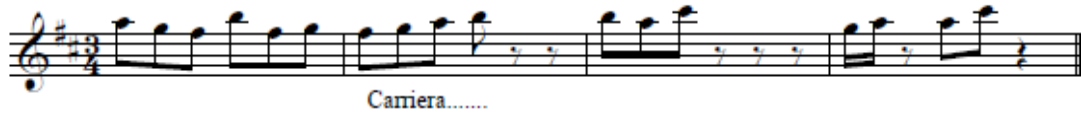


MUSIC EXAMPLES

Ex. 1. Transcription from Rosalba Carriera, *Die Sangerin Faustina Bordoni (1700-1781) mit einem Notenblatt*. c1724. Pastel on paper. 44.5x33.5 cm. Gemaldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden. [Fig. 1]

Trans. N Newland



Ex. 2. Giuseppe Vignati, '[Sciolta dal lido] Cantata in detta Citt [Milan] da Faustina—con li suoi modi scritti come la cantava'. Wc- M1500 S28 G5. Ed. George J. Buelow in 'A Lesson in Operatic Performance Practice by Madame Faustina Bordoni', *A Musical Offering: Essays in Honor of Martin Bernstein*, ed. Edward. H. Clinkscale and Claire Brook (New York: Pendragon Press, 1977), 86-90. Recording by Christopher Gould. London, 30 Oct 2011.

Ex. 3. Antonio Vivaldi, 'Se in ogni guardo' from *Orlando finto pazzo*. Sung by Phillippe Jaroussky, *Heroes: Vivaldi Opera Arias*. 2006. Virgin Classics 00946 363341422.

Ex 4. 'Il Fasolo' (Francesco Manelli?), 'Ballo di tre zoppi' ('Dance of the three cripples') *Serenata ... a Messir Carnevale*. c.1640. *Il Fasolo: Le Poem Harmonique*, dir. Vincent Dumestre. Alpha 023. [last strophe, from 1'34'']

Italian	English
Alle danze o voi Pastori, Con leggiadre Pastorelle, Fra gli arbori odoriferi, Al suon de nostril pifferi, Ti ni ni ni ni, ta, ta ...	Dance, O shepherds And graceful shepherdesses, Among the fragrant trees, To the sound of our shawms, Ti ni ni ni ni, ta, ta ...
Voi cantori, tutti uniti, A lasciar il vostro canto, Pomposo e maestevole, Venite al dilettevole, Ti ni ni ni ni, ta, ta ...	Ye singers, all together, Leaving your song, Pompous and majestic, Come and join in the pleasure, Ti ni ni ni ni, ta, ta ...
Voi Dottore pur venite Lasciate i vostri Tetti, Se voi volete ridere, Al nostro dolce stridere Ti ni ni ni ni, ta, ta ...	Ye doctors [scholars], O come, Leave your attic rooms If you wish to laugh At our pleasant noise. Ti ni ni ni ni, ta, ta ...

Ex. 5 George Bickham after John Clark, *The Ladies Lamentation for ye Loss of Senesino*. [Music and verses by Henry Carey. In George Bickham, *The Musical Entertainer*, volume one.] 1737-38. Engraving. 328 x 202 millimetres. British Museum [Fig. 39]

Ex. 6. 'Si caro', Handel, *Admeto, Rè di Tessaglia*, HWV 22, Act 3, scene 10 (1727).
Recording: *Handel: Admeto*, dir. Alan Curtis. Virgin F 2744273.

'Si caro' in <i>Admeto</i> (London: Printed and Sold at the King's Theatre, Haymarket, 1727), 76	English Translation in: <i>Admeto</i> (London: Printed and Sold at the King's Theatre, Haymarket, 1727), 77
Alceste (to Admeto): Sì caro, caro sì Ti stringo al fin così Nel seno amato Non dà più gelosia Tormento all'alma mia Nè al sen piagato	Yes my life, my loveliest Dear, Thus I grasp and clasp thee here Close to my panting Heart. Now Jealousy shall fret no more, The wounds that made this Bosom sore, And ach[e] with tingling Smart.

Ex 7. Handel, 'Non è sì vago e bello', *Giulio Cesare* (1724), Act 1, scene 7. Recording:
Haendel: Giulio Cesare, dir. René Jacobs. Harmonia Mundi France. HMC 901385.87.

Italian	English
Non è sì vago e bello Il fior nel prato Quant'è vago e gentile Il tuo bel volto. D'un fiore il pregio a quello Solo vien dato, Ma tutto un vago aprile E in te raccolto.	The flower in the meadow Is not so charming or so fair As the loveliness and sweetness Of your beauteous face. It can be compared Only to the loveliness of a flower, But all of a fair April Is joined in you.

Transcription from Alexander van Aken, after Thomas Hudson, *Francesco Bernardi*.
Senesino. 1734. Mezzotint. 367 x 262 mm. National Portrait Gallery [Fig. 41]

Giulio Cesare

Senesino BM mezzo w music
(Trans. N Newland)
Ossia lines reflect modern edition

The first system of the musical score consists of four staves. The top two staves are for the vocal line (mezzo-soprano), and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melodic line in the voice and a rhythmic accompaniment in the piano. The piano part includes fingerings '6' and '5' on the bass line.

The second system of the musical score continues the vocal and piano parts. It begins with a measure rest marked with a '3', indicating a triplet. The piano accompaniment features a steady eighth-note pattern with fingerings '6', '5', and '6' indicated.

The third system of the musical score concludes the piece. It continues the vocal and piano parts with a final cadence. The piano accompaniment maintains its rhythmic pattern throughout.

Ex. 8 Felice Giardini, *Voi amante che vedete.*-*Dearest Creature, of all Nature.* -*Voi Amante, or Rondeau.* British Library, G.307.(168.) [Fig. 45]

Italian verses	English verses
Voi Amante, che vedete Quanto amore mi sia d'affano, Imparate dal tiranno, A suggir la Crudelta, Imparate dal tiranno,	Dearest Creature, of all Nature Oh! I rage I burn I smart, Cease to grieve me, Soon relieve me, Or too sure you'll break my heart,

<p>A suggir la Crudelta, A suggir la Crudelta.</p> <p>Pria piacer promettere pace Poi ne cinge di Catene E sperare non ci conviene Di tornare in Liberta, No, no, no, Non ci conviene, Do tornare in Liberta. Voi [Amante ... da capo]</p>	<p>Cease to grieve me, Soon relieve me, Or too sure you'll break my heart, Or too sure you'll break my heart.</p> <p>Love like War has in its power, Both a kind and fatal Hour, Save me then o conqu'ring Fair, Think thy Captive worth thy Care, Save me then o conqu'ring Fair, Think thy Captive worth thy Care Dearest [Creature ... da capo]</p>
<p>Pria piacere promettere pace Poi ne cinge di Catene E sperare non Ci conviene, Di tornare in Liberta, No, no – Voi [Amante ... da capo]</p>	<p>Dearest Music's Charms shall still invite thee Love's alarms will sure delight thee, Can I part my Dear, my Treasure, All my Joy and all my Pleasure, No, no – Dearest [Creature ... da capo]</p>

Ex. 9. 'Dove sei', Handel, *Rodelinda, regina de' longobardi* (1725) HWV 19, Act 1, scene 6.
Recording: *Handel: Rodelinda*, dir. Nicolas Kraemer. Virgin 45277.

Italian	English
<p>Dove sei, amato bene? Vieni, l'alma a consolar.</p>	<p>Where are you, my beloved? Come and comfort my hear.</p>
<p>Sono oppresso da' tormenti Ed I crudi miei lamenti Sol con te posso bear</p>	<p>I am stricken with anguish And only by your side Can my cruel sorrow be lightened.</p>

Ex. 10. Transcription from *Anibale* [sic] *Pio Fabri Bolognese. Accadem. Filarmonico*. n.d.
Oil on canvas. 103 x 74 cm. Museo internazionale e biblioteca della musica di Bologna [Fig. 51]

Trans. N Newland

Time sig added by supposition

6

fe-de non li di fe se chio

fe del

20

Sciol - ta dal li - do con ven - to in - fi - do,
Sciol - ta dal li - do con ven - to in - fi - do, la -

Contrabassi Soli 16

25

la na - vi - cel - la al sco - glio va -
- na - vi - cel - la al sco - glio va -

30

al sco - glio va -

35

al sco - glio va -

40

Sciol - ta dal li - do con ven - to in -
+ 4 measures Sciol - ta dal li - do con ven - to in -

45

fi - do la na - vi - cel - la al sco - glio
fi - do la na - vi - cel - la al sco - glio

Musical score for measures 58-61. The system consists of three staves: vocal line (top), piano accompaniment (middle), and basso continuo (bottom). Measure 58 is marked with a box containing the number 58. The vocal line begins with the syllable 'va'. The piano accompaniment features a rhythmic pattern of eighth notes. The basso continuo line provides harmonic support with a similar rhythmic pattern.

Musical score for measures 62-65. The system consists of three staves: vocal line (top), piano accompaniment (middle), and basso continuo (bottom). Measures 62-65 contain the lyrics 'la na - vi - cel'. The vocal line has a melodic line with a fermata over the final note of measure 65. The piano accompaniment and basso continuo continue with their respective rhythmic patterns.

Musical score for measures 66-69. The system consists of three staves: vocal line (top), piano accompaniment (middle), and basso continuo (bottom). Measure 66 is marked with a box containing the number 66. The vocal line features a long melodic phrase with a fermata. The piano accompaniment and basso continuo continue with their respective rhythmic patterns.

Musical score for measures 70-73. The system consists of three staves: vocal line (top), piano accompaniment (middle), and basso continuo (bottom). Measures 70-73 contain the lyrics 'la al sco - glio va'. The vocal line has a melodic line with a fermata over the final note of measure 73. The piano accompaniment and basso continuo continue with their respective rhythmic patterns.

Musical score for measures 74-77. The system consists of three staves: vocal line (top), piano accompaniment (middle), and basso continuo (bottom). Measure 74 is marked with a box containing the number 74. The vocal line begins with the syllable 'va'. The piano accompaniment features a rhythmic pattern of eighth notes. The basso continuo line provides harmonic support with a similar rhythmic pattern.

Musical score for measures 78-81. The system consists of three staves: vocal line (top), piano accompaniment (middle), and basso continuo (bottom). Measures 78-81 contain the lyrics 'la na - vi - cel - la al sco - glio'. The vocal line has a melodic line with a fermata over the final note of measure 81. The piano accompaniment and basso continuo continue with their respective rhythmic patterns. A '+ 1 measure' annotation is present below the piano accompaniment staff.

Musical score for measures 82-85. The system consists of three staves: vocal line (top), piano accompaniment (middle), and basso continuo (bottom). Measure 82 is marked with a box containing the number 82. The vocal line begins with the syllable 'va'. The piano accompaniment features a rhythmic pattern of eighth notes. The basso continuo line provides harmonic support with a similar rhythmic pattern.

Musical score for measures 86-89. The system consists of three staves: vocal line (top), piano accompaniment (middle), and basso continuo (bottom). Measures 86-89 contain the lyrics 'la na - vi -'. The vocal line has a melodic line with a fermata over the final note of measure 89. The piano accompaniment and basso continuo continue with their respective rhythmic patterns.

Giuseppe Vignati, '[Sciolta dal lido] Cantata in detta Città da Faustina—con li suoi modi scritti come la cantava'. *Wc- M1500 S28 G5*. Ed. Buelow (1977).

The image shows a musical score for a vocal piece. It consists of three staves: a vocal line, a piano accompaniment line, and a basso continuo line. The vocal line is in treble clef and contains the lyrics: "cel la al sco-glio va,". The piano accompaniment is in treble clef and features a complex, rhythmic pattern. The basso continuo is in bass clef and provides a simple harmonic accompaniment. The score is written in a historical style, with a key signature of one flat and a common time signature.