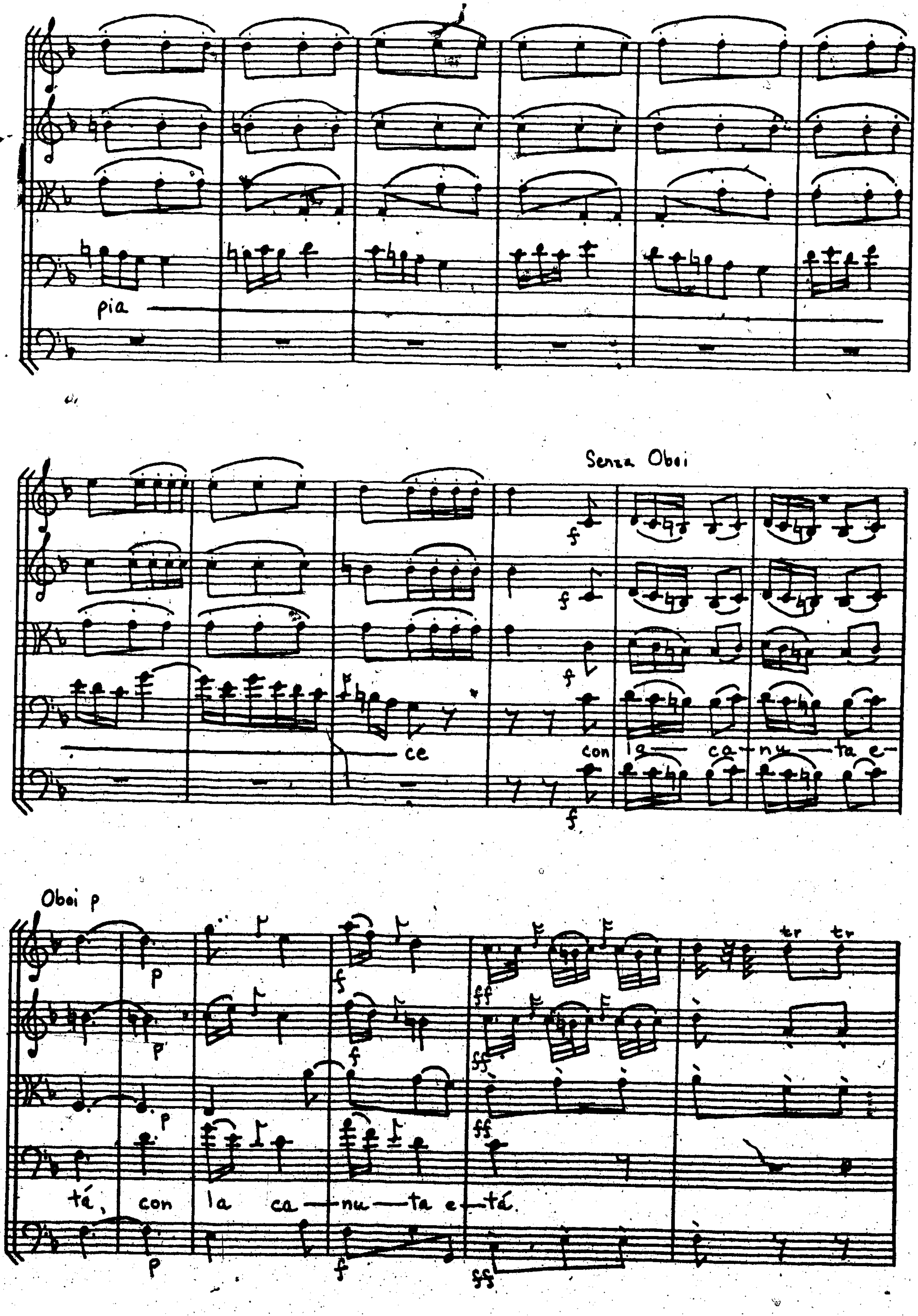

per, se par — la più di me.
Chiedi se mai sos-pi — ra quando il mio

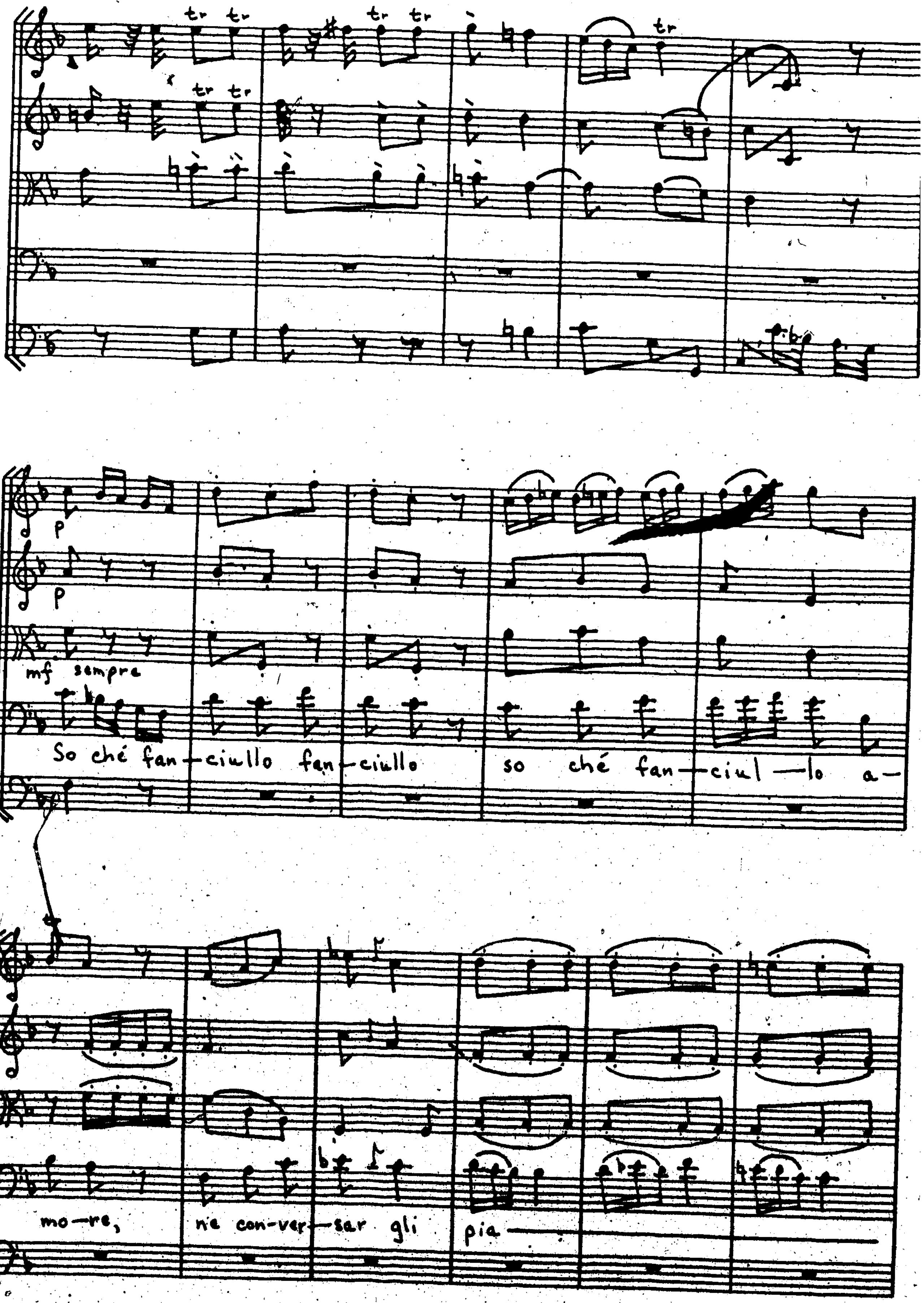

tr
nome as-col-ta ; se il proffer í tal — vol-ta se il proffer i — tal vol-ta
nel ragion-ar
— fra sé. nel ragion-ar — fra sé.
f
Da Capo

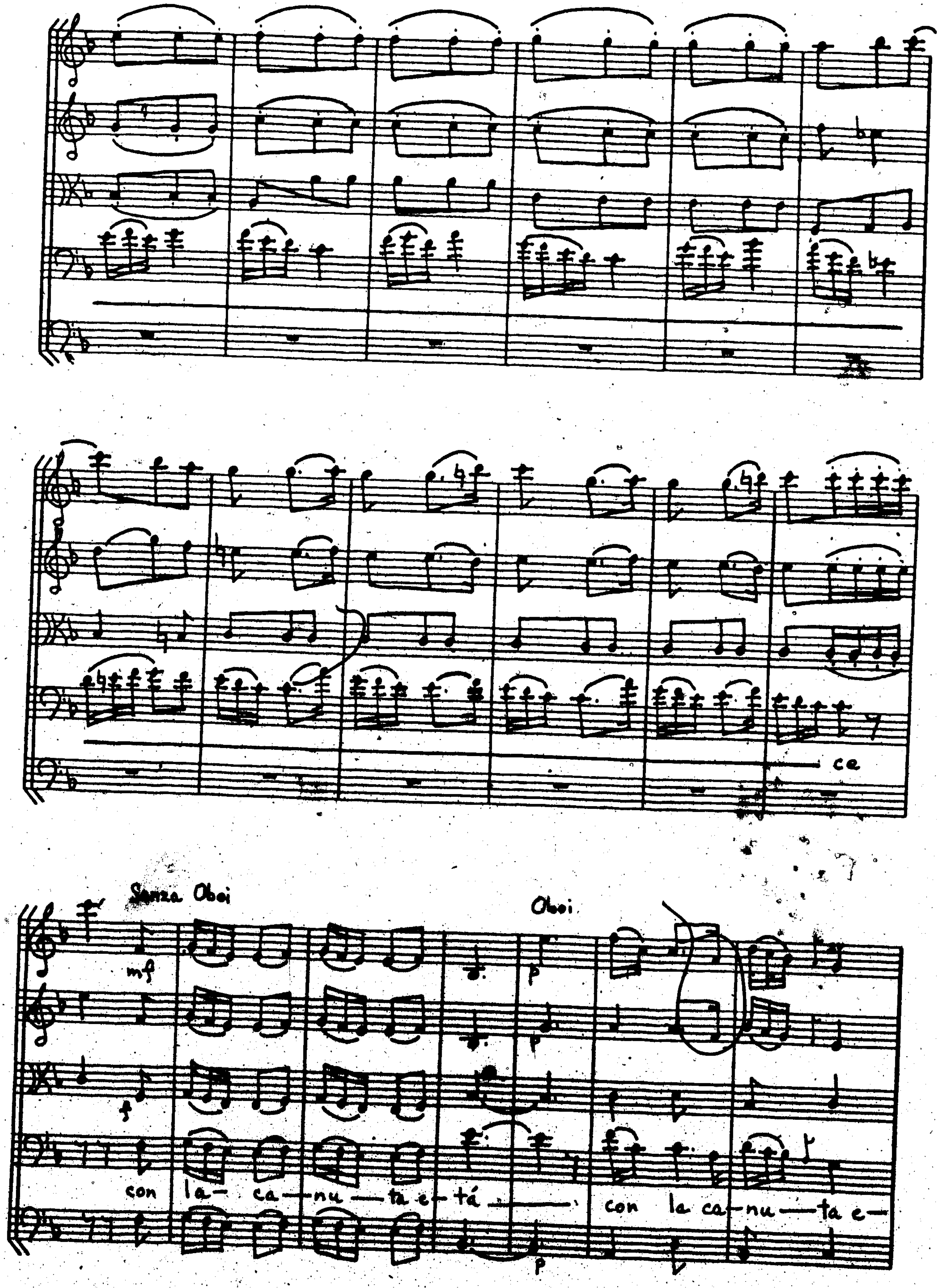
Clisthenes' Aria, Act II, Scene 7

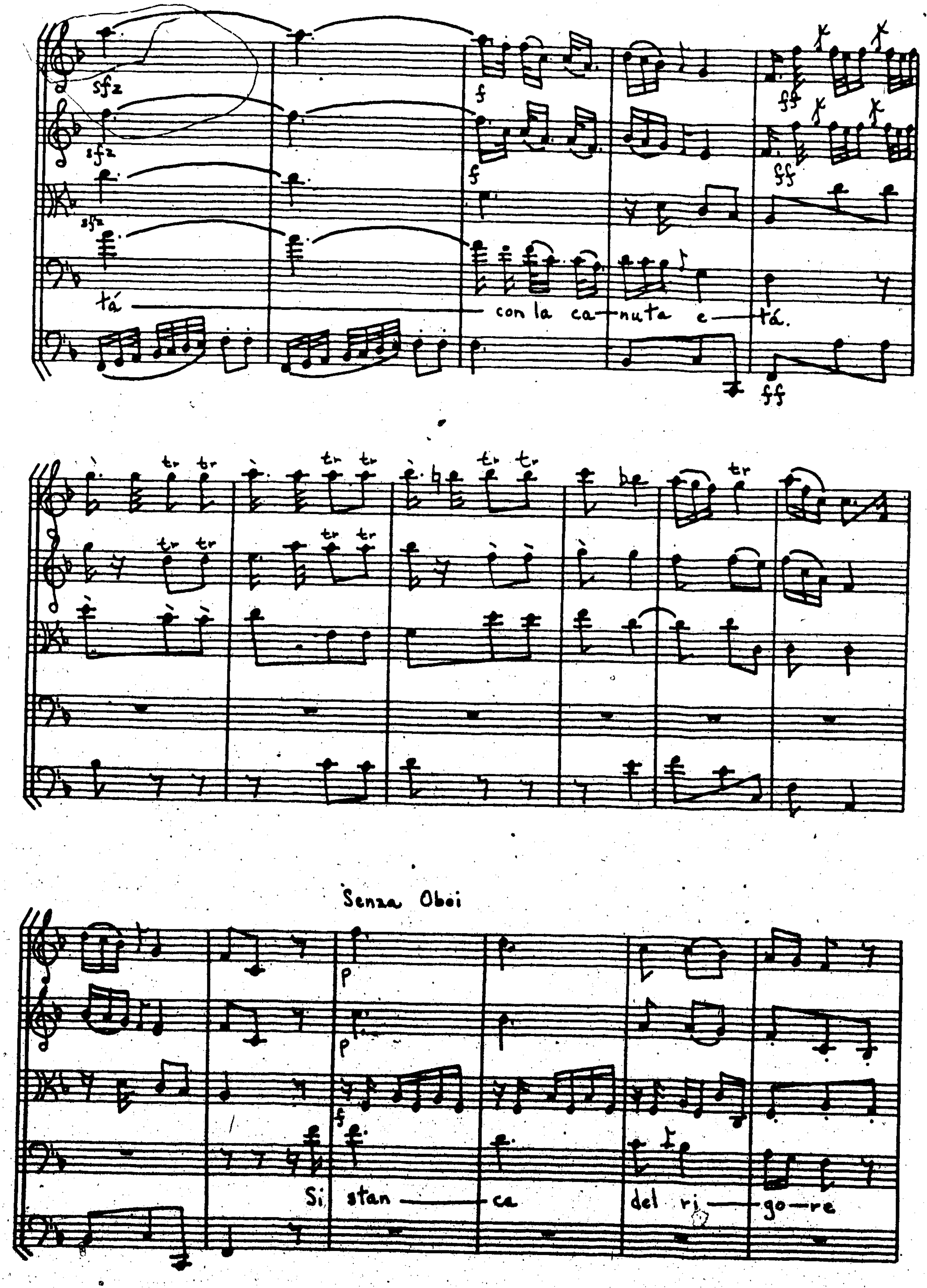

Allegretto
Violins I, Oboes
Violins II
Violas
Clisthenes (K)
Continuo
tr
mf
mf
tr
tr
p assai
p
p
senza oboi
f
f
f
f
tutti assai

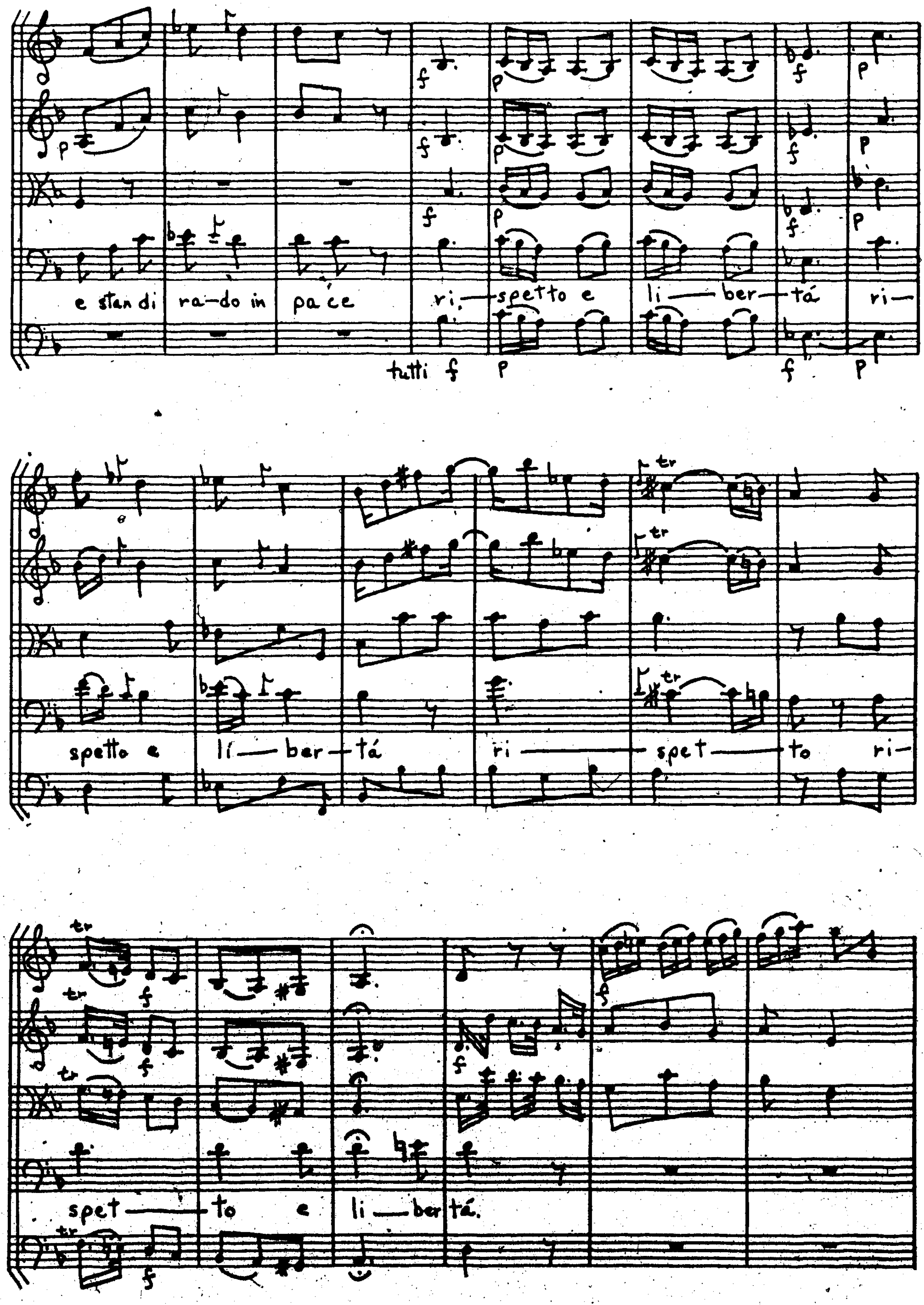

tr
p
p
mf
So ché fan-ciu llo a-mo-re,
pp
pp
p
né con-ver-sar gli piace
ne con ver-sar gli piace
senza oboi
Oboi
mf
mf
mf
p
p
mf
con la ca-nu-te et-á
né con ver-sar gli
Tutti Fagotti

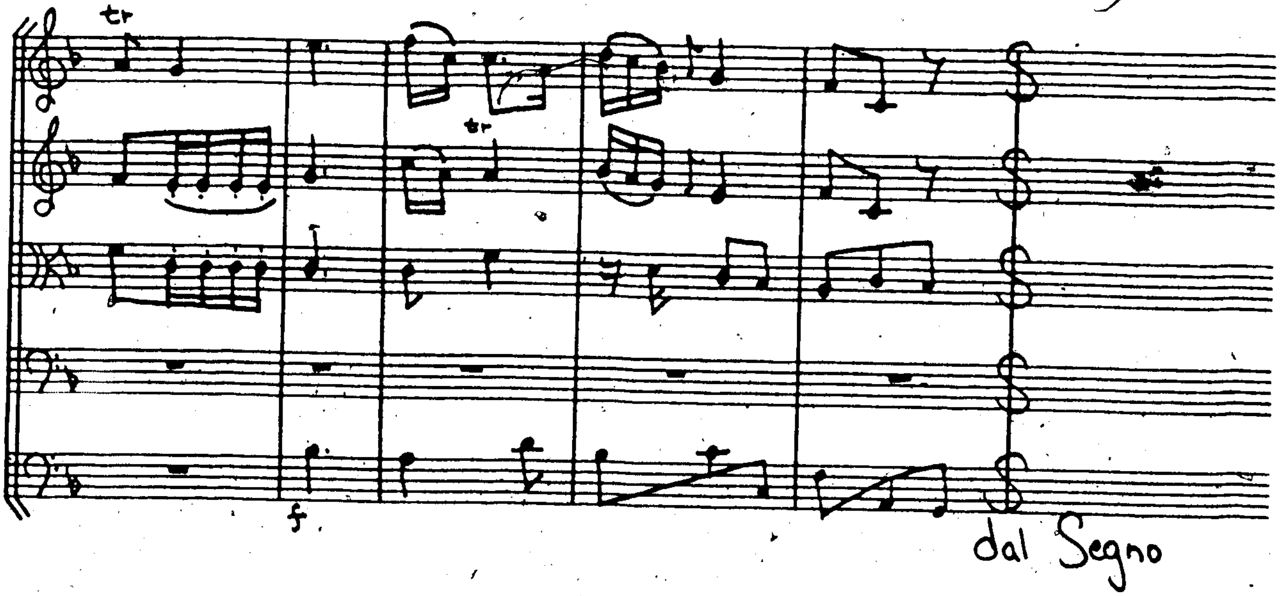

pia
Senza Obei
f
ce
con la ca nu ta e
Oboi p
p
f
ff
tr tr
té, con la ca nu ta e té.


tr
p
mf sempre
So ché fan-ciullo fan-ciullo so ché fan-ciul-lo a-
mo-re, ne con-ver-sar gli pia

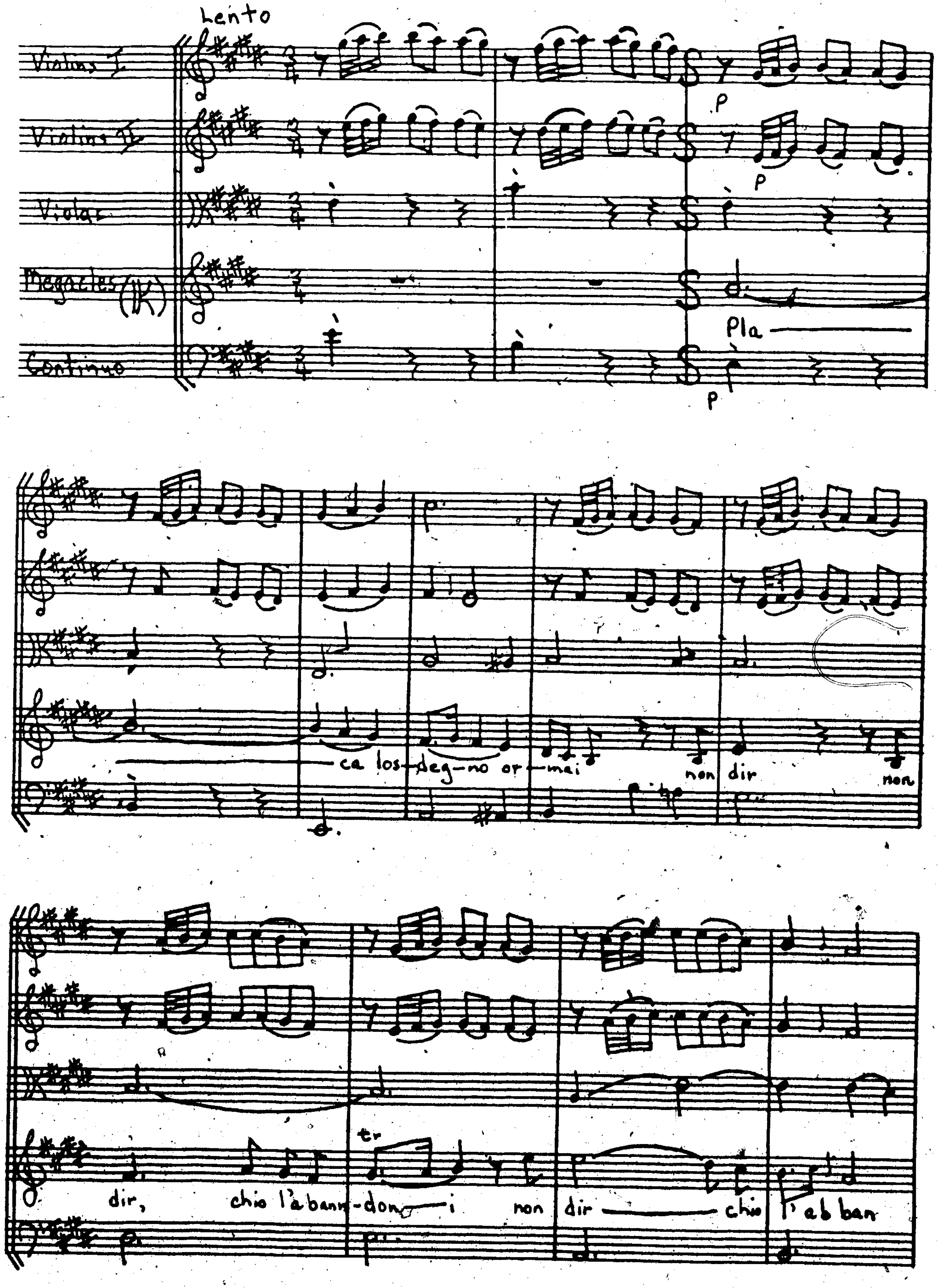

ce
Senza Obei
mf
f
Obei
p
p
con la- ca—nu—ta e-tá——— con la ca-nu—ta e-


sfz
sfz
sfz
f
f
ff
ff
ff
tá — con la ca-nu-ta e-tá.
tr
Senza Oboi
p
p
f
Si stan — ca del ri — go-re

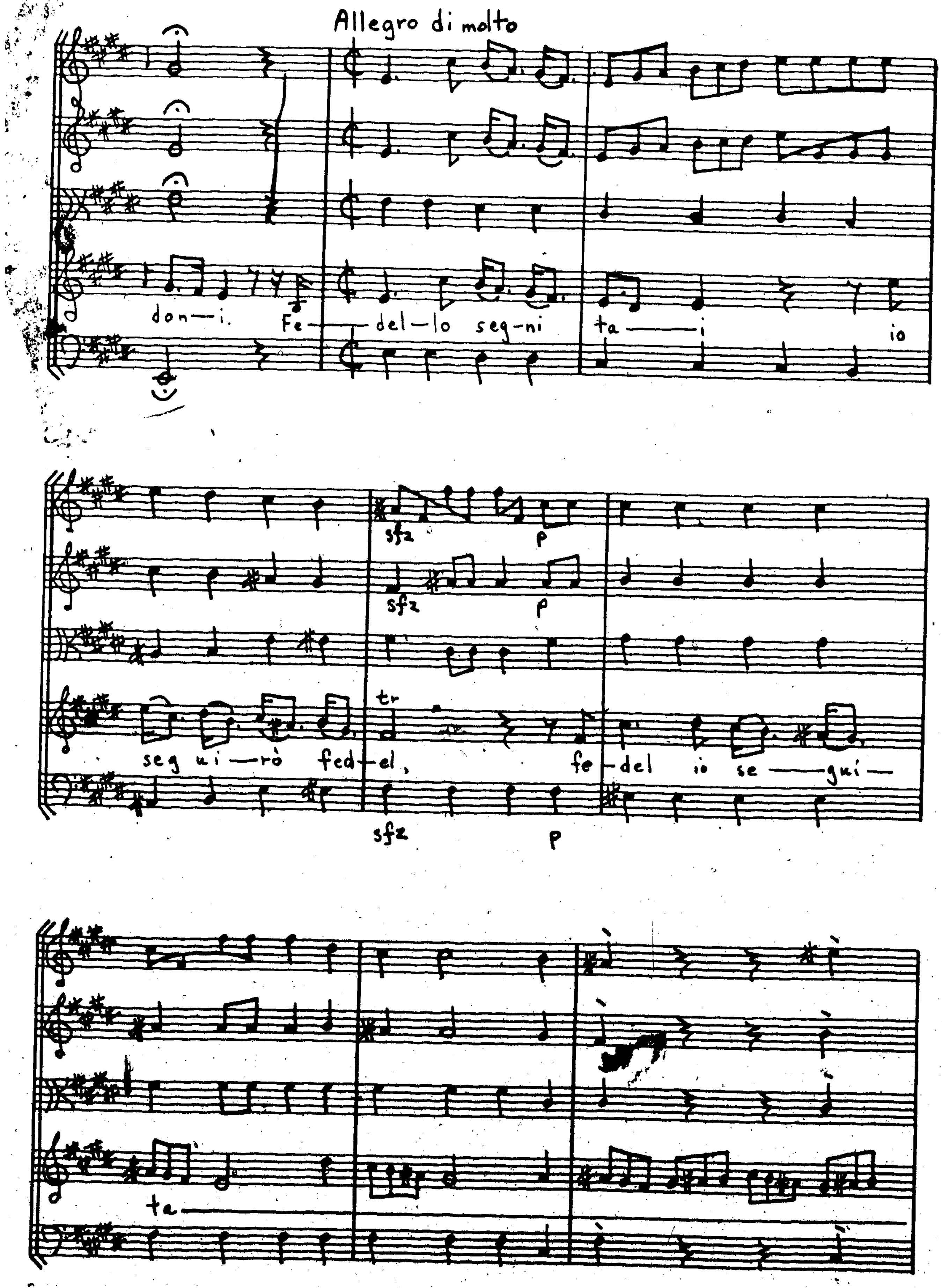

e stan di ra-do in pa ce ri-spetto e li-ber-tá ri-
tutti f p f p
spetto e li-ber-tá ri-spet-to ri-
spet-to e li-ber tá.

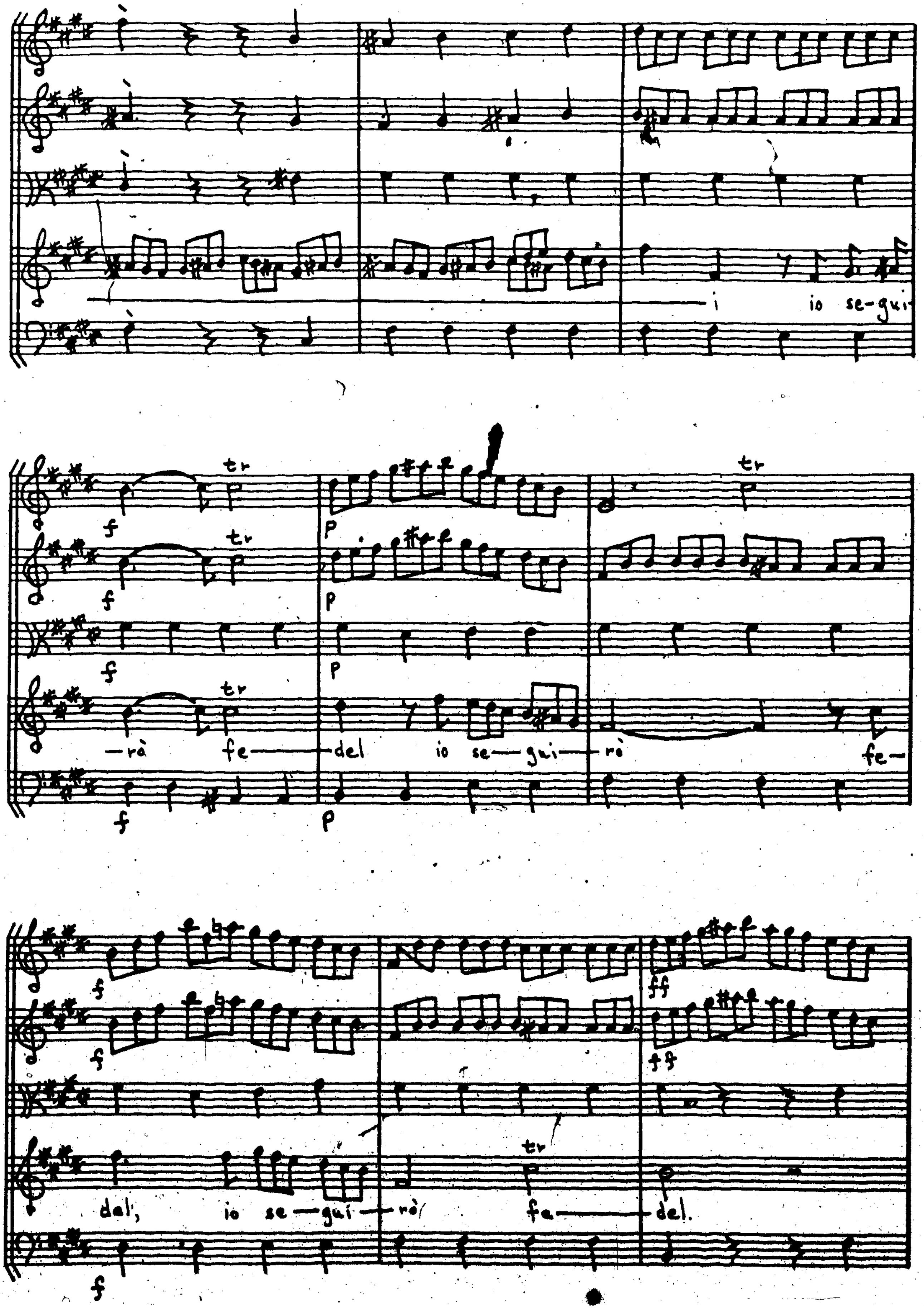

tr
tr
f
dal Segno

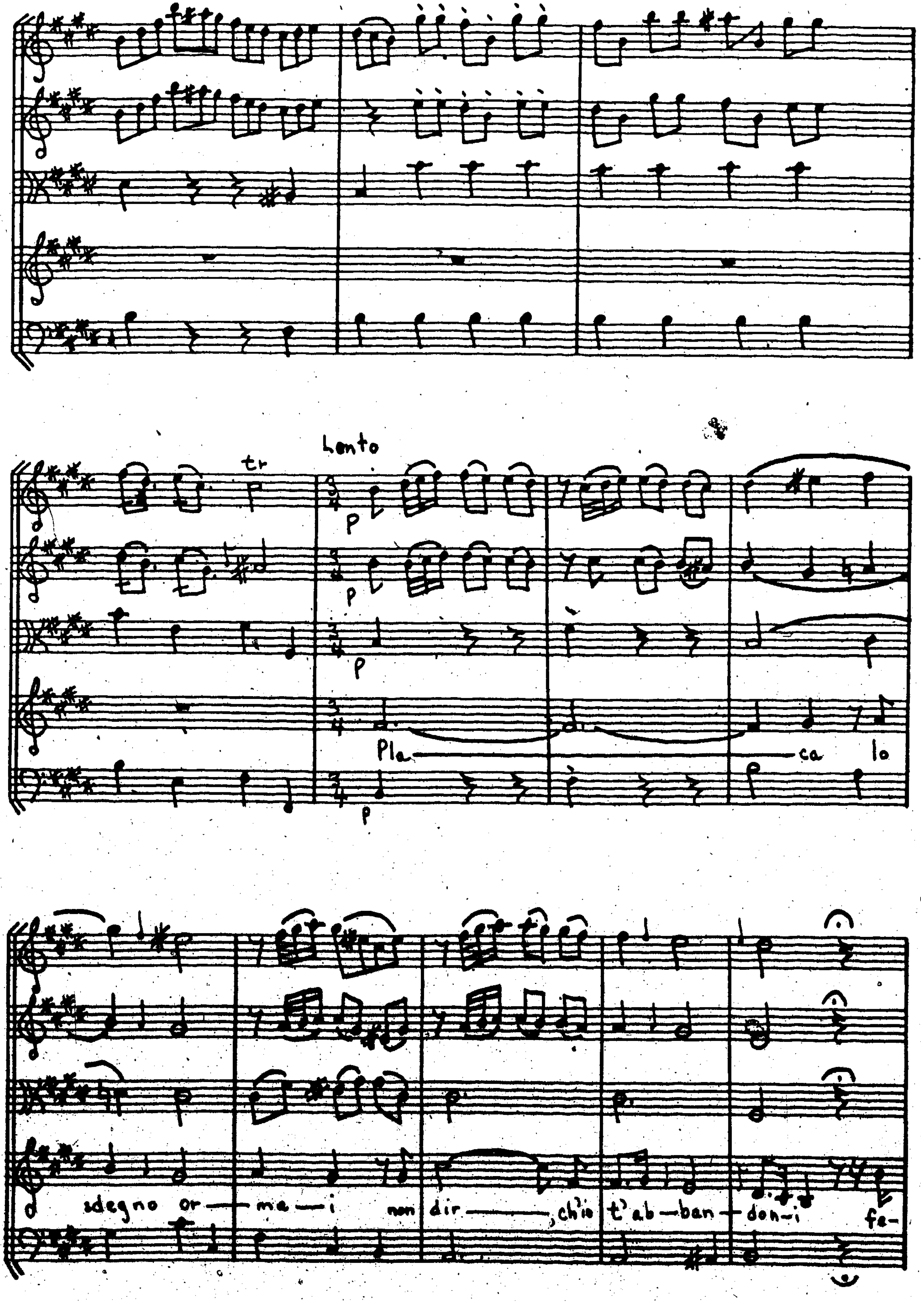
Megacles' Aria, Act III, Scene 3

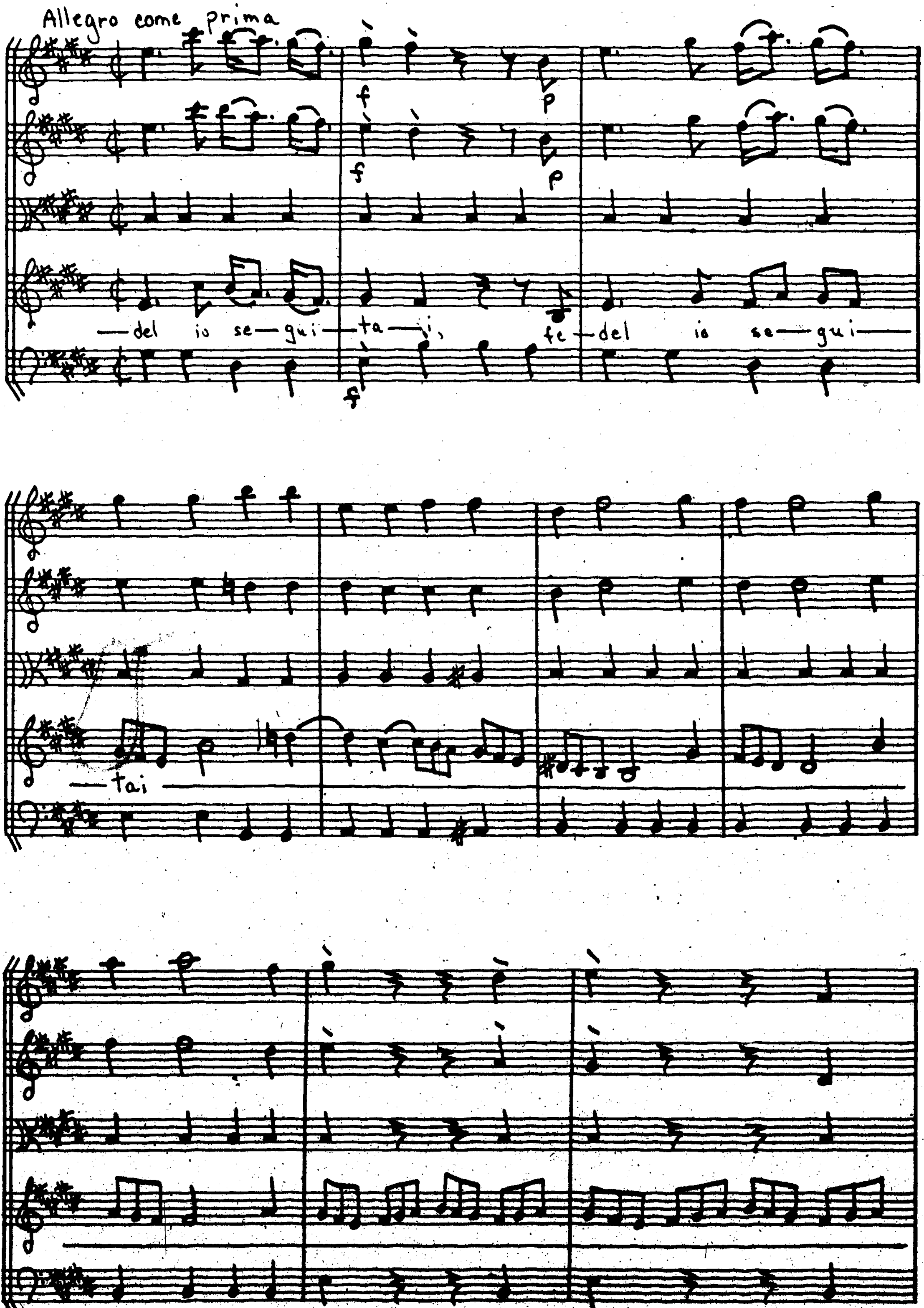


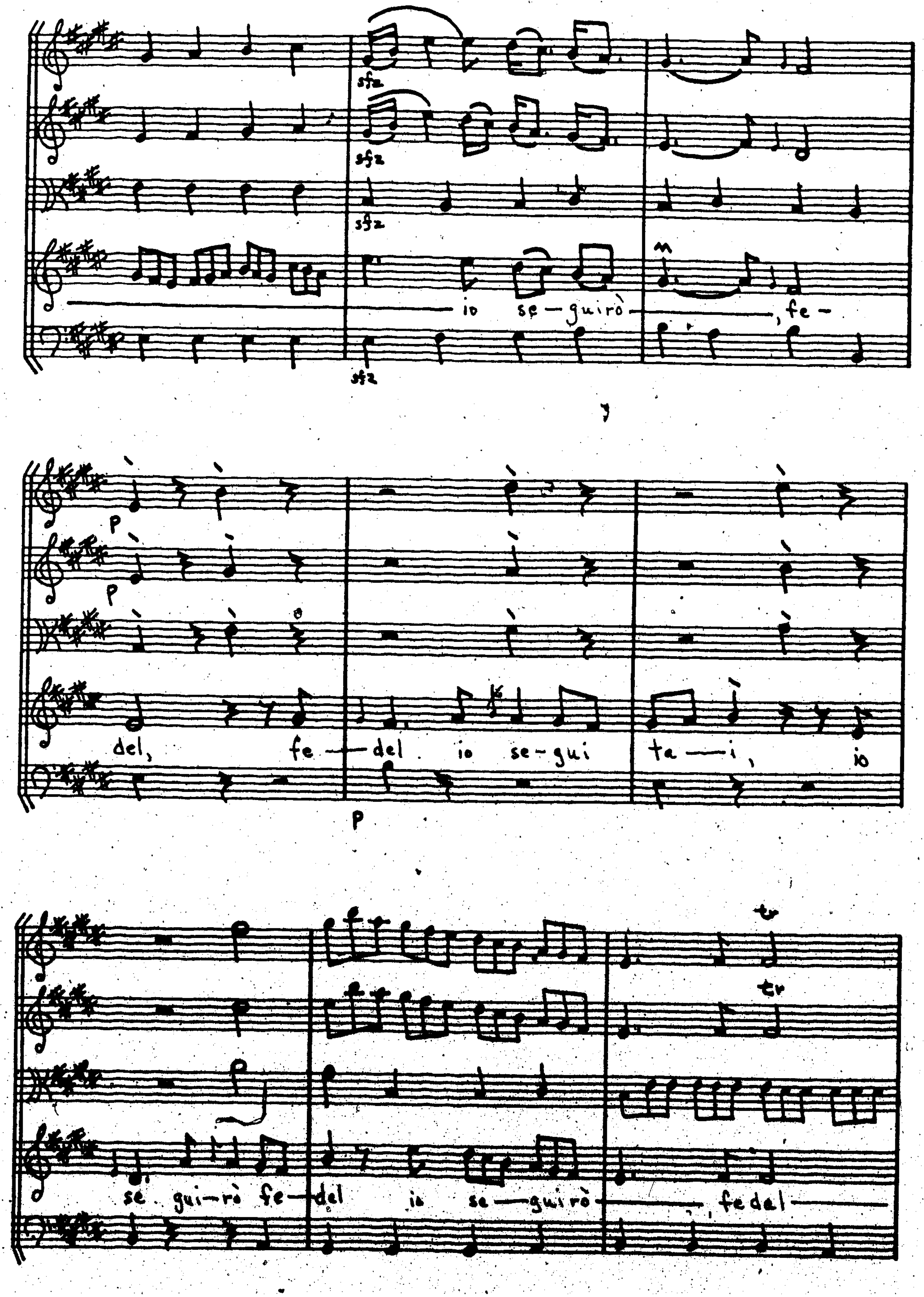
Lento
Violino I
Violino II
Viola
Megacles (K)
Continuo
p
p
p
Pla
ca los-deg-no or-mai non dir non
dir, chio l'abban-don-i non dir chio l'ab ban
tr

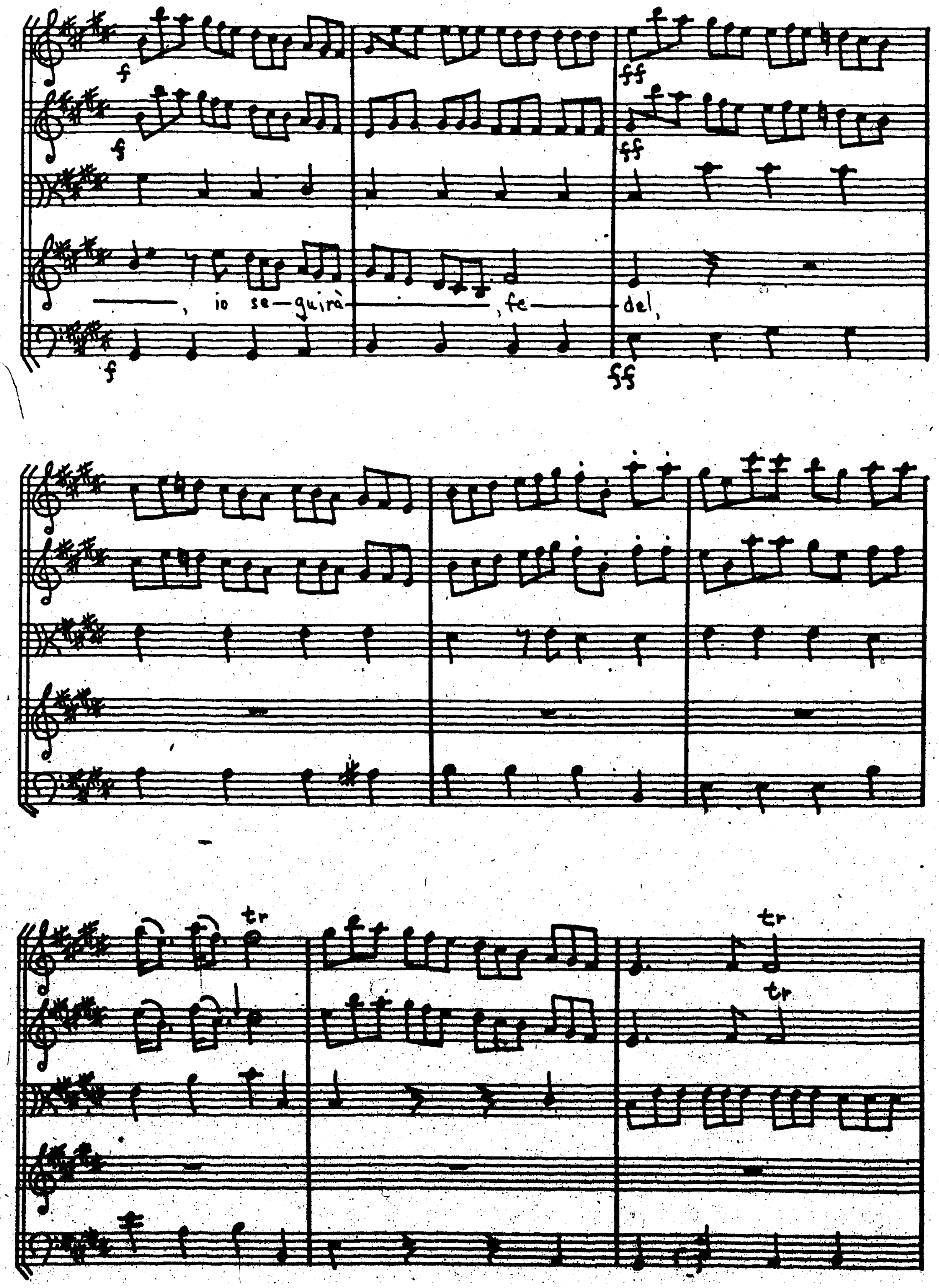

Allegro di molto
don – i. Fe – del – lo seg – ni ta – i io
sfz
p
tr
seg ui – rò fed – el, fe – del io se – gui –
sfz
p
ta –

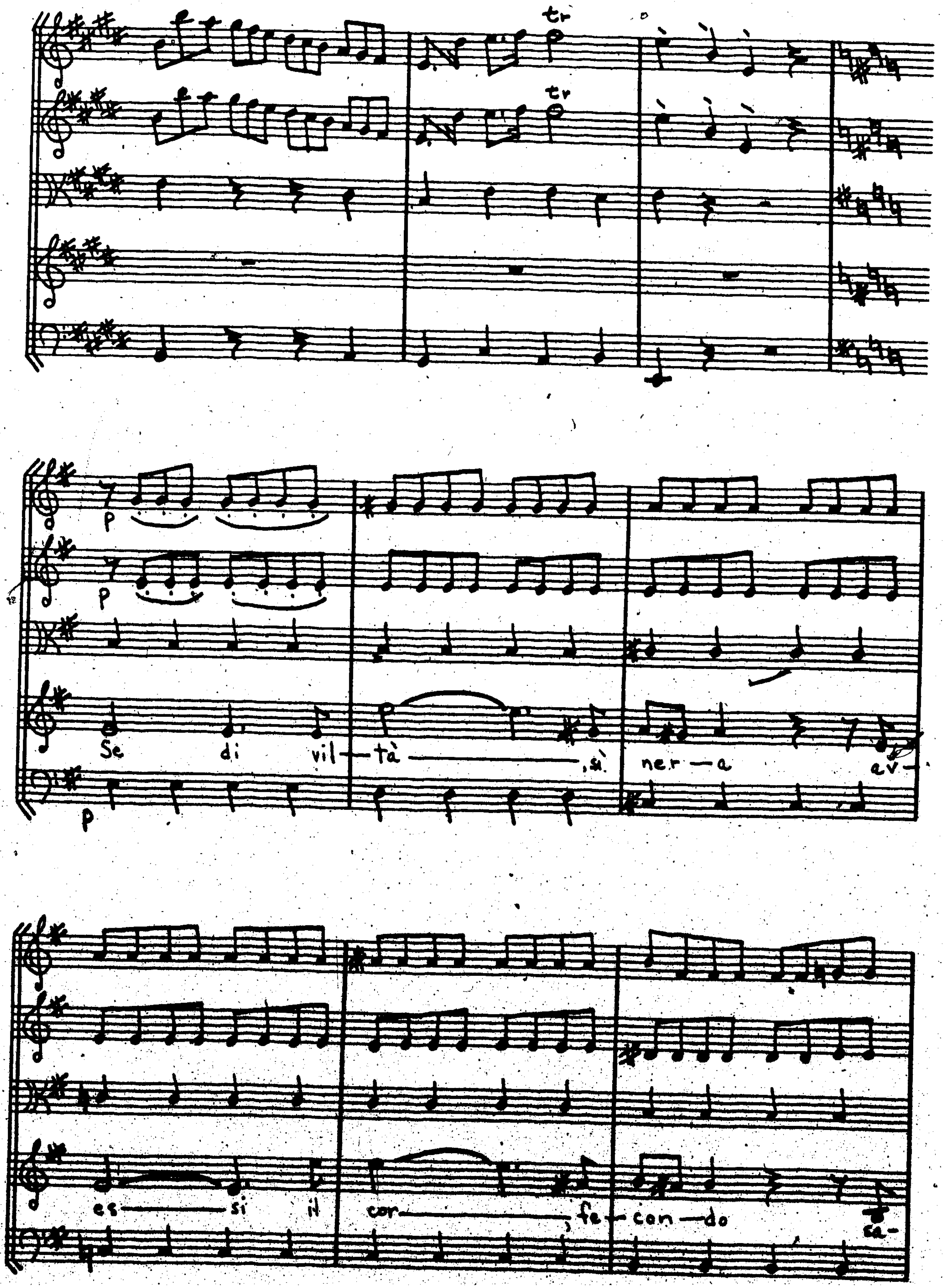

i io se-gui
-rà fe— del io se— gui— rò fe—
del, io se— gui— rò fe— del.
tr
f
p
ff

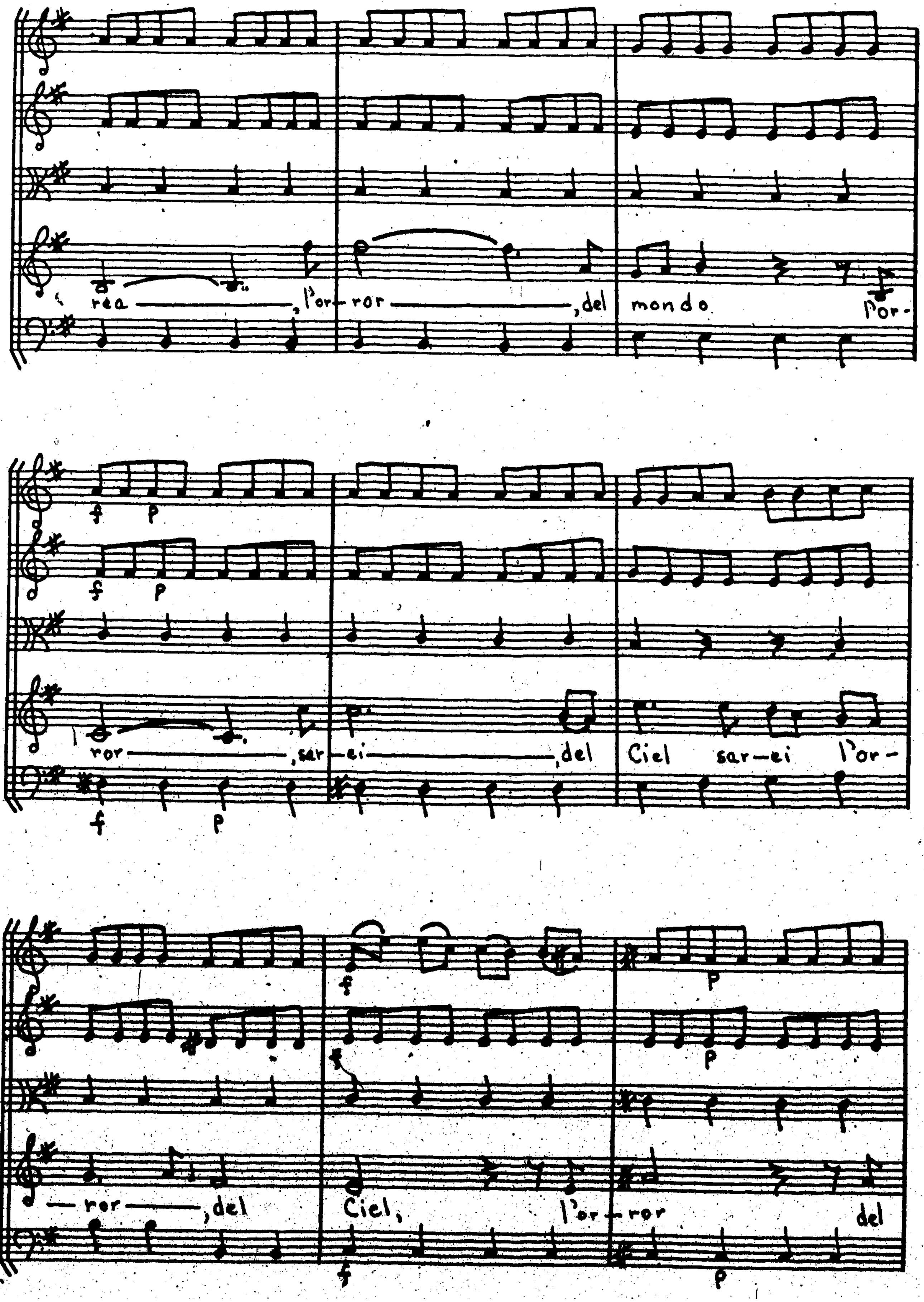

tr
Lento
p
p
p
p
Pla— ca lo
sdegno or—ma—i non dir—, ch'io t'ab—ban—don—i fe-

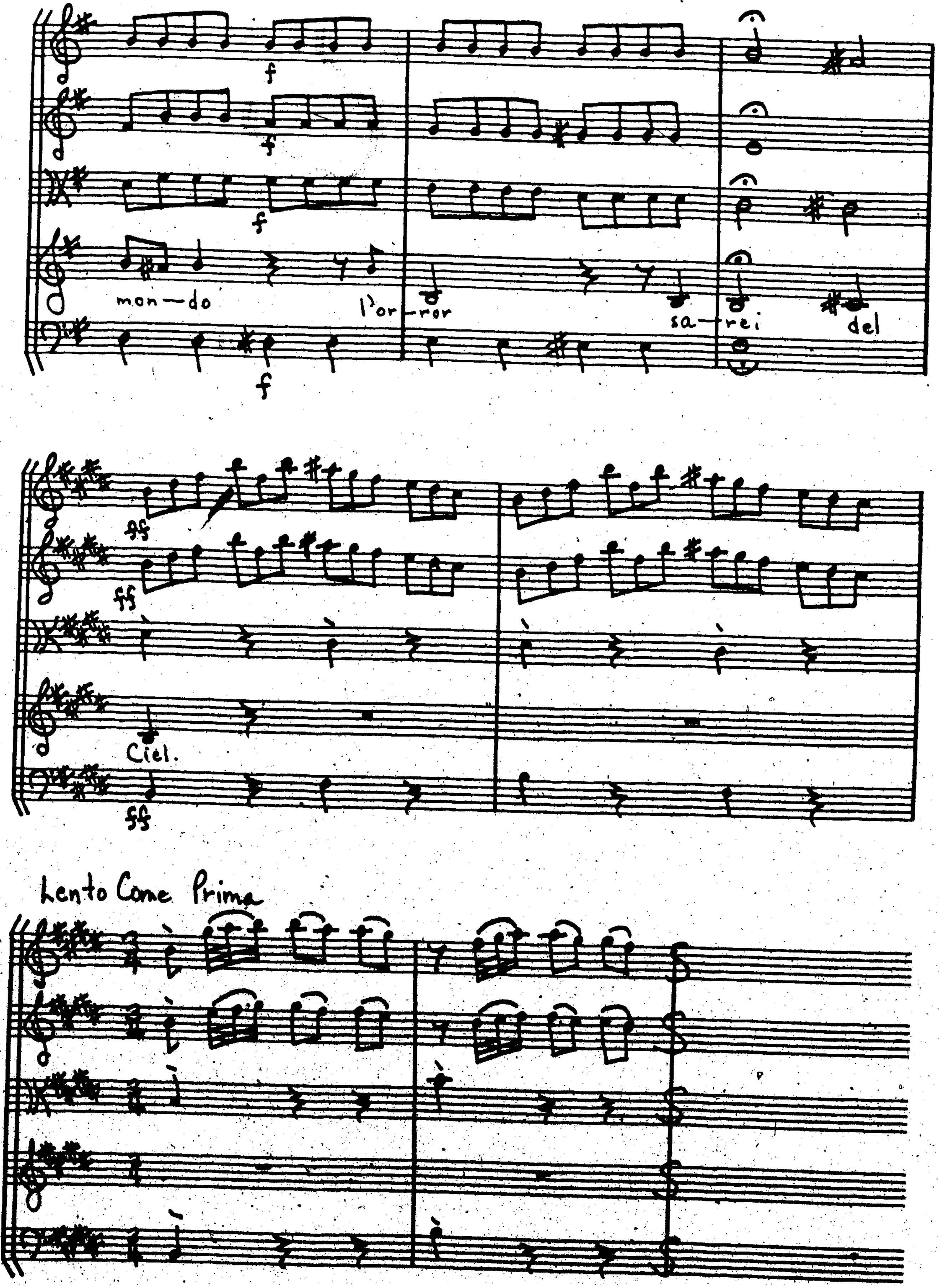

Allegro come prima
f
p
f
p
del io se-gui-ta-i, fe-del io se-gui-
f
tai


sfz
sfz
sfz
sfz
io se-guirò, fe-
p
p
p
del, fe-del io se-gui ta-i, io
tr
tr
se gui-rò fe-del io se-guirò, fedel


f
f
f
ff
ff
ff
, io se-guirà
, fe-
del,
tr
tr
tr


tr
tr
p
p
Se di vil — tà ———, sì ner — a av-
p
es ——— si il cor ———, fe — con — do sa-


rea ——, l'or-ror ——, del mondo l'or-
f p
ror ——, sar-ei ——, del Ciel sar-ei l'or-
— rer ——, del Ciel, l'or-ror del
f p


f
f
f
f
mon-do l'or-ror sa-rei del
ff
ff
Ciel.
ff
Lento Come Prima

APPENDIX C

TRANSLATION OF THE TEXTS CONTAINED IN APPENDIX B

Argene's Recitative, Act I, Scene 7, *recitativo secco*

Dunque, Licida ingrato
Giá di me si scordó. Povera Argene,
A che mai ti serbar le stelle irate!
Imparate, imparate,
Inesperte donzelle. Ecco lo stile
Dei lusinghieri amanti. Ognun vi chiama
Suo ben, sua vita e suo tesoro: ognuno
Giura che, a voi pensando
Vaneggia il dí, veglia le notti. Han l'arte
Di lagrimar, d'impallidir. Tal volta
Perché sui gl'occhi vostri
Voglian morir fra gli amorosi affanni:
Guardateri da lor, son tutti inganni.

Has then ungrateful, Lycidas so soon
Forgot his vows? Unhappy Argene!
To what have thy offended stars reserved thee!
Learn, unexperienced virgins, learn from me:
Behold the practice of deceitful men!
Each calls you still his life, his soul, his treasure;
Each swears the dear remembrance of your charms
Beguiles the day, and wastes the midnight hours:
All arts are theirs: they can turn pale and weep,
Before your sight seem ready to expire:
But heed them not--they are dissemblers all.

Megacles' Recitative, Act I, Scene 9, *recitativo accompagnato*

Che intesi, eterni dei! Quale improvviso
Fulmine me colpí! L'anima mia
Dunque fia d'altri! E ho da condurla io stesso
In braccio al mio rival! Ma quel rivale
É il caro amico. Ah! quale nomi unisce
Per mio strazio la sorte. Eh! che non sono
Rigide a questo segno
Le leggi d'amistá. Perdoni il prence:
Ancor io sono amante. Il domandarmi
Ch'io gli ceda Aristea non é diverso
Dal chiedermi la vita. E questa vita
Di Licida non é? Non fu suo dono?
Non respiro per lui? Megacle ingrato!
E dubitar potresti? Ah! se ti vede
Con questa in volto infame macchia e rea,
Ha ragion d'aborrirti anche Aristea.
No! tal non mi vedrá. Voi soli ascolto,
Obblighi d'amistá, pegni di fede,

Gratitudine, onore. Altro non temo
Chel volto del mio ben. Questo s'eviti
Formidabile incontro. In faccia a lei,
Misero! che farei? Palpito e sudo
Solo in pensarlo, e parmi
Instupidir, gelarmi,
Confondermi, tremar...No, non potrei...

Ye gracious powers! What tidings have I heard?
What unexpected stroke is fallen upon me!
Shall she I love become another's right,
And I resign her to my rival's arms?
But, O! that rival is my dearest friend!
How strangely for my torment fate unites
Two names so opposite! Yet sure the laws
Of friendship never can exact so much;
Forgive me, prince, I am a lover too.
To ask me to resign my Aristea,
Is but to ask my life--And does not then
This life belong to Lycidas who saved it?
Do I not breathe through him? And canst thou doubt,
Ungrateful M[illegible]uld Aristea
E'er know th[illegible]ful of thy friendship,
Even she mig[illegible] thee. Never, never
Shall she be [illegible]his change--the laws
Of faith and [illegible] I'll hear,
Of gratitude a[illegible]. All I dread
Is to behold he[illegible]e shun the encounter;
How shall I mee[illegible]ight! To think of it,
My heart beats [illegible] cold sweats bedew my face,
I tremble--I am [illegible]--I cannot bear it.

Clisthenes' R[illegible]tive, Act III, Scene 7, recitativo accompagnato

O degli uomini p[illegible] e degli dei,
Omnipotente Giov[illegible]
Al cui cenno si muove
Il mar, la terra, il ciel, di cui ripieno
É l'universo, e dalla man di cui
Pende d'ogni cagione e d'ogni evento
La connessa catena;
Questa, che a te si svena,
Sacra vittima accogli. Essa i funesti,
Che ti splendono in man, folgori arresti.

O Sire of Gods and men! Almighty Jove!
At whose dread nod, earth, sea and Heaven are moved!
Thou, with whose power the universe is filled,
Thou, from whose hand depends the wondrous chain
Of causes and events! accept this victim
Now sacrificed to thee; and may it wrest
The threatening thunder from thy awful hand!

Argene's Aria, Act I, Scene 7, Aria-type I

Piú non si trovano
Fra mille amanti
Sol due bell'anime
Che sian costanti,
E tutti parlano
Di fedeltà.
E tutti parlano
Di fedeltà.

E il reo costume
Tanto s'avanza,
Che la costanza
Di chi ben ama
Ormai si chiama
Semplicità.

Amidst a thousand hope not e'er
One heart sincere to find;
Though each, in preference of the fair,
May boast a constant mind.

By custom now is grown despised
The faithful lover's name;
And constancy, that once was prized,
Is made the lover's shame.

Aristea's Aria, Act I, Scene 6, Aria-type III

Tu di saper procura
Dove il mio ben s'aggira;
Se piú di me si cura,
Se parla piú di me.

Chiedi se mai sospira
Quando il mio nome ascolta;
Se il profferí talvolta
Nel ragionar fra sé.

Ah! seek to know what land detains
The object of my care;
If still his breast unchanged remains,
If I his converse share.

Enquire if e'er he gently sighs
At mention of my name;
If e'er, when tender passions rise,
His lips his thoughts proclaim.

Clisthenes' Aria, Act II, Scene 7, Aria-type III

So ch'é fanciullo Amore,
Né conversar gli piace
Con la canuta etá.
Di scherzi ei si compiace;
Si stanca del rigore:

E stan di rado in pace
Rispetto e libertá.

I know that Love's a boy, and flies
The converse of the grave and wise;
Delights in gamesome toys, but fears
The rigid frown of hoary years:
For distant awe can ne'er agree
With frolick mirth and liberty.

Megacles' Aria, Act III, Scene 3, Aria-type IV

Placa lo sdegno ormai
Non dir non dir ch'io t'abbandoni.
Se degli sdegni tuoi, io seguirò fedel.
Se di viltà sì nera avessi il cor,
Fecondo sarea l'orror del mondo.
L'orror del ciel sarei,
L'orror del ciel
L'orror del mondo.

Quieten your contempt henceforth
Don't say, don't say that I abandon you.
If of your contempts, I will follow faithfully,
If I had such a vile heart,
Great would be the horror of the world.
I would be the horror of the heavens,
The horror of the heavens,
The horror of the world.