

## CHAPTER FIVE

### MUSICAL DIPLOMACY: CAVALLI'S HARMONIC LANGUAGE

Opera is largely a game of persuasion. Interactions in *Giasone* invariably revolve around the act of convincing: at its most fundamental level, Isifile seeks to win Giasone back from Medea, and Egeo seeks to win Medea back from Giasone, while Giasone and Medea are perfectly content to remain together. In order to accomplish this, these characters persuade through diplomacy. Indeed, every interaction in this opera can be viewed through a relational lens, in which character A wants one thing, and character B wants another, and they attempt to bring the other around to their point of view. This chapter investigates, through this same lens, how Cavalli brought Cicognini's text and characters to life musically, and conveyed their conflicts and resolutions by means of his harmonic palette.

A brief overview of the composer's life and works precedes the methodological framework that I employ to discuss the music of *Giasone*, one heavily indebted to Henry Burnett's recent work on hexachordal theory. My main analytical focus will be on what I term musical diplomacy—that is, how harmonic areas between characters, or between consecutive units of thought, are related via the characters' attempts to impose their wills on one another. As such, the musical material found in scenes involving two or more characters is rife with analytical potential. Drawing on Burnett's hexachordal model, which I discuss further below, I present several scenes from each of *Giasone*'s three acts in which some sort of dramatic conflict is played out on the musical as well as the textual level. This shows one way in which Cavalli's music enhanced Cicognini's libretto.

## **Francesco Cavalli**

Much of our knowledge of Francesco Cavalli's life, gleaned mostly from archival documents and letters, was compiled more than thirty years ago in Jane Glover's monograph on the composer.<sup>1</sup> Subsequent research has amended some details, but the overall trajectory of his career has not been drastically altered. What follows is a brief biography and overview of Cavalli's compositional output.

Born Pier Francesco Caletti in the town of Crema on 14 February 1602, the future composer gained fame early on with his singing voice, drawing the attention of Federico Cavalli, the Venetian *rettore*—essentially a governor—of Crema at the time. He convinced Francesco's father (composer and organist Giovanni Battista Caletti) to allow his son to accompany him to Venice, where he would receive more thorough musical training. As a result, Francesco departed at the end of the *rettore*'s tenure in 1616, and later that same year joined the ranks of the choir at San Marco, whose *maestro di cappella* at the time was Claudio Monteverdi. While the extent of Francesco's tutelage at the hands of the senior composer is unknown, it is inevitable that some communication occurred between them. Francesco's first essays into composition were sacred in nature. He also developed a reputation at the keyboard, and was appointed as a part-time organist at the church of SS Giovanni e Paolo on 18 May 1620.

Over the following two decades, Francesco's activities centered largely on his singing and his duties as an organist (often freelance) in various venues throughout Venice; this facet of his career culminated in his winning, by unanimous vote (including Monteverdi's), the post of

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<sup>1</sup> Jane Glover, *Cavalli* (New York: St. Martin's Press, 1978).

second organist at San Marco in 1639.<sup>2</sup> Several other noteworthy events took place earlier during that decade: on 7 January 1630, he married Maria Sosomeno, a wealthy widow (of Alvise Schiavina) and niece to Claudio Sosomeno, the Bishop of Pola; she later acted as an amanuensis for several of her younger husband's opera manuscripts,<sup>3</sup> and her considerable estate helped to provide Francesco with financial security for the remainder of his life. It was also likely during the first half of this decade that he took on the family name of his first patron, Federico Cavalli: a gesture of recognition and gratitude on Francesco's part toward the erstwhile *rettore*'s faith in his musical ability and generosity in supporting him through a particularly rough stretch riddled with gambling debts during the 1620s.<sup>4</sup> This change in surname had certainly taken place by 1634, when he contributed "Son ancora pargoletta" to a published collection of arias; this composition seems to be the earliest document bearing his new name, in the form "Francesco Bruni detto il Cavalli."

The year 1639 saw Cavalli's entrée into the nascent opera industry in Venice, a mere two years after Benedetto Ferrari and Francesco Manelli's *L'Andromeda* had introduced the genre to Venetian audiences. His first composition for the stage at the Teatro San Cassiano was a collaboration with Orazio Persiani (a friend of Cicognini's) on *Le nozze di Teti e di Peleo*. The following years saw two more operas, *Gli amori d'Apollo e di Dafne* (1640) and *La Didone* (1641), both with librettos by Giovanni Francesco Busenello (famous also for having provided the text for

<sup>2</sup> He eventually became first organist on 11 January 1665, which seems to have been a merely titular promotion; as second organist he had earned a higher salary than the first organist from 1644–65, Massimiliano Neri. Three years later, in 1668, he became *maestro di cappella* at San Marco, a post he retained until his death in early 1676.

<sup>3</sup> While Maria has long been considered to have played the role one of Francesco's scribes, assisting him in copying and producing clean copies of his opera scores (see Peter Jeffery, "The Autograph Manuscripts of Francesco Cavalli," [Ph.D. dissertation, Princeton University, 1980], 129–38), Christine Jeanneret has recently made a careful study of the multiple layers of corrections within the scores bearing Maria's hand, concluding that she played an expanded role, at times correcting and even composing sections of Francesco's operas. See Christine Jeanneret, "Maria Cavalli: In the Shadow of Francesco," in *Readyng Cavalli's Operas for the Stage: Manuscript, Edition, Production*, ed. Ellen Rosand (London: Ashgate, 2013), 95–118.

<sup>4</sup> Glover, 14. This gratitude lasted Francesco's entire life, at the end of which he bequeathed a generous sum of money to Federico Cavalli's descendants.

Monteverdi's *L'incoronazione di Poppea*). Cavalli began to hit his stride as an opera composer over the next ten years, working almost exclusively with Giovanni Faustini at the Teatro San Cassiano. This was a fertile partnership that would last an entire decade until Faustini's untimely death in 1651; it produced a total of ten operas, from *La virtù de' strali d'Amore* (1642) to *Eritrea* (1652). More importantly, this extended collaboration—and the collaborative routines it must have encouraged between composer and librettist—was instrumental in establishing operatic conventions during the 1640s, thus helping to define Venetian opera as a genre during that century.<sup>5</sup>

As groundbreaking as Cavalli and Faustini's partnership was for the genre as a whole, the single most performed opera throughout the seventeenth century—*Giasone*—was the fruit of Cavalli's only collaboration with another librettist, Giacinto Andrea Cicognini, in 1649 (he died later that year).<sup>6</sup> That same year, the composer's setting of another Faustini libretto, *Euripo*, premiered in the Teatro di San Moisè and was then never performed again during the seventeenth century. While it would be unfair to draw conclusions about the quality of these two librettos from these facts, it should be noted that by the time Cavalli saw Cicognini's text for the first time (likely around the same time that the publisher Andrea Giuliani received the manuscript that would become Venice 1649A, printed on 5 January 1649), he was already a seasoned opera

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<sup>5</sup> For more on this topic see Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 169–75, 260–67; and Nicola Badolato, *I drammi musicali di Giovanni Faustini per Francesco Cavalli* (Florence: Leo S. Olschki Editore, 2012), 3–37.

<sup>6</sup> While little is known about the particular interactions between Cavalli and Cicognini on this collaboration, we know from the contract signed between the impresarios of the Teatro San Cassiano—Bortolo Castoreo (who wrote the sonnet “Ecco lieto acquistar l'aurato pondo” included in the frontmatter of the first print of the *Giasone* libretto, Venice 1649A; see Appendix I), Rocco Maestri, Andrea Carobbi, and Vicenzo Panigai—and Cavalli that the composer was paid upon receiving each act of the *Giasone* libretto—at which point he would compose the music; see Beth L. Glixon, “Behind the Scenes of Cavalli’s *Giasone* of 1649,” in *Readyng Cavalli’s Operas for the Stage*, 137–52, 141. Elsewhere I have speculated on the actual compositional process, particularly during rehearsals when both Cavalli and Cicognini would have been present and revisions to the original version of the libretto (printed as Venice 1649A) were made that would produce the definitive Venice 1649B (billed as the “Second Impression” by the printer Andrea Giuliani), including the creation of the title character’s iconic aria “*Delizie, contenti*”; “Creating a Hit: In the Workshop of Cicognini/Cavalli’s *Giasone*” (paper presented at the annual meeting of the American Musicological Society, Milwaukee, WI, November 7, 2014).

composer with nine works under his belt. Combined with Cicognini's own particular brand of Spanish-by-way-of-Florence dramaturgy (resulting as well in *Orontea* that same year, which would go on to become yet another lasting success),<sup>7</sup> *Giasone* would prove to be an all-star collaboration.

Faustini's death on 19 December 1651 abruptly ended the most stable partnership of Cavalli's career, and disrupted the virtual stranglehold the two collaborators had exerted over opera production, first at the Teatro San Cassiano (until 1650, and to a lesser extent at the Teatro San Moisè), and then at the San Apollinare (in 1651). By that point, a shift had begun to take place in Cavalli's career, characterized by an expansion of his sphere of influence to other librettists (such as Cicognini in 1649 and Nicolò Minato in 1650) and venues, even cities. Already a known quantity as an opera composer within Venice, Cavalli began to work alongside Giovan Battista Balbi (whose performing troupe, the Febiarmonici, were instrumental in *Giasone*'s early travels throughout Italy) in establishing an opera industry in Naples, resulting in the staging of *Didone*, *Giasone*, and *Egisto* there in 1650 and 1651. Cavalli's *Veremonda* (an adaptation by Giulio Strozzi of Cicognini's *Celio* of 1646) actually received its premiere there in 1652 before being brought to Venice.<sup>8</sup> Indeed, Cavalli's operas were gaining traction—and performances—in other cities by the early 1650s, a trend that had begun as early as 1645 with a performance of *Egisto* in Genoa produced by none other than Benedetto Ferrari,<sup>9</sup> who eight years earlier had been so instrumental in introducing opera to Venice.

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<sup>7</sup> *Orontea* was first set to music by Francesco Lucio in 1649, but did not achieve lasting popularity until it was set by Antonio Cesti in 1656. For more on this libretto as well as Cicognini's background, see Chapter 3 of this dissertation.

<sup>8</sup> *Il Ciro*, an opera by Francesco Provenzale with text by Giulio Cesare Sorrentino, premiered in Naples the following year (1653), and was subsequently brought over to Venice, notably with added material by Cavalli including a Prologue (which I discuss in Chapter 4).

<sup>9</sup> See Lorenzo Bianconi, *Il seicento*, trans. David Bryant as *Music in the Seventeenth Century* (Turin: Edizioni di Torino, 1982; Cambridge: Cambridge University Press, 1987), 193.

After 1651, Cavalli went on to collaborate with librettists such as Minato, Giovanni Andrea Moniglia, Aurelio Aureli, and Francesco Melosio, resulting in eight more operas by the end of the decade. These brought him to various theaters in Venice, including back to San Cassiano and San Apollinare, as well as to the popular Santi Giovanni & Paolo. As he had done with *Veremonda*, Cavalli wrote operas for other cities: Milan in 1653 (*Orione*, with Melosio) and then Florence the following year (*Ipermestra*, with Moniglia).

In the spring of 1660 Cavalli undertook a trip to Paris at the behest of Cardinal Mazarin (né Mazzarino), King Louis XIV's prime minister and a devout advocate of Italian opera and culture at the French court. As perhaps Europe's most famous opera composer, Cavalli had been invited to write an opera to celebrate Louis XIV's marriage to Maria Theresa, the Spanish Infanta. Traveling by way of Innsbruck (and perhaps Munich), he and his entourage reached their destination in July, only to find that the new theater in the Tuileries Palace (in which the commissioned opera was to be performed) was not yet ready. Indeed, it would not be until February 1662, after Mazarin's death and the resultant waning of Italian popularity at the court, that the premiere of *Ercole amante* (libretto by Francesco Buti) took place. Due to the general indifference toward Cavalli's music (and conversely, the enthusiasm for Lully's inserted ballets) shown by the audience, it fell on deaf ears—almost literally so, owing to flawed acoustics in the recently-completed Théâtre des Tuileries.

Cavalli's two-year sojourn in Paris was a demoralizing episode, judging by his statement in a letter from 8 August of the same year: "I've returned from France with the most firm commitment to never again toil on theatrical works."<sup>10</sup> This resolution lasted an entire two years before he was persuaded by Marco Faustini (Giovanni's brother and a lawyer-turned-impresario

<sup>10</sup> "Sono ritornato di Francia con fermissimo proponimento di non affaticarmi più in opere teatrali." Archivio di Stato di Venezia, Scuola Grande di San Marco, b.188, f.380. According to Glover (*Cavalli*, 38n88), the letter is badly damaged and a transcription of what remains can be found in *Cavalli*, 168–69, entry viii.

who had established a strong working relationship with Cavalli not long after Giovanni's death) to collaborate with Minato again, which led to *Scipione Africano* in 1664 at the Teatro Santi Giovanni e Paolo, followed, in the next two years, by *Muzio Scevola* and *Pompeo Magno* at San Salvatore.

*Giasone* was revived at the Teatro San Cassiano in 1666, although it is uncertain what role Cavalli played, if any, in a production that incorporated substantial alterations—mostly cuts—from the version that had toured throughout Italy during the previous decade.<sup>11</sup> It is worth mentioning that Cavalli's last opera written for the San Cassiano was *Elena*, six years before. The last record of any interaction with the theater's impresario, or with the Tron family (owners of the theater), was a three-year contract that Cavalli signed on 24 July 1658 that committed him to the San Cassiano for three years and three operas at a rate of 400 ducats a year—a princely sum and an indication of Cavalli's prestige as a composer by the late 1650s. Cavalli produced only two of the three operas specified in this contract: *Antiooco* in 1659 (libretto by Minato) and *Elena* in 1660 (libretto partially written by Giovanni Faustini, completed by Minato). He was already in Paris the following year, so it is unclear how that final year played out within the terms of his contract. It did include what was essentially a non-competitive clause stipulating that Cavalli only write for the San Cassiano, with the important exception that he was allowed to accept commissions outside of Venice. There is no record of a third opera written for the Trons, so it is possible that this may have led to the termination of any professional association between the composer and the Teatro San Cassiano.

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<sup>11</sup> Notable among the alterations was an entirely new and unique aria at the beginning of I.14 that replaced the original recitative, "Ferma ferma crudele." This aria, "Lassa, che far degg'io," became the standard opener for Isifile's introductory scene in the majority of post-1649 performances. Although the 1666 revival in Venice inserts a different song ("Adorata rimembranza"), its presence nonetheless reflects the general tendency away from recitative and toward arias.

By this time, evolving tastes in Venetian opera had begun to shift toward more showy arias, and less dramatic exposition through recitative. Certainly by the mid-1660s these changes had become dominant, and Cavalli's staunch refusal to write in this newer style ultimately contributed to his waning popularity toward the end of the decade. Indeed, two of his last operas, *Eliogabalo* (libretto by Aureli)<sup>12</sup> in 1667 and *Massenzio* (libretto by Giacomo Francesco Bussani) in 1673, never saw the light of day. Instead they were replaced with music by younger composers: Giovanni Antonio Boretti for the former (with virtually rewritten text by Aureli) and Antonio Sartorio for the latter. A third opera, *Coriolano*, did receive a performance in 1669, but in Piacenza (commissioned by the Duke of Mantua), not Venice. It was his last opera to be premiered.

Cavalli continued his duties at San Marco—becoming *maestro di cappella* on 20 November 1668—and devoted himself to the composition of sacred music, as well as to his responsibilities to the estate bequeathed to him by Maria upon her death in 1652. Toward the end of the 1660s he also oversaw the copying of several of his most recently composed operas (the latest being *Eliogabalo*) as well as several earlier ones, including *Giasone*, by “Scribe D,” as Glover termed the composer’s copyist.<sup>13</sup>

On 14 January 1676 Cavalli died, and was buried in the church of San Lorenzo alongside his wife and two sisters. His musical legacy in the years immediately following his death was inflated artificially at the hands of Cristoforo Ivanovich,<sup>14</sup> his librettist for *Coriolano*, who

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<sup>12</sup> For more on this opera’s early history and Cavalli’s unperformed (in the seventeenth century) score, see Mauro Calcagno, “Staging Musical Discourses in Seventeenth-Century Venice: Francesco Cavalli’s *Eliogabalo* (1667)” (PhD diss., Yale University, 2000); “Censoring *Eliogabalo* in Seventeenth-Century Venice,” *Journal of Interdisciplinary History* 36/3 (Winter, 2006), 355–377; and “Fonti, ricezione e ruolo della committenza nell’*Eliogabalo* musicato da F. Cavalli, G. A. Boretti e T. Orginai (1667–1687),” in *La circolazione dell’opera veneziana nel Seicento*, ed. Dinko Fabris (Naples: Turchini, 2005): 77–100.

<sup>13</sup> For more on the provenance of *Giasone*’s score, including the one copied by Scribe D (overseen by Cavalli), see Jeffery, “The Autograph Manuscripts,” and for its relationship to other *Giasone* scores, see Chapter 2 of this dissertation.

<sup>14</sup> Cristoforo Ivanovich, *Minerva al tavolino: Lettere diverse di proposta, e risposta a vari personaggi, sparse d’alcuni componimenti in prosa & in verso; nel fine le memorie teatrali di Venezia* (Venice: Nicolò Pezzana, 1681; 1688). The second

erroneously attributed to him many anonymous operas from the 1640s (these misattributions were not clarified until the early 1970s by Thomas Walker).<sup>15</sup> Cavalli underwent a period of relative obscurity during the eighteenth and early nineteenth centuries, as reflected in academic writing from that period, with only a few references—including an uncomplimentary review of *Erismena* by Charles Burney, as well as a rather curious complaint by the English historian concerning the accessibility of musical examples from *Giasone*, given the abundance of its surviving scores: “the music of *Giasone*, if it is any where preserved, is so difficult to find, that it has escaped all my researches.”<sup>16</sup> Critical interest in Cavalli began in the second half of the nineteenth century, with Francesco Caffi’s 1854 study of Cavalli’s sacred music at San Marco,<sup>17</sup> August Wilhelm Ambros’ research into his operatic influence a decade and a half later,<sup>18</sup> and then Taddeo Wiel’s seminal catalogue of Cavalli’s scores preserved in the Contarini collection at the Biblioteca Marciana in Venice.<sup>19</sup> Performances of Cavalli operas were few and sporadic until the mid twentieth century, with Raymond Leppard’s productions at Glyndebourne, which began in 1967 with *Ormindo* and continued into the 1970s. Combined with a surge in scholarship that same decade from Walker, Lorenzo Bianconi, Glover, and Ellen Rosand, the renewal of interest in Cavalli has been strong enough to propel both study and performance of the composer’s operas into the twenty-first century.

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edition has received a modern reprint; see Norbert Dubowy, ed., *Memorie teatrali di Venezia: contengono diversi trattenimenti piacevoli della città, l'introduzione de' teatri, il titolo di tutti I drammi rappresentati, col nome degli autori di poesia, e di musica sino a questo anno 1687* (Lucca: Libreria musicale italiana, 1993).

<sup>15</sup> Thomas Walker, “Gli errori di ‘Minerva al tavolino’: osservazioni sulla cronologia delle prime opere veneziane,” in *Venezia e il melodramma nel Seicento*, ed. Maria Teresa Muraro (Florence: Olschki, 1976): 7–20.

<sup>16</sup> Charles Burney, *A General History of Music from the Earliest Ages to the Present Period* (London: Payne and Son, et. al., 1789; New York: Dover Publications, 1957), 63. Further below on the same page, the famed traveler declared the score for *Erismena* to be “so deficient in poetical and musical merit that no perfection of performance could render it palatable,” *Ibid.*

<sup>17</sup> Francesco Caffi, “[Capitolo] 32: Cavalli Francesco ossia Caletti Bruni Pier-Francesco, Maestro,” in *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice: Antonelli, 1854): 267–92.

<sup>18</sup> August Wilhelm Ambros, “Francesco Cavalli,” *Neue Zeitschrift für Musik* 65 (1869) 161, 321–24.

<sup>19</sup> Taddeo Wiel, *I codici musicali Contariniani del secolo XVII nella R. Biblioteca di San Marco* (Venice: Ongania, 1888).

## Method and Analysis

My investigation into the music of *Giasone* and its relation to Cicognini's dramaturgy centers mainly on Cavalli's sophisticated harmonic language and its effectiveness in reflecting emotional states in characters and interactions between characters on stage. While Cavalli's use of melodic and rhythmic gestures in recitative, as well as his employment of closed forms in arias have been studied,<sup>20</sup> no deep harmonic analysis of any of Cavalli's operas has yet been undertaken, though Monteverdi's works have been investigated from this point of view. To this end, I rely heavily throughout this chapter on a theoretical construct based on hexachord systems. In essence, this theory establishes a rigorous analytical language in order to account for harmonic phenomena in the music of this period—most often vocal—and their relationship with the texts that they overlay. The main developers of hexachordal theory, working independently, have been Eric Chafe<sup>21</sup> and Henry Burnett,<sup>22</sup> and their results are derived from their own empirical analyses of countless works from the sixteenth and seventeenth centuries. While Chafe's observations and resulting method centered on the madrigals and operas of Monteverdi, Burnett has found a broader application, developing a system that employs hexachordal theory for analyzing both modal and tonal music (with a differing mechanism for each type of music). I will be drawing chiefly from his work in my subsequent discussions of specific scenes from *Giasone*.

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<sup>20</sup> See Beth Lise Glixon, "Recitative in Seventeenth-Century Venetian Opera: Its Dramatic Function and Musical Language" (Ph.D. dissertation, Rutgers University, 1985); Jane Glover, *Cavalli*, 82–106; and Chapters 10, 11 and 12 of Rosand, *Opera in Seventeenth-Century Venice*.

<sup>21</sup> Eric Chafe, *Monteverdi's Tonal Language* (New York: Schirmer Books, 1992).

<sup>22</sup> Henry Burnett and Roy Nitzberg, *Composition, Chromaticism, and the Developmental Process: A New Theory of Tonality* (London: Ashgate, 2007).

### *Hexachord Theory*

For Eric Chafe, Monteverdi's tonal language—despite a title that incorporates the composer's *oeuvre* into the teleology of an ineluctable progression toward tonality—is nonetheless deeply embedded in modality.<sup>23</sup> The strong tendencies for harmonic progression in Monteverdi's secular oeuvre are the main marker for what Chafe considers to be a proto-tonal approach to music. As such, his theory seeks to establish a rapprochement between the often complex modal language of the late Renaissance and tonality's relatively limited palette of modes, using Monteverdi's music as a bridge of sorts between modality and tonality.

Drawing from treatises by seventeenth-century theorists including Athanasius Kircher, Adriano Banchieri, and Johann David Heinichen, Chafe establishes a list of modes that were recognized by those and other theorists of the mid- to late seventeenth century, and determines how they operate within the two available “key” signatures—*cantus durus* (♩) and *cantus mollis* (♩).<sup>24</sup> One of the principal mechanics of Chafe's theory was derived from the then recent work of Carl Dahlhaus: a system represents an ordered arrangement of all pitches that exist within a signature, and is composed of three adjacent hexachords separated by fifths—for example F (*mollis*), C (*naturalis*), and G (*durum*)—whose pitches can each serve as the root of a triad. In essence, the hexachord, originally a melodic construct employed to organize the Guidonian gamut, can thus be thought of as a harmonic entity as well.

In its totality, Chafe's theory proposes that any single composition from the late Renaissance is governed by one of two systems, which to him is the equivalent of the two

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<sup>23</sup> Chafe's somewhat inconsistent application of the term “tonal” has been discussed in just about every review of *Monteverdi's Tonal Language*. See for example reviews by Tim Carter, *Early Music* 21/2 (May 1993): 277, 279; Susan McClary, *Music Theory Spectrum* 16/2 (Autumn, 1994): 261–66; Massimo Ossi, *Journal of the American Musicological Society* 48/3 (Autumn 1995): 490–507; Paul Walker, *Journal of Music Theory* 40/1 (Spring 1996): 160–70; and Massimo Privitera, *Il saggiajore musicale* IV (1997): 423–24.

<sup>24</sup> See in particular Chapter 3, “Mode and System,” in Chafe, *Monteverdi*.

signatures available at the time: the  $\natural$  system (*cantus durus*) or the  $1\flat$  system (*cantus mollis*). Each of these systems theoretically encompasses three hexachords, with *cantus durus* composed of the F (subdominant), C (central to *cantus durus*), and G (dominant) hexachords, and *cantus mollis* the B $\flat$  (subdominant), F (central to *cantus mollis*), and C (dominant) hexachords.<sup>25</sup> The notes of these hexachords, including their theoretical products of harmonization, represent all the possible pitches that can occur within that specific system/signature.

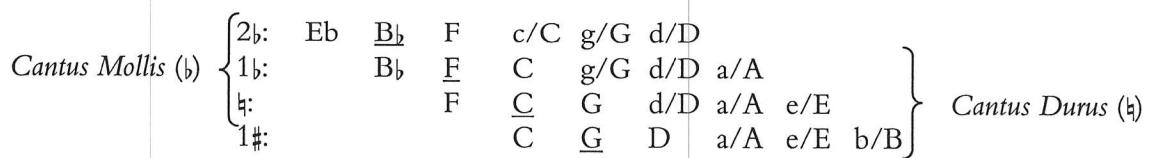


Figure 5.1: Chafe's Hexachord Framework

In the Figure 5.1 above, the underlined pitches indicate the hexachord's identity, reordered in ascending fifths. Each pitch listed denotes the chord it generates as well; lower-case letters indicate minor harmony and capital letters indicate major harmony. From this, it can be seen that each chord within a hexachord is by default in its “natural” position with respect to the hexachord's signature (so for example the quality of the C chord in the  $2\flat$  hexachord would by default be minor): the first three chords built on the first note of each hexachord are major, while the final three chords are minor, and it is these final three that are allowed major inflections as well, to account for the local tonicizations of the harmony to the chord's immediate left that occurs at internal cadences within the piece. It should be noted that any single hexachord,

<sup>25</sup> The use of natural, *molle*, and *durum* hexachords, each with *mi-fa* semitones on different pitches, dates back to Guido d'Arezzo, who employed them transpositionally when singing melodies whose *ambitus* exceeded the major sixth of any one hexachord. For more on this and the concept of harmonizing the hexachord, see Carl Dahlhaus, *Untersuchungen über die Entstehung der harmonischen Tonalität*, trans. Robert Gjerdingen as *Studies on the Origin of Harmonic Tonality* (Princeton: Princeton University Press, 1990), 289–323.

including its theoretical harmonizations, accounts for eleven of the twelve existing pitches of the chromatic scale (an important aspect of Burnett's theoretical framework that I will come back to later), and so all three hexachords of a given system, taken in aggregate, allow for every possible pitch to be expressed.

While a system is defined by its three hexachords, at any given point only one of these is "in play," according to Chafe; this is determined by the harmonies being expressed within a single phrase or sequence pattern, or by the presence of a Phrygian cadence, whose bassline acts as a shorthand indicator of its particular hexachord's outer limits (for example, an F-E motion in the bass would indicate that the current hexachord being expressed was the  $\natural$  hexachord, as those are respectively the leftmost and rightmost pitches in that hexachord). As a result, it is possible for a composition to be comprised of "up to three hexachords (very often two, sometimes three, very rarely fewer than two or more than three)."<sup>26</sup> For Chafe, then, hexachords are a means of harmonic bookkeeping within a composition from this period. The key signature of any particular piece initially indicates the three theoretical hexachords in play (again, it is possible that only two of those hexachords are ever expressed within the piece, depending on its harmonic ambitus); the appearance of a phrase outlining the  $2\flat$  hexachord in a piece beginning in *cantus durus*, for example, would signify a shift into *cantus mollis* (even if not overtly indicated in the music with a signature change), and such a drastic gesture would likely mirror a similarly extreme gesture within the text at that point.

Without a doubt, Chafe's most seminal contribution to the analysis of Monteverdi's music, if not of late Renaissance and early Baroque music as a whole, has been his affective distinction between *cantus durus* (hard) as harsh and anguished versus *cantus mollis* (soft) as tender and pleasant. Moreover, his exploration of the development of the *stile concitato* at Monteverdi's

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<sup>26</sup> Chafe, *Monteverdi*, 28.

hands has provided some empirical insight into how this dichotomy might have evolved into our more modern understanding of major (*durus*) and minor (*mollis*) mode as—respectively, and broadly—happy and sad. In a book filled with compelling analyses, this relationship between affect and signature is a central mechanism for understanding many of them, and is one that I employ in my discussion of Cavalli as well.

One notable detail of Chafe's theory is that each system, consisting of three hexachords, has a central hexachord (the  $1\flat$  hexachord for *cantus mollis* and the  $\natural$  hexachord for *cantus durus*) to which the other two serve as secondary harmonic areas—dominant and subdominant—in which cadences can occur. The chief difference in Burnett's theory, one with extensive ramifications, is that for him the central hexachord provides the *only* harmonic palette for its system.<sup>27</sup> That is, the harmonic areas denoted by the pitches of the central hexachord of a system are the only allowable goals of cadential motion.

<i>Cantus Mollis</i> ( $\flat$ ):	B $\flat$	F	c/C	g/G	d/D	a/A
<i>Cantus Durus</i> ( $\natural$ ):	F	C	g/G	d/D	a/A	e/E

Figure 5.2: Burnett's Hexachord System

Because the subdominant and dominant hexachords are only melodic and not harmonic, each *cantus* is defined by only the central hexachord as a harmonic construct. As such, hexachord and system become essentially synonymous, and are determined at the outset of a piece by the *cantus* indicated in the signature. The individual hexachords in Figure 5.2 are largely similar to the ones listed in Figure 5.1, with the important addition of the flat seventh scale degree of each system's tonic: B $\flat$  as an allowable pitch in the C system, and E $\flat$  in the F system. This is reflected in the

<sup>27</sup> See Chapter 3 of Burnett, *Composition*, for a detailed derivation of his theory.

bolded presence of the minor dominant (whose minor third is the flat seventh scale degree—C minor in *cantus mollis* and G minor in *cantus durus*) as a possible cadential gesture, distinct from Chafe’s theory in which the flat seventh scale degree was allowed as a harmonic goal and positioned at the left of the subdominant hexachord.

And so, rather than causing a shift to another hexachord in Chafe’s theory, the presence of harmonies beyond those of each central system here indicates that a transposition, or modulation, into another system—a “system shift,” in Burnett’s parlance—has taken place. Indeed, the concept of a system’s transposability is central to his theory, and is the single crucial factor differentiating his from Chafe’s analytical model.

The driving mechanism of this system shift is centered on a pitch that is missing from each system. Each individual hexachord in Figure 5.2, taken in its totality with possible harmonizations, accounts for only eleven pitches. The one “missing pitch” from each system is the minor third or augmented second of the hexachord’s tonic note—in the C hexachord it is E $\flat$ /D $\sharp$ , whereas in the F hexachord it is A $\flat$ /G $\sharp$ . The introduction of each system’s missing pitch is the fulcrum that shifts each system either down or up a fifth to the next central hexachord along the circle of fifths. If spelled as the minor third, the background harmonic palette shifts from (for example) the C hexachord to the F hexachord, as E $\flat$  exists only in the latter of the two systems. If spelled as an augmented second, it almost invariably indicates a cadence on the third scale degree—the rightmost point of each hexachord. In the case of a C system, then, the appearance of D $\sharp$  as part of a B major chord—the dominant of E—would shift the system up to a G hexachord due to the existence of B major only in the latter of the two systems.

It is worth noting that system and *cantus*, while inextricably linked from the beginning of a piece when the latter defines the former, can at times operate independently: particularly in recitatives, Cavalli will often change the signature—and thus *cantus*—while the system remains

unchanged until it too shifts into the same new *cantus*. Conversely, sometimes the missing pitch is introduced (thus shifting the system) without there being an explicit change in the *cantus*. The delay before a corrective swerve takes place—the missing pitch is introduced and corrects the system to match the *cantus*, or (less frequently) the *cantus* will change in order to match the system—can vary from several beats to several measures. It is within these disjunctive spaces where *cantus* and system do not match that some form of conflict within the text is most readily perceived. Only in the most extreme circumstances does a disjunction between *cantus* and system persist all the way to the end of the piece. Indeed, this happens rarely enough that its occurrence almost invariably reflects a severe disruption within the (sub)text.

Burnett's theory of system transposition, centered as it is on a single pitch whose enharmonic spelling determines the direction of the transposition, effectively raises the stakes of emotional signification on the highly gestural music of late-sixteenth and early-seventeenth century madrigals as well as of early opera.<sup>28</sup> Shifts in the palette of available harmonies become more drastic seen through this method; to the extent that a particular system—initially defined by the *cantus*—indicates a certain mood or state of being at the beginning of a composition, a shift away from that system introduces a disruption on a deep level of structure that may or may not be eventually resolved, depending on the emotional vector of the text that the music supports. Moreover, by attaching such importance to a single pitch, Burnett introduces another level of interpretive—and performative—potential when the minor third or the augmented second appears in a composition.

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<sup>28</sup> Burnett does not stop here; indeed, the majority of his and Nitzberg's study is devoted to tonal music, starting in the latter portion of the seventeenth century. The mechanic of the theory is modified accordingly for tonal music, so that a system shift becomes a transposition by three fifths (so a C system shifts either down to E $\flat$ , or up to A). Informed as his approach is by the driving force of a single note, his analyses often center around the power of individual pitches to affect the course of an entire composition, sweeping across all levels of structure.

By analyzing the music of *Giasone* using this method, I seek to track harmonic change as a reflection of the drama unfolding on stage. Indeed, I focus mainly on harmony in my discussions below, operating with the understanding that Cavalli's operatic music harmonically. As such, I have adopted the analytical convention of defining the overarching harmony of a musical phrase or period by its final cadence. In the frequent case (especially with recitative) that phrases are harmonically open-ended—that is, that they begin on one harmony and end in another—this convention becomes an important means of giving directionality to the music framing the characters' utterances.

Several aspects of this analytical method are worth emphasizing. Neither system nor *cantus* carry over between scenes in an opera: each new scene presents a blank harmonic slate on which the composer paints a different tableau, even if often related to the previous scene (as in the cast of the last two scenes in Act II, discussed below). Another particular trait of hexachordal analysis is that the members of each hexachord are harmonized only by their root. That is, the major and minor inflections of each hexachord note (not counting the subdominant or tonic) are simply two sides of the same coin. E minor, as a result, is not a rotation of G major; rather, its appearance as a harmony in a *cantus durus* scene would be harmonically equivalent to the appearance of E major in its place, pointing to the rightmost point of the C hexachord (and not merely its dominant G). Finally, given the modal nature of Cavalli's music, there is no background tonic providing a framework against which a scene's constituent harmonies might be analyzed; all harmonic progressions are purely local events in *Giasone*.

#### *I.14: Isifile sola – An Analysis*

To provide an example of how Burnett's theory can be applied to Cavalli's music interpretively, I analyze one of the most emotionally fraught scenes of *Giasone*, Isifile's first appearance at the end

of Act I. Cicognini's text in this scene conveys her heartbreak, her desperation to hear word of Giasone from her servant Oreste, and at the same time her fear of the news he will bring, as seen in her closing lines:

#### I.14: Excerpt (vv. 835-846)

*S'ei non torna, mi moro;  
s'ei torna, ohimè, s'inorridisce il core,  
che d'infoste novelle  
lo teme apportatore.  
Così ad un tempo istesso  
voglio, non voglio,  
bramo, pavento,  
e sempre accoglio  
maggior tormento,  
pena più ria...  
e sol intendo al fine  
ch'è l'istesso martir l'anima mia.*

If he [Oreste] does not return, I shall die;  
if he does, alas, my heart trembles in horror  
at the ill tidings  
that he might fearfully bear.  
Thus at the the same time  
I want, and do not want,  
I yearn, I fear,  
and am overwhelmed  
by increasing torment,  
most dreadful suffering...  
and only in the end do I understand  
that my soul is agony itself.

Cavalli's musical treatment of the text (for music transcriptions of this scene and the ones I analyze below, see Appendix IV) reflects her compromised mental and emotional state through a variety of techniques, including inverted harmonies, delayed cadences, and system shifts.

Table 5.1 below provides a map to the scene, showing the harmonic progression from phrase to phrase, and system changes when they occur. Areas with grey background indicate that the specific region is in *cantus mollis*, whereas a white background specifies *cantus durus*. Text in quotations indicates triple meter in the setting, signifying the presence of an aria or a smaller arietta. Harmonies in upper case are major, and in lower case are minor. Finally, parentheses around specific harmonies denote cadential phrases ending on a V – I (or i) progression that firmly establish that harmony as a localized tonic.

**TABLE 5.1 — I.14: ISIFILE SOLA**

Measure	min. 1-6	7-9	10	11-12	13-15
Text	<i>Ferma, ferma...</i>	<i>Quel che con voi portate...</i>	<i>Il mio desio...</i>	<i>È Giason...</i>	<i>il mio ben...</i>
Harmony	V/g	V/g - V6/c	c	B <sub>b</sub> 6 - V/V/B <sub>b</sub>	(g)
System	1 <sub>b</sub>				
17-23	24-26	26-34	35-47		
<i>Fermate, dico...</i>	<i>Son pur...</i>	<i>È pur...</i>	<i>Sì, sì...</i>		
F - V/d	(d)	g - (F)	V6/d - d - V/d - D6 - (d)		
[b]		A <sub>b</sub> (m. 32) => 2 <sub>b</sub>	C <sub>#</sub> (m. 35) => 1 <sub>b</sub>		
48-52	52-54	54-57	57-58	58-61	61-63
<i>Isifile infelice...</i>	<i>D'illegittima prole...</i>	<i>Sposa solo...</i>	<i>Martire...</i>	<i>Sconsolata...</i>	<i>Di quel Giason...</i>
a	V6/C	V6/d - D	D - E	V6/G - V6/a	(a)
G <sub>#</sub> (m. 50) => 1 <sub>b</sub>					
64-76	77-84	85-102	103-109	109-115	
O Dio...	<i>Non può tardar...</i>	<i>“Sei non torna...”</i>	<i>Così...</i>	<i>E sol intendo...</i>	
(F)	a - (C)	g - (d) - a - (F)	F	g	
[E]				E <sub>b</sub> (m. 109) => 1 <sub>b</sub>	
115-116	117-118				
<i>l'anima...</i>	<i>mia.</i>				
b116/g	V/g - g				
A <sub>b</sub> (m. 115) => 2 <sub>b</sub>	C <sub>#</sub> (m. 117) => 1 <sub>b</sub>				

From the outset, the first “*ferma*” (“stop”) is set to D major harmony, though it becomes immediately apparent that this is acting as the dominant of G minor. And yet there is no immediate cadence—and thus establishment—of G minor as a tonic harmony within this opening musical period. Indeed, Cavalli maintains a D pedal for seven measures before moving the bass to B $\natural$  as part of a first-inversion G major; this, after two measures, is shown to be part of a brief tonicization of C minor (weakened by the dominant not being in root position). Isifile’s first invocation of Giasone’s name in the following measure (m. 11) is accompanied by a brief brightening in the harmony, as B $\flat$  major makes a quick appearance in its first inversion. At the end of this phrase the arrival of the first strong, root-position cadence on the tonic established at its beginning, G minor, occurs. It is exceedingly rare for Cavalli to delay a cadence for so long—in fact, this is the only such example in *Giasone* and speaks to Isifile’s fragile state of mind, as if “dreaming” (“*Isifile vien sognando*”) according to the libretto’s directions.

Even if only implied until the end, the tonic G minor of the opening phrase, as well as the implied harmonic areas en route to the actual cadence—C minor and B $\flat$  major—all lie squarely within the *molle* hexachord/system, which is outlined by the F harmonic hexachord. Indeed, the opening signature of 1 $\flat$  dictates that it is the *mollis* system at play:

1 $\flat$  (*Molle*) Hexachord:      B $\flat$  - F - c/C - g/G - d/D - a/A

This system is maintained for the first twenty-nine measures of this scene, and the subsequent harmonic goals within this section—F major and D minor—both conform to the available harmonies of this 1 $\flat$  hexachord. Immediately after the first strong cadence on G minor, Cavalli shifts to F major, as Isifile shifts from her dreamlike trance into wakefulness and (relative) lucidity. The disjunction between these two harmonic areas—in this case still relatively close both

contrapuntally and along the circle of fifths—is a recurring technique that Cavalli employs in his recitatives to indicate the closure of one unit of thought and the start of the next one; in this case, Isifile’s delirium (reliving Giasone’s original departure from Lemnos, before the start of the opera proper) is followed by her gradually regaining her senses and bearings, finding herself upon the shores of Caucasian Iberia with her twin infants sleeping close by.

It is precisely when she brings up her children with Giasone, and thus by extension their father, that, now fully aware of her desperate situation, an A $\flat$  is introduced (m. 32). This is the missing pitch of the 1 $\flat$  hexachord, and spelled as the minor third of the hexachord’s tonic F, it shifts the system down to a 2 $\flat$  hexachord:

2 $\flat$  Hexachord: E $\flat$  - B $\flat$  - f/F - c/C - g/G - d/D

This system shift now introduces the possibility of E $\flat$  major as a harmonic goal, as well as A $\flat$  as a pitch, within its harmonic palette. Simultaneously, it removes the possibility of a cadence on D (major or minor)—or more specifically, the appearance of a C $\sharp$  as a leading tone, since A does not exist as a harmonic construct within the B $\flat$  harmonic hexachord (but rather only as a possible tone).

In this particular instance, the system shift does not last very long—only for two measures, until a cadence on F (m. 34). Isifile then begins a new unit of thought, if related to the previous one, by continuing her narration of how she came to find herself alone on this shore, freshly awakened. This new musical period begins on a first-inversion dominant of D minor (which cadential goal arrives after two measures), that is, with a C $\sharp$  squarely in the bass. This C $\sharp$ , of course, is the 2 $\flat$  system’s missing pitch, spelled as the augmented second of the system tonic B $\flat$ , and specifically as a tonicization of that hexachord’s rightmost harmony, D. The introduction of

this pitch, then, shifts the system back to the 1 $\flat$  hexachord in which this scene began. The two-measure shift into a 2 $\flat$  system might thus be interpreted as a momentary dip in Isifile's mood, calling her children and thus Giasone to mind, before resuming her original train of thought. It is also significant that this musical period (mm. 35–47) begins with a soft approach into D minor (an imperfect cadence) and ends with a more forceful V-i cadence (a perfect cadence with the dominant in root position), with pre-dominant harmony in the middle being prolonged through upper and lower contrapuntal neighbors; Isifile is continuing to piece together the puzzle of how she arrived at her current state, and thus her reaching full awareness of her current plight is reinforced in the music.

At this point Isifile switches modes of expression from self-narration to self-pity. In a fourteen-measure period demarcated by A minor harmony, she describes the ways in which she has been wronged by, or because of, Giasone: exiled from her throne in Lemnos (at her own hand), mother of illegitimate children, wife without a husband, unrequited lover of Giasone, and still enamored of him in spite of herself. Perhaps most significant, musically, is the overt switch into *cantus durus* in the signature. Although this occurs in the score, the system remains *molle* until it has been shifted by means of a G#, the leading tone of the rightmost harmony along the 1 $\flat$  hexachord. And in fact, the A-minor harmonic area in this period generates an abundance of its leading tones, the first being found two measures after the *cantus* has shifted (m. 46).

It is worth noting at this point that such corrective system shifts after a change in *cantus* occur almost invariably; indeed, *cantus* and system will generally match each other throughout a composition.<sup>29</sup> Only rarely do they not match at the end of a piece, or at the end of a scene (in

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<sup>29</sup> Burnett's comprehensive and empirical study of systems in Italian madrigals (and later, opera), the results of which allow him to make such assertions about this repertoire, is covered in his *Composition* as well as in his earlier "A New Theory of Hexachord Modulation in the Late Sixteenth and Early Seventeenth Centuries," *International Journal of Musicology* 8 (1999): 115–75.

the case of an opera)—these are all noteworthy and require further discussion, as will be seen below in the case of the Prologue, and the finale to Act II. In the case of I.14, by the end of the scene both *cantus* and system are *molle*, although there is a prolonged stretch after the A minor period where *cantus* and system do not match. Immediately after the last cadence in A minor (m. 63), the *cantus* reverts back to 1 $\frac{1}{2}$  as Isifile once again shifts her train of thought, this time from self-pity back to exposition: thinking of Giasone, she realizes, addles her mind. The system-corrective E $\flat$  in this final stretch does not appear for over thirty measures, with the brief exception of an eight-measure interlude in *cantus naturalis* (mm. 77-84), in which she impatiently wishes for her servant Oreste's expedient return with news of Giasone—clearly a shift in her train of thought, even if momentary. The immediate return of *cantus mollis* resumes the conflict between a 1 $\frac{1}{2}$  *cantus* and a system that remains *naturalis*. It is a conflict that on some level might reflect Isifile's own conflicted state of mind, as seen in the text excerpted above: "If he does not return, I shall die; if he does, alas, my heart trembles in horror... Thus at the same time I want, and do not want..." It is not until the last two verses of the scene that system shifts back to *molle*. The music for Isifile's final declarative statement—that "only in the end do I understand / that my soul is agony itself"—packs a harmonic wallop, containing three system shifts within the span of nine measures. First, E $\flat$  corrects the system/*cantus* disjunction, shifting the former into 1 $\frac{1}{2}$ ; virtually that entire first verse is set on repeated E $\flat$ 's in Isifile's melodic line. The system then shifts even further down a fifth to 2 $\frac{1}{2}$ , with the introduction of an A $\flat$ —in a Neapolitan chord forming part of a tortuously chromatic cadential figure in the bass, supporting a jagged melody sung by Isifile—three measures from the end (m. 115) on the word "*anima*" ("soul"). Then, on the very last two measures (mm. 117-118), in a chromatically inflected stepwise ascent in the bass from iv/G to V/G, C $\sharp$  shifts the system back to *molle*, ending the scene in the same harmonic register as the *cantus*.

This final flurry of system shifts in the space of one utterance bespeaks Cavalli's tendency to employ such techniques in the service of affect. This technique, of course, is often the result of modern analyses: Chafe chooses similarly to illustrate the dichotomy between *molle* and *durus*—that is, pleasure versus anguish. However, in a period after Monteverdi's *stile concitato* had effectively reversed this affective relationship as it existed in the late sixteenth century madrigal repertory, it is still possible to detect vestiges of Chafe's old paradigm: the B $\natural$  in the bass (m. 116), within the context of a 1 $\flat$  system in Chafe's terms, is an exceedingly strong signifier of Isifile's emotional pain and torment. Burnett's theory does away with any such confusion, based as it is on a purely musical mechanism that shifts the burden of affect away from potentially fallible absolutes like *molle/durus*, and onto the strength of the text and its interaction with the music.

Although this analytical method does not specifically address the possibility that Cavalli's audiences might not have perceived the musical processes I have discussed (a change in *cantus*, for example, would be near-impossible to discern for a listener without a score handy), my goal in employing hexachordal theory here is as a potential lens into the compositional process. Specifically, I am interested in the notion of text-setting as a performance of the text. The above analysis, and my discussion of the scenes below, provide strong evidence that asserts Cavalli's engagement with Cicognini's libretto as more than just a mercenary composer hired by the Teatro San Cassiano's management. Rather—bearing in mind the fact that he was already in the midst of an almost decade-long collaboration with Giovanni Faustini at the same establishment—Cavalli's treatment of *Giasone* was that of a seasoned opera composer who provided a nuanced reading—that is, a setting—of an equally nuanced and rich text.

## Musical Diplomacy Through Dialogue

The interaction between two or more characters on stage is the central mechanism through which the plot is advanced in Venetian opera. In *Giasone*, for example, only eleven scenes—out of a total fifty-one in the 1649 librettos—are soliloquies. The rest are composed of ensembles ranging in size from two characters to virtually the entire cast for the finale, with the majority of scenes consisting of two-person dialogues. This section focuses on several of these dialogues, with particular emphasis on what is being done from a dramatic standpoint, and how Cavalli mirrors character—that is, textual—interactions in his music.

Persuasion seems to form the central technique through which the plot is advanced in this opera. In I.2, Ercole must lure Giasone away from Medea's nocturnal embraces and toward the mission for which they came to Colchis in the first place—that is, to acquire the Golden Fleece. Several scenes later, Egeo attempts unsuccessfully to woo Medea back. Giasone then petitions Medea for her blessing in his quest; she turns around and playfully tries to foist the aged Delfa onto him as his secret paramour and lawful bride. In Act II, Alinda seeks to raise her mistress Isifile's spirits. Later, Amore must convince Giove not to drown Giasone and his Argonauts, but rather to divert them to Caucasian Iberia. Once Giasone, Medea, and Isifile are on stage together for the first time, Giasone must fend off Isifile's impassioned pleas to reconcile with him while frantically attempting to discredit his former paramour to his current lover. This particular scenario plays itself out once again in Act III, with the added mechanism that now Medea convinces Giasone that he must kill Isifile, or have her killed. Oreste subsequently cajoles Isifile into nursing her own children before running off to meet Giasone, thus delaying her arrival at the cliffside where the potential murderer Besso lies in wait, and setting off the chain of events culminating in Isifile's final, and finally successful, appeal to Giasone's pity toward herself and their children.

These interactions are reflected in Cavalli's musical setting: an analysis of harmonic profiles in the duets reveals a relational dynamic between each speaker's *cantus* and harmonic area. Depending on the state of agreement between the characters on stage, Cavalli at times juxtaposes different harmonic areas, for example ending one character's statement on a full cadence in G minor and then switching to V/A minor for the other character's response—the harmonies are contrapuntal neighbors, but are a distant series of fifths apart. The *cantus*—as well as system—in which each character sings plays into this as well, although these latter parameters are more often employed to affective ends, denoting particularly fraught or intense periods within a character's utterance.

## 5.2 (CONTINUED)

TABLE 5.2 — PROLOGUE: SOLE, AMORE

mm. 1 - 94	95-101 AMORE SOLE	Affrena pur... (F)	102-111 SOLE	112-118 AMORE
Questo è il giorno prefisso... (C) - (G) - (C) - (d) - (a) - (C)	E tu...? $E_b - V/E_b$	L'istesso Fato... (B) [1 $\flat$ ]	Anzi tutto vorrei... F - (B) E $\flat$ (m. 107) => 1 $\flat$	Imenei senza me...? B $\flat$ - V/B $\flat$ - c - V/c g - v/g
128-130	131-137 AMORE E tu...? $E_b - V/E_b$	SOLE L'istesso Fato... (B) [1 $\flat$ ]	138 AMORE E che leggesti...? B $\flat$ - V/B $\flat$	139-153 SOLE Odi... (F) - (C) - (g)
155-156	156 AMORE Assai mi manca. d - V/d	SOLE E che? D6 [1 $\flat$ ]	157 Amore La mia licenza. V6/g - g	158-163 SOLE Fate largo... (G)
191-192	193 AMORE Né schermito sarà... (e)	SOLE Fanciullo... e	194-195 AMORE Apollo... e - C	195-196 SOLE Chi col destin... C
				196-197 AMORE Chi con Amore... C

### *Prologue: Sole, Amore*

Conflict and persuasion play a prominent role in the Prologue (see Table 5.2), a battle of wills and wit between Apollo (Sole) and Cupid (Amore) that sets the stage for the opera proper. In essence, the story begins *in medias res*: Giasone has already fathered twins with Isifile in Lemnos, abandoned her, and—now in Colchis for already a year—has fathered yet another set of twins with Medea, the “unknown goddess” of whom he sings so adoringly in his entrance aria in I.2. Apollo, then, is reacting to these past events—he exults in Giasone’s pending nuptials with Medea, a familial victory (Medea being his descendant) that the sun god assumes as a foregone conclusion.

In a lengthy multi-section period beginning and ending in C, Sole first lays out what the day has in store for the opera’s protagonists (“*Questo è il giorno prefisso*”), including Giasone’s acquisition of the Golden Fleece and his marriage to Medea, culminating in a lengthy *fioritura* passage on the word “*fortunato*. ” Coming after a stretch of measured declamation on distinct groups of repeated notes, the appearance of a melisma seems to be a marker for the end of a unit of thought, a pattern that Cavalli repeats in the subsequent sections of Sole’s triumphant soliloquy. The melisma’s arrival is not wholly unprepared: after the first phrase, “*Questo è il giorno prefisso*,” the subsequent phrases (each beginning with “*Oggi...*”) introduce a larger number of rhythmic subdivisions—a subtle *accelerando* effect to match Sole’s rhetoric and growing excitement. It should be noted that within each of Sole’s periods, a melisma culminates toward its end on the highest note of that section; here, for example, a high A marks the articulation of the final syllable of “*fortunato*” (the highest note before that is a high G, on “*vello*,” in the slower declamatory exposition).

After a ritornello that recalls the opening Sinfonia, Sole proceeds, in a tone that can only be termed gloating, to call for his chariot to descend to earth in order to illuminate these deeds. Here as well, the melisma (on the word “*raggi*”) climaxes on a high G, the highest pitch of this

section—although the note immediately precedes the final syllable rather than directly underlaying it. A chain of dotted eighths and sixteenths, first ascending on “*illuminar*” and then descending on “*immortalar*,” presages the following Sinfonia (again, an indirect echo of the opening Sinfonia), which incorporates a similar dotted rhythmic pattern. Cavalli does not miss an opportunity to reflect the text in the following period: “*crescete*” is set to an ascending arpeggio, whereas “*abissi*” is accompanied by a descending string of sixteenth notes. This section—indeed Sole’s entire soliloquy—culminates in a brief triple-meter passage in which the phrase “*E le nozze illustrate di regia semidea*” (“and illuminate the nuptials of the royal demigoddess”) is repeated before a final florid melisma on the last two words, with thirty-second notes introduced on the first syllable of “*semidea*.” This is the last melisma in this Prologue until its very end; once Sole must engage verbally with Amore, there is no time for fioritura.

Worth noting is the fact that these three periods, as well as the two instrumental passages they sandwich, encompass the entire *naturalis* system, centering around (and frequently returning to) C Major while dipping into F Major (in the ritornello) and going as far as E Major (in a tonicization of A minor toward the end of the opening period), the system’s outermost harmonic limit. There is little at stake here thus far: Sole believes he has already won, and so perhaps this soliloquy is the equivalent of a harmonic—and melodic—victory lap within the bounds of the *naturalis* system.

Amore’s arrival (“*Affrena pur*”) changes things swiftly and irrevocably. The *cantus* switches to 1—*cantus mollis*—as the younger god interjects in F Major: Sole’s efforts are in vain. The harmonic opposition here—and in the rest of the opera when two characters are at loggerheads—is expressed specifically in the use of different harmonic areas, rather than in the shift of *cantus* or system; these latter are tools of affect, as well as structural frameworks for Cavalli to shift around in the circle of fifths. Sole’s response (“*Anzi tutto vorrei*”) begins on the same F Major harmony with

which Amore ended his preceding phrase, but promptly moves further downward (flatward) into a cadence on B $\flat$  Major. The pitch E $\flat$  in the middle of his statement is significant: it shifts the *naturalis* system into a 1 $\flat$  system, thus introducing a new harmonic palette with which to paint (ranging along the circle of fifths from B $\flat$  Major to A Major). That B $\flat$  Major cadence, then—that is, a fully articulated chord on that particular pitch—would not have been possible had the system remained in *naturalis*.

Amore's following lines (“*Imenei senza me*”) introduce another mechanism that appears throughout *Giasone*: questions are invariably set to dominant harmony—half cadences—that are then “answered” by the resolving tonic when the answer is provided in the text. Further below I will discuss rhetorical questions that go unanswered, which do not follow this trend. However, in this case, the question that Amore asks—“Who is this god... wishing to wage war with the great god of Love?” (“*Qual è... quel dio ch'al gran nume d'Amor vuol muover guerra?*”)—shifts the harmony from B $\flat$  Major to C minor, ending on a V/C minor. Sole's response, “Fate,” begins on that same dominant harmony and resolves on a cadence on C at the end of his statement that “Fate, o Love... has recorded [this happy bond] in the immortal volumes” (“*Il Fato... nei volumi immortali ha registrato [così felice nodo]*”).

Sole does not end there, however: his following statement is no longer in direct response to Amore's question but an exhortation, if not an outright threat—“you had best abide by it this time, Love” (“*soffrir convien per questa volta, Amore*”—and it shifts the harmony away from C minor into G minor. Here and elsewhere in *Giasone*, Cavalli varies the harmonies underlying discrete utterances and ideas by characters; periods in the text, then, also act as signposts for separate musical periods. Conversely, from the perspective of the audience, the perception of distinct periods demarcated by cadences—whether authentic, half, or more rarely 7–8 (as in the case of Sole, m. 64)—serves to reinforce the boundaries between units of thought.

The exchange that follows between Amore and Sole continues as a series of questions and answers, with the former pressing the latter for more details concerning Fate's alleged decree that Giasone marry Medea. Amore is, in effect, giving Sole more rope with which to hang himself. At the end of Sole's pompous sermon, the other god simply declares the one missing element preventing any of Sole's plans from coming to fruition: Amore's permission. This entire period is enclosed musically within *cantus mollis*, with cadences on F Major, B<sub>b</sub> Major, C minor, D minor, and G minor, the last of which underlies Amore's final statement.

With the information-gathering at an end, the blustering begins. Accompanying a sudden switch back to *cantus naturalis*, Sole sarcastically proclaims in G Major, "Make way for Love, who of Fate's decrees has been made the corrector!" ("Fate largo ad Amore, che dei fatal decreti è fatto il correttore"). Amore then raises the stakes, declaring Giasone and Isifile to be the preordained match and staking his identity as "king of the universe" ("dell'universo il re") on this outcome. Indeed, he mockingly imitates Sole's melody (mm. 158-163 versus mm. 164-167), extending it to cadence in A minor. That cadential figure contains a G $\sharp$  as part of the dominant chord, one that shifts the system back to *naturalis*—a reinforcement of the *cantus'* shift back to *naturalis* (if twelve measures later) Sole's terse reply, that Fate can never be given the lie, introduces a D $\sharp$  as part of a half-cadence on V/E minor; this triggers yet another system shift, this time up to a 1 $\sharp$  system, remaining there for the rest of the Prologue. Tensions have escalated between the two deities—long gone is the relatively bland opening sequence that Sole sang, flitting from harmony to harmony along the C hexachord.

Sole and Amore have cast their lots, the former with Medea and the latter with Isifile. They depart at the end of the Prologue, Sole to traverse the sky ("Io scorro il ciel," underlaid with an ascending melisma), Amore to descend to earth to set himself to work ("Io scendo a terra e mi preparo all'opra," underlaid with a descending melisma). This scene has set the stage for the opera

proper in more than just a dramaturgical sense, however. On a harmonic level, Cavalli may have closed this scene on the same harmony, C Major, with which he opened it as well as the preceding Sinfonia. But it is clear that between that opening Sinfonia and its abbreviated reprise following the Prologue, something has happened: the shift to a 1 $\sharp$  system in the last third of this opening scene is never resolved back to a *naturalis* system. In a symbolic sense, this harmonic disturbance—a lack of resolution on a systems level—opens up the way for the rest of the opera. In a sense, the conflict between the two gods is never resolved, as Sole never makes another appearance in *Giasone*. But the very last scene, found in only two of the surviving scores (Vienna and Vatican), features a now-triumphant Amore in the presence of Giove and a “chorus of gods” (“*Coro di Dei*”). While there is no reason to suppose that Cavalli was attempting to establish any long-range (pre-)tonal architecture in his setting of *Giasone*, it is worth noting that this entire epilogue is predominantly in the same C Major harmony as the opening of the Prologue, and that moreover it remains in a single *cantus* and system—*naturalis*—throughout.

**TABLE 5.3 — I.2: GIASONE, ERCOLE**

mm. 1 - 36 GIASONE “Delizie, contenti...” ( <i>Aria</i> ) (d)  [e]	37-43 ERCOLE <i>E così ti prepar... G - V/a</i>  [e]	44-83 GIASONE <i>Ercole... d - (a) - (F) - (d) - (g) - (d)</i> <i>E<sub>b</sub> (m. 75) =&gt; 1<sub>b</sub></i>	84-86 ERCOLE <i>Ti si scoperse... d - V/d</i>  [a]	87-90 GIASONE <i>Ancor non so... G<sup>#</sup> (m. 88) =&gt;<sub>t</sub></i>
91-97 ERCOLE Se ancor... a - V/d	98-112 GIASONE <i>Pur troppo... d - (F) - (d)</i>	113-115 ERCOLE <i>Ne ricercasti... d - V/d</i>	116-118 GIASONE <i>Di non chieder... (d) - (g)</i>	119-124 ERCOLE <i>Così senza vedere... G - V/a</i>
138-177 ERCOLE O Giasone... F - E <sub>b</sub> - c - f <sub>6</sub> - (C) - (F) E <sub>b</sub> (m. 143) => 1 <sub>b</sub>	178-216 GIASONE <i>Ercole... F - (c) - (B<sub>b</sub>) - F - (C) - d - B<sub>b</sub> - (F) - C - (d) A<sub>b</sub> (m. 151) =&gt; 2<sub>b</sub></i>	228-240 ERCOLE <i>Vane son le ragion... C - (d) G<sup>#</sup> (m. 230) =&gt;<sub>t</sub></i>	217-227 GIASONE <i>Dolor... C - (a) - (C) - (d)</i>	

### I.2: *Giasone*, *Ercole*

Our first glimpse of Giasone, the opera's eponymous hero, is accompanied by a beautiful cavatina that encapsulates his effeminate sensuousness: “*Delizie, contenti*” opens the scene with an undulating melody that conveys the same sensuous torpor that Giasone himself feels after yet another night of amorous bliss with Medea<sup>30</sup> (see Table 5.3 for an analytical chart to this entire scene). Indeed, each phrase can be reduced to a stepwise descending or ascending line, one that is ornamented by neighboring tones that snake around its simple melodic skeleton. This is all couched within a deceptively simple bipartite framework (AA’B): both A (mm. 1–4) and A’ (mm. 5–8) motives firmly establish the tonic harmony of D minor (or Dorian, owing to the lack of a signature), whereas B (mm. 9–14) expands the harmonic palette, moving to F and then cadencing on A minor, before motives A and A’ return (mm. 15–19) to reestablish D minor. The second iteration of B moves to C before cadencing on F major. This is then followed by a final iteration of AB (mm. 25–30) that ends in a cadence in D minor before the instrumental coda (mm. 31–37), an expansion of motive A’ (marked “Ritornello” in the score). Throughout this short aria, Cavalli sets up an antiphonal relationship between voice and instruments, seen clearly in motive A where its phrase components, a1 and a2, are first sung and then repeated in the instruments (a1a2 | a’1a’2). The echo technique contributes to the fragmentation of the aria’s phrase structure at the

<sup>30</sup> Much has been written about this aria in particular, as a marker not only for Giasone’s effeminacy, but for a broader seventeenth-century conception of the effeminate, a term that has since lapsed into negative connotation based on gender identity stereotypes. It is clear from this context, however, that Giasone is effeminate simply by virtue of his skirt-chasing, first Isifile and then Medea, at the cost of his more martial pursuits. That is, his tendency to follow his feelings and sensual urges, rather than his duties and responsibilities as leader of the Argonauts, is what makes him effeminate. Of course, complicating this issue is the fact that in the majority of the scores for *Giasone*, the title role is written for a castrato, a voice part that played both male and female roles. This, along with the fact that Delfa, Medea’s old spinster nurse, was sung by a tenor, shows how fluid gender role boundaries were in Venetian opera, and also how differently they conceived of identity. For more on this see Wendy Beth Heller, *Emblems of Eloquence: Opera and Women’s Voices in Seventeenth-Century Venice* (Berkeley: University of California Press, 2003), especially Chapter 6 (“Semiramide and Musical Tranvestism”); Heller, “Hypsipyle, Medea, and the Ovidian Imagination: Taming the Epic Hero in Cavalli’s *Giasone*,” in *Readyng Cavalli’s Operas for the Stage*, 167–86; Susan McClary, *Desire and Pleasure in Seventeenth-Century Music* (Berkeley: University of California Press, 2012), 119–23; and Heather Hadlock, “Opera and Gender Studies,” in *The Cambridge Companion to Opera Studies*, ed. Nicholas Till (Cambridge: Cambridge University Press, 2012), 257–75.

end of the stanza (mm. 25–28), when the instrumental repetitions encroach upon the original phrase, becoming a1a'1 | a2a'2. This fragmentation effect mirrors Giasone's own state of mind within this aria: our hero is so overcome by the delights and joys of love(-making) that he begs, in halting paroxysms as if to catch his breath in between phrases, for them to ease up. Cavalli's setting of “*Delizie*,” then, enacts—performs—Giasone's own languor.

The aria's lazy exploration of D Dorian and its associated harmonies lacks only cadences on G and E to fully express the harmonic ambitus of the ♮ hexachord governing “*Delizie*. ”

♮ (*Naturalis*) Hexachord: F - C - g/G - d/D - a/A - e/E

These lacunae are remedied in the following recitative, first with a G major chord at its start. Witnessing his old friend's wanton display of decadence, Ercole chides Giasone for being in the completely wrong frame of mind for the battles to come that same day. The question at the end of his utterance—“Do you not fear the transition from amorous to martial struggle?”—is punctuated harmonically by a Phrygian motion to E major (as V/A), the rightmost point of the *naturalis* hexachord and its final harmonic area to be expressed thus far in this scene.

Giasone's response to Ercole's call to arms represents a microcosm of their power dynamic within the first half of this scene. He begins on D minor, a harmony within the same hexachord but not related contrapuntally to the preceding V/A harmony with which Ercole ended his entreaty. In his monologue, an ode to the power of love to invigorate his martial prowess (and a variant of that old platitude that love conquers all), Giasone meanders flatward into the *molle* system, with the missing pitch, E♭, appearing in m. 75 on the words “*soave incanto*” (“sweet enchantment”), as he waxes poetic about love's “enchantment that bolsters in strength and resolve my spirit” (“*incanto che avvalora di forze e di consiglio l'anima*”). He ends this response in a 1♭ system

at odds with the *cantus durus* signature; this dip is a momentary digression. Ercole responds in the same new system, attempting to re-engage Giasone, but it is Giasone's part that introduces the corrective G♯ in reply. At the outset of this conversation, then, Giasone is the one calling the shots harmonically, weaving in and out of the *naturalis* system, while Ercole only follows, exercising a sort of harmonic diplomacy in confining himself to his friend's harmonic ambitus.

A series of exchanges follows in which Ercole questions Giasone's ability to love without being able to see (Medea at this point has not yet revealed herself, or even her face), and Giasone in turn avers that sight is not necessary to "take joy in recognizing, in darkness, the beloved body..." ("gioire riconoscer tra l'ombra il corpo amato"). Ercole now becomes exasperated and abandons diplomacy altogether, as well as his previous tack. He aims low, calling to question Giasone's integrity in abandoning Isifile after having fathered twins with her, and above all suggesting that his "all too weak, effeminate will" ("troppo molle effeminato ingegno") would be unequal to the task of defeating the monsters guarding the Golden Fleece. Not only does the *cantus* shift at the beginning of this diatribe (m. 138, with the confirming E♭ arriving in m. 143), but the sheer momentum of Ercole's rhetoric drives the system even further down into 2♭, with the appearance of an A♭ in m. 151 on the word "lover" ("amante"). Given Ercole's pronounced bias against all things amorous, at least with respect to martial pursuits, it is clear that Cavalli's decision to introduce the pitch at this point—and on that word—would have the maximum impact on the harmony underpinning Cicognini's text.

Giasone maintains his equanimity, using love as a shield in much the same way that Ercole uses it as a weapon: "he who intends to change my mind must talk to Love, and not to Giasone" ("chi presume alterare il mio pensiero discorra con Amor, non con Giasone"). Fitting, then, that the system-corrective C♯ (m. 196) that restores the 1♭ system, now back in line with the *cantus*, falls on the word "Amor" in that statement, blunting the impact of Ercole's previous use of the word

“amante” to shift to a 2 $\flat$  system. The leader of the Argonauts resolves to acquire the Golden Fleece, not in spite of his love, but because of it. Somewhat mollified, Ercole continues to urge haste, as the *cantus* changes back to *durus* (m. 217). Giasone is given the last word, as well as the G $\sharp$  (m. 230) to match system (*naturalis*) once again with *cantus*. He ends the scene on a rather discordant note, however, dreading the inevitable separation from his lover once he obtains the Golden Fleece and must flee Colchis, leaving her behind. The music at this point has been corrected from a *cantus* and systems standpoint; indeed the D minor cadence that ends the scene matches the overall harmonic area of the entire opening aria. This final episode in the scene, then, is in essence a reaffirmation of Giasone’s love, now expressed through the hero’s separation anxiety.

**TABLE 5.4 — III.8: ORESTE, ISIFILE**

mm. 1-6 ORESTE	6-13	14 - 18 ISIFILE	19-26 ORESTE	27-28
<i>Fra i notturni...</i>	<i>Se non rivolgi...</i>	<i>Deh, gli consola...</i>	<i>"Col canto..."</i>	<i>Dove la fama...</i>
C - V/C - d - V/d	(F) - (g)	V6/a - (a)	a - V/a	V6/d - d
<sub>[h]</sub>	E <sub>b</sub> (m. 8) => 1 <sub>b</sub>	G <sub>#</sub> (m. 14) => <sub>h</sub>		G - C - (a)
<hr/>				
31-37 [ORESTE] <i>E dai labri...</i>	38-42 ISIFILE <i>L'Amor...</i>	43-46 ORESTE <i>Sarà peggio...</i>	47-51 ISIFILE <i>Questi non han...</i>	52-56 ISIFILE <i>Ma di tue mamme...</i>
a - F - (C)	(g) - d - V/d	a - (d)	G - C - F - (C)	E - (a)
<sub>[h]</sub>	E <sub>b</sub> (m. 39) => 1 <sub>b</sub>		G <sub>#</sub> (m. 52) => <sub>h</sub>	a - C
<hr/>				
65-74 [ISIFILE] <i>Deh, torna...</i>	75-77 ORESTE <i>E perche...</i>	78-80 ISIFILE <i>Alta necessità...</i>	81-82 ORESTE <i>Temi tu...</i>	83-88 ORESTE <i>Anzi...</i>
V6/a - a - F - (a)	a - C	(G)	a - V/a	(a)
<sub>[h]</sub>				

### *III.8: Oreste, Isifile*

Toward the midpoint of Act III, a dialogue occurs that indirectly causes the case of mistaken identities leading to the final denouement and reconciliation between Isifile and Giasone, and Medea and Egeo. As a lovesick Isifile is readying for her nighttime assignation with Giasone, she is approached by her longtime servant Oreste. Her children have not been breastfed, and are by now starving. Can she not take a moment to tend to her offspring before departing? Isifile initially brushes her servant off, telling him to comfort them in their hut; she will return before daybreak. But she is gradually worn down by Oreste's appeals to her pity as a mother, and finally bids Oreste quickly bring them to her. Because she waited to feed her children, Isifile is delayed in arriving at the cliffside where Besso awaits (instead of Giasone). And because Medea needed to assure herself that Giasone's orders for Besso to kill Isifile were carried out, she arrived at the cliffside before Isifile did, and was thrown off and presumed dead as a consequence. Arriving immediately afterward, Isifile is spared the fate Giasone and Medea had intended for her, and eventually reaches Giasone's camp in time to save him from an attack by a vengeful Egeo, now reconciled with Medea after having rescued her from drowning in the sea below that cliff. None of this would have taken place had Oreste not been bold enough, and persistent enough, to convince his mistress to take a few extra minutes to feed her twins. Cavalli's setting of this persuasion scene reveals a rather different interpretation by the composer of the dynamic between Isifile and Oreste, compared to that between Giasone and Ercole. This is reflected in the type of "harmonic" diplomacy employed by Oreste.

Already from the outset, as can be seen in Table 5.4 above, Oreste deviates from Ercole's more careful initial approach by introducing an E♭ (m. 8), and thus a system change, on the word "languish" ("*languisce*"). Imploring Isifile to remember her babies ("Do you no longer think of your own children?"—"Così de i propri figli / non ti ricordi più?"), his initial salvo follows a

downward harmonic trajectory to accompany the system shift, moving from C major to D minor, then hovering around F major before cadencing on G minor. Isifile's response leaps sharpward, beyond the current hexachord, introducing a G♯ as part of a V/A minor that brings the system back to *naturalis*. This firmly establishes the gulf between mistress and servant: Isifile's terse reply overlaying this motion to a full cadence on A minor—"You go and comfort them; I will be back soon, before the light of day" ("Deh gli consola; / farò presto ritorno, / prima che spundi il giorno")—is dismissive of both Oreste and her own offspring.

Perhaps at this point Oreste saw that he had to honey his words; this was after all a critical juncture in which the lives of his mistress' children hung in the balance, and the blunt force of his rhetorical question had no effect on Isifile. Attempting a more tactful approach, he remains this time within the *naturalis* system and the general orbit of Isifile's harmony (hovering around A and D minor, with a final cadence on C major), provides a verbal description of what starving children sound like. This tack seems to have worked: Isifile begins to vacillate ("Love goads me on and pity holds me back"—"L'amor mi sprona e la pietà m'arresta"). At this point (m. 38), Cavalli switches the actual *cantus* to 1, with the system shift occurring a measure later through an E♭ written into the figured bass. She decides: bring them to her, and quickly. This is not sufficient for Oreste, however. Having become so weakened, it would be risky to expose them to the nighttime air. His reply (m. 43) is accompanied by another shift in *cantus*, this time back to *durus* as he maintains his same previous harmonic palette—and role as advocate for Isifile's children—although the corrective system shift back to *naturalis*, to match the *cantus durus*, does not take place until a G♯ appears in m. 52, as Oreste pinpoints his mistress' breasts and the milk within as what the twins really need.

Curiously, Isifile's following statement is in essence the same as her previous one: she again tells Oreste to return to the hut and to bring her children to her, and again requests that he

do so with dispatch. The main difference this time around is that her heart seems to be more in it now—she begins her reply by begging her offspring for their forbearance: “O my children, my hearts, please forgive my tormented hesitation to return to the rigors of parenting” (“*O figli, anime mie, del mio ritorno / gl’indugi tormentosi / a i paterni rigori / condonate pietosi*”). Rather than her initial terse, even begrudging acquiescence to Oreste’s intercession on her children’s behalf, she has now been moved by pity and thus there is a greater sincerity behind her second request. Cavalli seems to have interpreted this scene accordingly—it is certainly suggestive that he framed each of Isifile’s commands differently. Her first, relatively shorter statement (two verses and five measures) is set in *cantus mollis*, and occupies the middle of her tessitura, ranging a diminished fifth from E to B $\flat$  above middle C. Her second, more committed reply, covers much more ground both in the text (nine verses) and in the music (eighteen measures). More importantly, it is delivered in the same *cantus durus* in which Oreste began his reply to the first iteration of her command, in the same *naturalis* system in which her servant ended his entreaty, and even matches his cadence on A minor by beginning in A minor as well. Furthermore, this time around Isifile is given a larger vocal range, filling out an entire octave from middle to high E—indeed, this is the pitch on which she begins her plea for her children’s forgiveness, and is a clear indication that her emotions have been ratcheted up several notches. All of this provides a strong indication that Cavalli considered Isifile as having made her turn at this particular point—that is, with her second command to Oreste—from a complete obsession over reuniting with her former husband to a momentary, and crucial, reengagement with her own children.

### The “Central Act Finale”

What happens when more than two characters are brought together on stage? The following section examines how Cavalli handles a larger ensemble, at a crucial dramatic juncture

(the central finale, to borrow a term from nineteenth-century Italian opera studies), from a harmonic perspective. With more characters come more agendas, and more shifts in overall mood as characters on stage are forced to react and adjust to new revelations. And yet, as I show below, at the basis of these multi-tiered interactions still lies the simple mechanism of persuasion. While other scenes in *Giasone* feature more than two characters on stage, the Act II finale carries perhaps the greatest amount of dramatic tension, at last bringing together disparate plot elements (*Giasone* and Medea on one side, and Isifile on the other) after two acts' worth of exposition, with explosive results.

II.13: Oreste, Giasone, Medea

TABLE 5.5 — II.13-14: ORESTE, GIASONE, MEDEA, ISIFILE

mm. 1-3 ORESTE <i>Isifile...</i> F 1 <sub>b</sub>	3-4 GIASONE <i>Ohimè...</i> F	4-10 ORESTE <i>Tu ben m'intendi...</i> B <sub>b</sub> - (F)	11-15 GIASONE <i>Ho inteso...</i> F - (C) - (d)	16-17 MEDEA <i>Altro...</i> B <sub>b</sub> - V/d	17-19 GIASONE <i>Che strano...</i> V/d - V6/g - g
19-21 ORESTE <i>Ah, Sire...</i> g - V/g [1 <sub>b</sub> ]	21-22 GIASONE <i>Si...</i> V/g - (C)	23-31 MEDEA <i>Gelosia...</i> V6/d - d - (F) - d	31-32 GIASONE <i>Non rileva...</i> a	32-38 MEDEA <i>Almen...</i> a - (d) G# (m. 33) => k	39 ORESTE <i>Vado...</i> d - V/d
40 GIASONE <i>Obedisci.</i> (d) [1 <sub>b</sub> ]	41 ORESTE <i>Volo.</i> d	41-42 GIASONE <i>Come sei curiosa?</i> B <sub>b</sub> - F	42-43 MEDEA <i>O Dio...</i> F - C	43-44 GIASONE <i>Chi t'uccide?</i> V6/a	44 MEDEA <i>Gelosia.</i> V6/a
44-45 GIASONE <i>Gelosia?...</i> V6/a - a [1 <sub>b</sub> ]	46-49 MEDEA <i>Deh, dimmi...</i> a - V/a	49-61 GIASONE <i>Convien....</i> (a) - (F)	62-64 MEDEA <i>Qual sorte...</i> F - V/d	65-67 GIASONE <i>Ascolta...</i> (d)	68-72 GIASONE <i>Vigilante...</i> (C)

TABLE 5.5 (CONTINUED)

73-79	80-82	83-84		85-92	93-95
[GIASONE]				MEDEA	
<i>Su quei...</i>	<i>E così forte...</i>	" <i>Ch'or s'allegra...</i> "		<i>Genil follia...</i>	
d - (a)	F - V/F	C - G	(d)	(C)	
<hr/>					
mm. 1-9	10		11-12		32-39
ISIFILE	MEDEA		GIASONE		
<i>O Dio...</i>	<i>A te...</i>	<i>Vaghi discorsi...</i>	<i>Se tra...</i>	<i>In questo pianto...</i>	<i>Rendi...</i>
e [pedal] - (e)	D	(D)	e [pedal] - V/e	V6 / b - (e)	e - (b)
D <sup>#</sup> (m. 5) => 1 <sup>#</sup>				A <sup>#</sup> (m. 37) => 2 <sup>#</sup>	
<hr/>					
II.14: Medea, Isifile, Giasone					
mm. 1-9	10		11-12		21-31
ISIFILE	MEDEA		GIASONE		
<i>O Dio...</i>	<i>A te...</i>	<i>Vaghi discorsi...</i>	<i>Se tra...</i>	<i>In questo pianto...</i>	<i>Rendi...</i>
e [pedal] - (e)	D	(D)	e [pedal] - V/e	V6 / b - (e)	e - (b)
D <sup>#</sup> (m. 5) => 1 <sup>#</sup>				A <sup>#</sup> (m. 37) => 2 <sup>#</sup>	
<hr/>					
40-49	50-55		56-60		67-68
GIASONE	ISIFILE		MEDEA		
<i>Secondiamo...</i>	" <i>O delizie...</i> "	<i>Lassa dunque...</i>	<i>Lussuriosa pazzia...</i>	<i>Dimmi...</i>	<i>Più...</i>
e - (D)	(D)	(D)	D - G - C - V/e	G - V/G	(D)
[2 <sup>#</sup> ]					
<hr/>					
71	72		72-73		74-75
MEDEA	ISIFILE		GIASONE		
<i>Ti corrispose?</i>	<i>M'adorò.</i>	<i>Che ridere.</i>	<i>L'amor...?</i>	<i>Al letto...</i>	<i>Sopra gl'amori...</i>
a	E	V6/a	a - G	(G)	G - d
[2 <sup>#</sup> ]					F <sub>b</sub> (m. 76) => 1 <sup>#</sup>

TABLE 5.5 (CONTINUED)

77-78	78-79	80	81	81-82	83-87					
MEDEA	ISIFILE	MEDEA	GLASONE	ISIFILE	GLASONE					
<i>Al fin...?</i>	<i>Giason d'he'll sa...</i>	<i>Che rispondi...?</i>	<i>Ciò...</i>	<i>Forse...</i>	<i>Ciò che tu narr...</i>					
d - V/d	C6 - V/C	C - V/C	G - d	d - V/d	(D) - V/D					
<hr/>										
87-90	91-92	92-93	93	93-94	94-97					
ISIFILE	GLASONE	MEDEA	ISIFILE	MEDEA	ISIFILE					
<i>E tra...</i>	<i>Sentirai...</i>	<i>E partoristi?</i>	<i>E quasi.</i>	<i>Come dire?</i>	<i>Maschia...</i>					
V/D - g - d - V/d	(D)	G	C6	F	Bb - (d)					
<hr/>										
98-99	99	100-101	101-103	104-105	105-106					
MEDEA	ISIFILE	MEDEA	ISIFILE	MEDEA	ISIFILE					
<i>Ed or...?</i>	<i>Seguir Giasone.</i>	<i>E lascerai...?</i>	<i>Quant'è...</i>	<i>Dunque...?</i>	<i>Odi novelle.</i>					
Bb - F	F - C	C - V/d	V/d - a - V/a	C - V/C	V/C					
<hr/>										
298	106-107	108-111	112-113	114-116	116-127					
MEDEA	GLASONE	MEDEA	MEDEA	ISIFILE	ISIFILE					
<i>Più che pazzza...</i>	<i>Io già...</i>	<i>Mi perdoni...</i>	<i>Venga...</i>	<i>Se per scherno...</i>	<i>Giason...</i>					
V/C - (e)	e - (G)	d - V/d	(a)	a - d - C6 - F - (C)	(g)					
D <sup>#</sup> (m. 107) => 1 <sup>#</sup>	Bb (m. 113) => 1 <sup>#</sup>									
<hr/>										
128-136										

TABLE 5.5 (CONTINUED)

137-138	139-143	144-147	148-151	152-158
GIASONE	ISIFILE	MEDEA	Ah signora...	Quai scherzi...?
<i>Non temer...</i>	<i>Prendi...</i>	<i>Chi ti lasci...</i>	<i>Che compita...</i>	<i>g - V/g</i>
d	V6/d - (d)	d - (F) - (a)	d - (F)	C - (g)
[1b]		G# (m. 147) => 4	E <sub>b</sub> (m. 157) => 1 <sub>b</sub>	
164-165	166-170	171	172-174	175-177
MEDEA	ISIFILE	MEDEA		178-181
<i>Così va...</i>	<i>Gia son...</i>	<i>Così bizzarra?</i>	<i>Io la disfida...</i>	ISIFILE
(d)	(B <sub>b</sub> )	B <sub>b</sub> - V/d	F - (G)	<i>Partitur...</i>
[1b]			d - V/d	a - F - B <sub>b</sub> - (C)
182-184	185-187	188-190	190-196	
GIASONE	ISIFILE			
<i>Raffrena...</i>	<i>Indietro...</i>	<i>Ancor...?</i>	<i>Non sol...</i>	
C - (d)	C - (G)	d - V/d	F - (C)	
[1b]				

## II.13-14: Oreste, Giasone, Medea

The final two scenes in Act II of *Giasone* consist of a single sweep in terms of action and plot development. II.13 and II.14 form a single structural unit, distinct in character continuity from the previous scene (featuring a flirtatious duet between Besso and Alinda elsewhere in Caucasian Iberia), as can be seen above in Table 5.5. Here, Giasone and Medea are alone in their amorous revelry when they are interrupted by Oreste, come to announce the arrival of his mistress Isifile. There is a convenient gap between Oreste's departure and Isifile's entrance onstage at the start of the next scene (II.14) that allows Giasone to devise a ruse explaining to Medea (who does not know of his past marriage and begotten children) how and why Isifile would be seeking him out for reconciliation. In a fit of inspiration, he claims that Isifile is a gossipy and arrogant woman ("linguacciuta, arrogante") who somehow is able to gather intelligence on any woman visiting these shores, and imprints their experiences onto her own mind, allowing them to become her own life story. Such an implausible quirk is, of course, validated by the uncanny similarity between the two queens' lives up until this point, as is revealed when Isifile confronts the couple: a shared love of Giasone, resulting pregnancy, twin male children, and expatriation of their homelands. Medea's suspicions are allayed, and Isifile's potentially dangerous accusations of abandonment are trivialized, as a result.

II.13 begins in *cantus mollis* and remains there until Oreste's departure halfway through the scene. This first interlude, the calm before the storm precipitated by Isifile's arrival, displays much of the diplomacy discussed in previous sections—written both into the music and within the three characters' interactions. As the servant of a queen enamored of Giasone, Oreste must be diffident yet persistent in ensuring that Giasone stay to meet with Isifile. Giasone, of course, immediately intends to flee upon hearing of her impending arrival, but must somehow mollify Oreste, and by extension Isifile, enough to convince them that he is going to stick around. In a manner comically

akin to that of a yes-man, Giasone's replies to Oreste all begin on the same harmony in which the servant ends his statements: F major in m. 3 (the first shocked "Uh oh" – "Ohimè") and m. 11 ("I understand; yes, yes I will see you later, Orestes, farewell" – "Ho inteso; / sì, sì, ci rivedremo, Oreste, addio"), V/G minor in m. 21 ("Yes, yes, I will hear her out; let us go, my queen [Medea]" – "Sì, sì, la sentirò; partiam, regina"), and D minor in m. 40 (a defeated "Obey [Medea's wishes to bring Isifile]" – "Obedisci").

Medea is at first curious, then suspicious, of her lover's increasingly transparent efforts to avoid running into this mysterious woman. Her interactions with Giasone are more jagged from a harmonic standpoint. Her first question in reply to Giasone's dismissive "I understand; yes, yes..." begins in B♭ major (m. 16), on the heels of Giasone's cadence on D minor: "You have nothing else to say to him [Oreste]?" ("Altro non rispondi a costui?"). Giasone first attempts to placate her as well, taking up her V/D minor harmony as the opening to his reply (m. 17): "(What a strange encounter!) That will do; let us go, I beg you." Medea now takes on a scolding tone, cautioning her lover that ignoring a lady who has petitioned him is grounds for an accusation of courtesy. Again, her statement (m. 23) is harmonically disjunct from Giasone's previous cadence on C major, instead beginning on V/D minor. Giasone attempts to dismiss this risk—"It is of no consequence" ("Non rileva")—with his own harmonically disjunct entrance of A minor versus Medea's D minor, before Medea finally overrides his wishes entirely by ordering Oreste to bring his mistress (m. 32). The system shift that she effects at this point (m. 33), introducing a G♯ to move to a *naturalis* system, stays in place for the rest of this scene and into II.14, although the *cantus* itself does not change to *durus* to match it until Oreste departs (with a defeated Giasone's acquiescence) in m. 41. In effect, then, the upcoming encounter between Isifile and the two lovers is made possible only through Medea's intervention, both textually and musically.

In this three-person scene, the inter-character dynamics still boil down to interactions between specific pairs of characters: Oreste responds exclusively to Giasone, even after Medea's direct order to him (he asks Giasone at that point if he should go get Isifile), and Medea in turn is intent on riding roughshod over her lover once she ascertains that this Isifile is a person of interest. The rest of II.13 maintains the harmonic disjunction between the two lovers, as Medea gives vent to her jealousy and eventually pronounces her skepticism, adopting a wait-and-see attitude toward Giasone's dubious depiction of Isifile.

The final scene in Act II brings together for the first time Giasone, Medea, and Isifile, who has up until this point been desperately searching for the father of her children. Like the previous scene, II.14 is a trio composed of intertwining duets. As Isifile arrives and gives vent to her considerable emotion at seeing Giasone for the first time in over a year, Giasone warns Medea to be on her guard. He then pretends to greet Isifile lovingly, creating an emotional opening for Medea to interrogate his former paramour about her life events. Over the course of this deposition, Giasone spouts some witty asides to Medea, but does not directly participate except when prompted by her to confirm the veracity of Isifile's claims. The speakers at times switch addressees mid-speech; this, combined with asides that are either meant for one (not both) of the others, or for no one but the audience, creates a level of complexity in terms of dialogic interaction that exceeds that of the previous scene.

Isifile begins the scene already in a heightened emotional state, pushing up against the boundaries of the *naturalis* system (and *cantus durus*) with an exclamation to herself at Giasone's "well-remembered beauty" ("belta gradita") in E minor, over an E pedal. Imploring her senses not to take leave of her, she leaps into a 1 $\frac{1}{2}$  system with the introduction of a D $\sharp$  in the bass on m. 5, a brief tonicization of E minor. Like the delayed cadence on G minor at the beginning of I.14—at our first glimpse of the opera's sentimental heroine—the pedal and the postponement of a V-I

cadence on E minor until m. 9 seem to be signposts for her instability, a fragile mind that belies her exhortation to herself to remain in control. Giasone and Medea respond to her approach in their own harmonic area, staying in D major, even as Isifile then maintains the same E minor into her opening statement to her former lover. It is a mixture of pathos and self-pity, an exhortation to him to return to her “chaste embraces” (“gl’amplessi casti”) and to “put an end to my grief and my torment” (“e da’ fine al mio pianto e al mio martire”). She ratchets up the intensity on that last phrase, the closing argument of her plea, and cadences fully on B minor (m. 39), moving yet another fifth up from E minor and thus pushing outward even further, now into a 2 $\sharp$  system:

2 $\sharp$  Hexachord:                           G - D - a/A - e/E - b/B - f $\sharp$ /F $\sharp$

As seen in her descent flatward in I.14 into a 2 $\flat$  hexachord, it is clear that Isifile’s emotional state lends itself readily to harmonic extremes—hopelessness in the case of her earlier appearance, and now a more shrill tone as she attempts—and fails—to rein in her emotions.

In reply, Giasone first suggests in an aside to Medea to humor Isifile, parroting the earlier E minor pedal in a mockery of Isifile’s emotions. Then turning to the mother of his first set of twins, he speaks the words she has longed to hear: “restrain this woe, and into my bosom return to enjoy your longed-for love” (“frena questi dolori, e nel mio seno / torna a godere i sospirati amore”). He does this in a lower harmonic register, centering around D major—the “tonic” of the 2 $\sharp$  hexachord. So convincing is this gesture that Isifile, now mollified, takes up this same harmony in her reply, breaking out briefly into an arietta (mm. 50-55) on the words “Oh rapture, oh bliss” (“O dolcezze, o tesori”<sup>31</sup>). Her following demand that Giasone leave “this woman” (“costei”) is a pointed dig at Medea, and a perfect opportunity for the mother of Giasone’s second set of twins

<sup>31</sup> The Contarini family scores replace “dolcezze” (from the 1649 librettos) with “delizie.”

to begin her line of inquiry. Beginning with her own aside to Giasone—"what lecherous madness" ("*lussuriosa pazzia*")—in the same D major as Isifile's previous statement, it is evident that these snarky side comments are meant to musically ape the object of Giasone and Medea's derision, even if Isifile herself is not meant to hear them.

The interrogation is remarkable mainly for the correspondence in harmony between Medea's questions and Isifile's responses. The questions almost all end on a dominant chord, while those that end on non-dominant harmonies (as defined by the immediately preceding progression) nonetheless lack any strictly defining characteristic establishing their tonicity; that is, they are often indeterminate chords given context only by their neighboring harmonies. For instance, the initial exchanges from mm. 67-72 sketch out several ascending fifths, from G to E; the last two statements ("Did he return your love?" / "He adored me.") are too short by themselves to contain a progression establishing their respective harmonies (A minor and E major). Given the rapid-fire nature of some of these questions and answers, it is logical for these brief statements to be harmonically integrated into a larger progression. Giasone's brief interjections here consist of two asides to Medea, both of whose harmonies mimic Isifile's preceding statements: the first ("how risible") turns the E major of Isifile's preceding statement, "He adored me," into a first inversion dominant 7<sup>th</sup>. The second ("Surely you rave about your love life") starts on the G major tonicized by Isifile's statement "He came to my bed," and veers downward into D minor, bringing about a system shift from 2♯ to 1♯, perhaps a reflection of his earlier shift from E minor (m. 40, in mimicry of Isifile) to D major (m. 42). His third interjection, "Whatever pleases you," in reply to Medea's direct query, "And how do you respond, Giasone?" is yet another variant of the harmonic mimicry he has employed, transforming Medea's V/C major into part of a motion to D minor.

At this point the conversation switches back, briefly, to a dialogue between Giasone and Isifile, where now the former queen of Lemnos seeks affirmation from him of the truth of their shared pleasure. Giasone again responds glibly—"Whatever you narrate is true: I felt, in our charming affections, mutual delight"—responding to Isifile's V/D with an entire period in D major. A slip at the end, however, seems to reveal a slight crack in his flippant façade: an aside clearly meant only for himself (and the audience) in which sincerity slips through, perhaps even to his own surprise—"Oh sweet memory" ("O bel pensiero"). This is treated by Cavalli almost as a throwaway line, by a slight change in trajectory to V/D and a downward arpeggiation of a D major chord. The first part of his response, meant for Isifile's and Medea's ears, does its work, as Isifile seems even more mollified at this point—literally so, in fact, as a B $\flat$  in m. 88 shifts the system back down to *naturalis*.

Medea and Isifile continue to exchange questions and answers, with Isifile maintaining a harmonic correspondence to the queen of Colchis to match the correspondence in their life events, until Isifile's sarcastic "Pay attention to the news" ("Odi novelle") in response to Medea's inquiry about her being an actual queen changes the tenor of their interaction. Losing her own benign patience with a perceived madwoman, Medea declares to Giasone in confirmation of his ruse—"She is more than just crazy" ("Più che pazza è costei")—lending an acidic touch to her tone with a system-shifting D $\sharp$  (to a 1 $\sharp$  system), before turning back to Isifile and mocking her with pomp and circumstance ("I beg your pardon, Your Majesty: come, Milady, come this way"), accompanied by a B $\flat$  and a resulting switch back down to a  $\natural$  system.

From Isifile's perspective, this entire scene so far has consisted of a successful attempt to win back her former lover (based on his responses full of feigned affection), while answering a series of questions posed by someone who could only be the mysterious lover of whom Oreste

had spoken earlier in Act II.<sup>32</sup> With the subservient tone of this questioner having suddenly vanished, Isifile feels no need to continue confirming her connection to Giasone, now that (in her mind) he is back on her side. Accompanied by a flatward trajectory from A minor to a cadence in C major (mm. 116–127), Isifile calls her rival out: “I will show you, to your everlasting shame, that I am a queen and wife to Giasone.” To prove her point, she demands to Giasone that he come with her right this moment. Cavalli accompanies this command with a switch to *cantus mollis* for the following nine measures (mm. 128–136); the flatward motion seems to represent more icy confidence, in the opposite direction of the shrill climb sharpward that had characterized Isifile’s initial tentative demeanor at the start of this scene.

It is unclear from the text when exactly it begins to dawn on Isifile that her former lover wishes to remain her former lover, but Cavalli seems to employ the flat/sharp distinction specifically to indicate her wavering confidence: the moment Giasone suggests that Isifile go on ahead and that he will catch up, she switches back to a ♫ system (G♯ in m. 147, again matching the return to *cantus durus* that had taken place in m. 137) on the words “Let us go from here, let us go from here” (“*Di qua, di qua*”—perhaps the repetitions, written in by Cicognini, are an indication of mounting worry) as she insists that they leave together. It is then Medea’s turn to switch the system to *mollis* in m. 157 as she presumes to educate Isifile on manners: “Ah Milady, ah, Madame, your humor is pleasant, your jesting pretty, but not at someone else’s expense” (“*Ah signora, ah madonna, / gentil è l’vostro umor, vago lo scherzo, / ma non convien pregiudicare al terzo*”).

There follows some vicious name-calling from Isifile, and then a final turn to *cantus mollis* with all three characters present, as Isifile now overtly threatens Medea with death if she continues to stand between her and Giasone. The fact that Isifile performs her bluster so deep within the 1♭ hexachord, on B♭ major harmony, perhaps represents a final attempt at re-centering herself, in the

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<sup>32</sup> See II.2 in Appendix I, vv. 1052–1064.

face of growing despair that Giasone will indeed leave with the other woman. Certainly, the fact that this scene ends in a 1b system and *cantus durus* (the switch back to *cantus durus* takes place immediately after Giasone and Medea depart, leaving Isifile to hurl imprecations at both of them as well as the captors restraining her), so at odds with each other, is a strong indicator of Isifile's disrupted mental state. She is furious at having been deceived and rejected, but her confidence in Giasone's love has been replaced by a different type of confidence: she is now firmly resolved to kill them. And so in another way, the disjunction between system and *cantus* at the end of Act II can be explained by the fact that Isifile's story is not yet over.

My analyses have shown that there was a clear engagement on Cavalli's part with Cicognini's text, one that extends to the entire opera. Indeed, by carefully distinguishing between addressees, it becomes evident that the interactions throughout this opera can be reduced to a contest of wills between two characters at a time. This same applies to the finale of Act III (see Table 5.6 below), which I discuss in the Conclusion that follows. It remains to be seen how Cavalli responded to the texts of other librettists with whom he collaborated over the decades, as well as how this concept of musical diplomacy was taken into account and executed, if at all, by other composers reading other texts in the Venetian *Seicento*. At a time when librettos were still a relatively new genre, still closely tied to the theatrical genre from which they originated (almost literally so, in the case of Cicognini), it is logical to suppose that interactions would not take on the layered, simultaneous quality that ensemble scenes in particular would take on later in the eighteenth and nineteenth centuries. A *pezzo concertato* like Lucia's mad scene in the central act finale to Donizetti's *Lucia di Lammermoor* would never have been possible on the stage of the Teatro San Cassiano in mid-seventeenth-century Venice, simply because librettists and composers did not yet conceptualize the medium in the same way. And yet rather than depicting differing agendas and emotions simultaneously, the magic in a scene like Giasone's central act finale comes

in the dramatic mileage that Cicognini is able to extract from depicting only three people on stage having a conversation, one rife with double-meaning and deception, as well as Cavalli's ability to capture the sophistication of the discourse within his music.

**TABLE 5.6 — II.21: TUTTI**

mm. 1-7 EGEO	mm. 8-10 GIASONE	mm. 11-14 MEDEA	mm. 15-19 <i>Fermati...</i> (F)	mm. 20-21 <sup>33</sup> GIASONE	mm. 22-26 MEDEA
<i>Io fui...</i> (d)			<i>Fummo...</i> (g)	<i>Questa...</i> g	<i>Sono in poter...</i> G - (C)
				A <sub>b</sub> (m. 20) => 2 <sub>b</sub>	
mm. 27-29 GIASONE	mm. 30-31 MEDEA	mm. 32-36 GIASONE	mm. 37-38 ISIFILE	mm. 39-47	mm. 48-53
<i>A te sempre...</i> C - IV/C	<i>Indiscreto...</i> F - V/d C <sup>#</sup> (m. 31) => 1 <sub>b</sub>	<i>Oh fatto...</i> (g)	<i>Infelice...</i> V6/a - a - V/g G <sup>#</sup> (m. 37) => 1 <sub>b</sub>	<i>Non t'affanner...</i> V6/e - (e) D <sup>#</sup> (m. 39) => 1 <sup>#</sup>	<i>S'io perivo...</i> D - vii6/G - G
				87-92	
mm. 54-62 [ISIFILE]	mm. 63-79	mm. 80-86	mm. 93-99	mm. 100-106	
<i>Or se viva...</i> D - (e)	<i>Sì, sì...</i> C - [octave descent] - (C)	<i>Ma se d'esser...</i> G - V/G - (a)	<i>Non ti scordar...</i> (F)	<i>Se legge...</i> C - a	<i>E non soffrir...</i> g - (d)
A <sup>#</sup> (m. 56) => 2 <sup>#</sup>	F <sub>b</sub> (m. 66) => 1 <sup>#</sup>	B <sub>b</sub> (m. 88) => 1 <sub>b</sub>			
mm. 107-158 [ISIFILE]	mm. 159-173	mm. 174-183	mm. 184-189		
<i>"Regina..."</i> g - (B <sub>b</sub> ) - (F) - C E <sub>b</sub> (m. 108) => 1 <sub>b</sub>	<i>Assistino...</i> B <sub>b</sub> 6 - E <sub>b</sub> - V6/F - F - V6/g - (g) A <sub>b</sub> (m. 150) => 2 <sub>b</sub>	<i>Addio terra...</i> (C)	<i>Sciolti la madre...</i> C - (F)		

<sup>33</sup> Measures 20-26 and 80-106 are cut in Vienna.

TABLE 5.6 (CONTINUED)

mm. 190-200 [ISIFILE]	mm. 201-209	
<i>Venite...</i>	<i>Figli...</i>	
D - V6/C - C - V6/d - vii6/c - c - (g) C# (m. 195) => 1b	f - V6/g - g - f6 - (c) A <sub>b</sub> (m. 201) => 2, D <sub>b</sub> (m. 203) => 3 <sub>b</sub> F <sup>#</sup> (m. 205) => 2 <sub>b</sub>	D <sub>b</sub> /F <sup>#</sup> (mm. 207-208)
mm. 210-216 GIASONE	mm. 217-223	232-244
<i>Non ho più core...</i> (d) C <sup>#</sup> (m. 210) => 1b	<i>Tra le colpe...</i> (a) G <sup>#</sup> (m. 218) => 1 <sub>b</sub>	<i>Egeo, Medea...</i> (d)
mm. 224-231		
	<i>Ah da te...</i> F - B <sub>b</sub> - V6/C - C - (F) E <sub>b</sub> (m. 225) => 1 <sub>b</sub> A <sub>b</sub> (m. 227) => 2 <sub>b</sub> D <sub>b</sub> (m. 230) => 3 <sub>b</sub>	
245-254	255-267	mm. 268-277
[ISIFILE]	ISIFILE/GIASONE	mm. 277-312
<i>Mio smarrito tesoro...</i> d - (A)	<i>Quante son...</i> a - C - a - (e) F <sup>#</sup> (m. 260) => 2 <sub>b</sub>	<i>Mia dolcezza/Mia bellezza...</i> E - C - G - F - C6 - vii6/C - C C <sup>#</sup> (m. 264) => 1 <sub>b</sub> G <sup>#</sup> (m. 269) => 1 <sub>b</sub>
313-314 ALINDA	315-316 ORESTE	318-330
<i>Fortunati...</i> a - V/C - C	<i>Impensate...</i> C - V/e - e	331-381 DEMO DELFA <i>Carì...</i> V/a
		<i>“Che a tanto...”</i> “Godì...” <i>Acquietevi...</i> a - C - (a)
		<i>“Godì...”</i> (d) - (F) - (d) - (a) - (D) B <sub>b</sub> (m. 334) => 1 <sub>b</sub>