

Two Newly-Discovered Pieces for Soprano, Trumpet, Strings and Continuo by  
Neapolitan Eighteenth Century Composers Domenico Sarro and Gennaro Manna:

Performance Editions

by

Luis M. Araya

A Research Paper Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Approved April 2011 by the  
Graduate Supervisory Committee

David R. Hickman, Chair  
J. Samuel Pilafian  
Gary W. Hill  
Rodney Rogers  
Wayne A. Bailey

ARIZONA STATE UNIVERSITY

May 2011



## ABSTRACT

The combination of soprano, trumpet, strings and continuo was used with much frequency by Baroque composers in their cantatas, oratorios and operas of the time, giving the trumpet a very important place as a solo instrument from 1600 to 1750. The discovery of two pieces by Neapolitan Baroque composers Domenico Sarro (1679-1744) and Gennaro Manna (1715-1779) enlarges the already important body of known works for this instrumentation. Presenting them in performance editions is a valuable contribution to this repertory. Making performance editions available to performers is always an important and exciting task, especially if they exhibit features that have rarely been seen in this combination of instruments and voices. This is specifically the case with Manna's *Tuba Sonora Exclama*, which shows many interesting features of the Early Classical style.

Both works were discovered by the author in a digital archive sponsored by the Ministry of Heritage and Culture for the Italian Government. The original copies of these works are held at two Neapolitan libraries: *Biblioteca Statale Oratoriana del Monumento Nazionale del Girolamini* (Manna's piece), and *Biblioteca del Conservatorio di musica San Pietro a Majella* (Sarro's *Per abbattere il mio core*, from his opera *Partenope*.) The manuscripts, obtained in digital format, are well preserved and easy to understand. Along with the scores prepared for this document, some historical background about each composer, a discussion of the use of the trumpet as a solo instrument in arias with voice, and

descriptions of the pieces are presented. Other important information, such as editorial procedures and critical notes, is also given.

## DEDICATION

This research paper is dedicated to my parents Ricardo Araya Montero and Maria Eugenia Morera Cabezas, and to my brothers, Carlomagno and Ramses. I am infinitely thankful for their unconditional love and support throughout my life.

## ACKNOWLEDGMENTS

It would be impossible to acknowledge all the people who contributed in one way or another to help with the writing of this research and the completion of all the requirements for the DMA program. However, I would like to thank several people who were fundamental in helping me achieve a great experience at Arizona State University: Regents' Professor of Trumpet, David Hickman, whose example as a teacher and performer has been an excellent model in all respects, and Professors Samuel Pilafian, Gary Hill, Wayne Bailey and Rodney Rogers for making my educational experience at ASU a very exciting time.

It is very difficult for an international student whose primary language is other than English to write a research paper at the doctoral level. That is why I would like to specially recognize the help I received from Richard Beauchamp for editing this research paper. Thanks also to Luca Giupponi for his help with the translation of the Italian text, and to Antonella Dell'Anna for his help with the translation of the Latin text, and Maria Clara Vargas for her help with the realization of the continuo parts. Finally, I would like to recognize the important role of the University of Costa Rica, which financially supported me during the three years I studied at ASU.

## TABLE OF CONTENTS

	Page
LIST OF FIGURES .....	vii
CHAPTER	
I INTRODUCTION.....	1
Statement of Purpose .....	1
Review of Related Literature.....	2
Delimitations .....	4
II HISTORICAL BACKGROUND .....	6
The Use of the Trumpet as an Obbligato	
Instrument in Arias with Voice.....	6
Domenico Natale Sarro .....	12
Gennaro Manna .....	16
III EDITORIAL PROCEDURES .....	19
Introduction .....	19
Editorial Procedures Shared by Both Works .....	20
Per Abbattere il Mio Core .....	21
Editorial Procedures.....	21
Critical Notes .....	22
Tuba Sonora Exclama .....	24
Editorial Procedures.....	24
Critical Notes .....	25

CHAPTER	Page
IV EDITED PERFORMANCE EDITIONS	30
Per Abbattere il Mio Core .....	31
Tuba Sonora Exclama .....	63
BIBLIOGRAPHY .....	121
APPENDIX	
A ORIGINAL MANUSCRIPT COPY	
OF PER ABBATTERE IL MIO CORE .....	122
B ORIGINAL MANUSCRIPT COPY OF THE TRUMPET	
PART FOR TUBA SONORA EXCLAMA .....	129
C ENGLISH TRANSLATION FOR THE TEXT	
OF PER ABBATTERE IL MIO CORE .....	132
D ENGLISH TRANSLATION FOR THE TEXT	
OF TUBA SONORA EXCLAMA .....	134
AUTHOR'S BIOGRAPHICAL SKETCH	

## LIST OF FIGURES

Figure	Page
1. Opening measures of “Let the Bright Seraphim” from <i>Samson</i> by G.F. Handel .....	11
2. Opening measures of “ <i>Per abbattere il mio core</i> ” from <i>Partenope</i> by Domenico N. Sarro.....	20

## CHAPTER I

### INTRODUCTION

#### Statement of Purpose

The importance of the trumpet as a solo instrument during the eighteenth century is evident from the abundance of compositions utilizing the trumpet as either the main solo voice, or as a collaborative partner with other instruments or singers. Regarding collaborative works, obbligato arias have become an important part of the repertoire of modern trumpet performers. The two arias presented here are significant additions to the trumpet repertoire, and the associated performance editions are of practical importance in paving the way for modern performances and recordings.

This document presents two works for soprano, trumpet, strings and continuo by Neapolitan Baroque composers Domenico Sarro (1679-1744) and Gennaro Manna (1715-1779). These works were discovered by the author in a digital collection sponsored by the Ministry of Heritage and Culture for the Italian Government.<sup>1</sup> Both works have never been published, nor have they been performed in modern times. *Per abbattere il mio core* by Sarro is part of his opera *Partenope*, which was first performed on December 16<sup>th</sup>, 1722.<sup>2</sup> It is interesting to note that Manna's *Tuba Sonora Exclama* exhibits many features associated with

---

<sup>1</sup> *Internet culturale*. <http://www.internetculturale.it> (accessed March 28, 2011).

<sup>2</sup> Michael F. Robinson and Dale E. Monson, "Sarro, Domenico Natale," *The New Grove Dictionary of Opera*, Grove Music Online, ed. Stanley Sadie. <<http://www.oxfordmusiconline.com>> (accessed September 23, 2010).

the Early Classical style. This fact makes this work significant because prior to that, all of the pieces where trumpet served as an obbligato instrument exhibited features commonly associated with the middle Baroque period; the only exception to this is *Alla tromba della fama* by Baldassare Galuppi (1706-1785) which also has features of the Early Classical style.

#### Review of Related Literature

Four edition-producing dissertations by Mahy (1978), Meredith (1984), Rodgers (2006) and Foss (2010) have been selected for the purpose of this literature review. They share important characteristics such as the inclusion of significant historical information about the composers and their works, as well as commentary on the procedures followed for preparing their respective editions. Three of the dissertations present a full score of a work (Mahy, Rodgers and Foss), while Meredith presents a full transcription of the text and musical excerpts from a seventeenth century Italian method book for trumpet.

In her dissertation, Mahy produced the first modern performance edition of Alessandro Scarlatti's cantata *Nel silenzio commune* in its original instrumentation for soprano, strings and basso continuo.<sup>3</sup> Her research includes a piano reduction of the strings and continuo (which is placed as two new staves at the bottom of the full score), a brief explanation of the chamber cantata genre, a short biography of Scarlatti, a commentary on Scarlatti's cantatas, a brief study of

---

<sup>3</sup> Daune Sharon Mahy, "A Performance Edition of the Chamber Cantata 'Nel Silenzio Comune' for Soprano, Strings, and Continuo by Alessandro Scarlatti" (D.M.A. diss., Indiana University, 1978).

*Nel silenzio comune*, the editorial method, performance suggestions, a critical commentary on the edition, appendices, and the edited score.

Girolamo Fantini's *Modo per imparare a sonare di tromba* is the first known published method for the (natural) trumpet. Printed originally in Italian in 1638, it is one of the strongest pillars on which many of today's trumpet players rely to perform in correct Baroque styles. In his monumental dissertation, Meredith provides the public with a practical edition of this trumpet method.<sup>4</sup> Meredith chose to write two volumes: Volume I—Historical and Analytical Information, and Volume II—Girolamo Fantini's Trumpet Method: A Practical Edition.

The first chapter is devoted to exploring historical data concerning Fantini and his trumpet method, and contains information regarding original editions and facsimiles of the method, as well as previous scholarship dealing with Fantini. The second chapter is concerned with the development of the trumpet and its use before and during Fantini's time, and the third chapter describes the transcription procedures used. The fourth chapter explains the text and music within the context in which they were originally written. The last chapter discusses performance practices regarding the trumpet. Finally, the full edition is presented in volume II of the dissertation.

Rodgers' thesis starts by describing the cultural and musical conditions in the city of Bologna, Italy during the time in which Giuseppe Matteo Alberti

---

<sup>4</sup> Henry M. Meredith Jr., "Girolamo Fantini's Trumpet Method: A Practical Edition" (D.M.A. diss., University of Northern Colorado at Greeley, 1984).

composed some of his works including *Sonata à 4: con trombe*, housed at San Petronio's cathedral.<sup>5</sup> The thesis continues with a short biography of the composer followed by a discussion of the work and a review of the recital played by the author. It is worth mentioning that besides presenting the edition, the thesis also includes an audio recording of the recital.

Böhme's *Concerto for Trumpet in E minor*, Op. 18, completed in 1899, was originally conceived for trumpet in A. However, this concerto is most often performed today on the B-flat trumpet in the key of F minor (with a piano reduction). In his recent dissertation, Foss makes available the first full orchestral score published in the key of F minor, bringing this important late Romantic concerto to the modern orchestra stage.<sup>6</sup> Along with the score, the author presents important historical information about the composer and the work, as well as a description of the editorial process, including critical notes for each movement.

#### Delimitations

The purpose of this document is to present modern performance editions of the pieces *Per abbattere il mio core* by Domenico Sarro and *Tuba Sonora exclama* by Gennaro Manna, each for soprano, obbligato trumpet, strings and continuo. To achieve this, the author utilized copies of manuscripts obtained in

---

<sup>5</sup> Melissa M. H. Rodgers, "Giuseppe Matteo Alberti's *Sonata à 4: con trombe*" (Master's thesis, California State University at Long Beach, 2006).

<sup>6</sup> Kent K. Foss, "Oskar Böhme's Concerto for Trumpet and Orchestra, Op. 18: A Performance Edition in F Minor" (D.M.A. diss., Arizona State University, 2010). In ProQuest Dissertations and Theses, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/305185019?accountid=4485> (accessed September 22, 2010)

digital format from two Neapolitan libraries: *Biblioteca Statale Oratoriana del Monumento Nazionale del Girolamini* and *Biblioteca del Conservatorio di musica San Pietro a Majella*.

Besides notating the music and correcting possible errors, the author made important suggestions (slurs, dynamics, articulations, etc.) in order to provide more interpretative options to possible future performers. Moreover, it was also necessary to modernize some of the notational practices that were common during the eighteenth century (such as clefs and beamings), but that are no longer in use. The scores are prepared by using appropriate music notation software.

In order to perform these works with an authentic Baroque sound, it is advised that the basso continuo part be realized properly. Since the author of this research paper is not an expert on this matter, he relied on the advice of Maria Clara Vargas (teacher of harpsichord at the University of Costa Rica) to realize the continuo part.

It is worth mentioning that, even though the paper has a chapter that covers some historical information, the author's purpose is not to provide extensive historical research about the composers, their works, or the trumpet in the Baroque era.

## CHAPTER II

### HISTORICAL BACKGROUND

#### The Use of the Trumpet as an Obbligato

##### Instrument in Arias with Voice

Vocal numbers in Baroque opera were organized into three different musical settings: the recitative, the aria and the chorus. This organization permitted not only achieving the rhythmic flexibility necessary for the development of actions written in the librettos, but also for obtaining a good balance between poetry and music. The recitatives, with their non-rigid use of tempo helped to express great passion and, before 1650, were the preferred vehicle for poetic expression.<sup>7</sup> On the other hand, arias were the main vehicle on which composers relied to showcase musical virtuosity. Around 1650, aria-form was not consistently applied:

In the first operas that used trumpets, aria-form tended to be somewhat free, but as the era of the clarino trumpet moved, together with the evolution of opera, toward the turn of the century, there was a definite trend toward the exclusive use of the da capo scheme.<sup>8</sup>

Also around 1650, composers started writing fanfares or signals to reinforce a military or courtly action on the stage.

---

<sup>7</sup> Dale E. Monson, et al., "Recitative," Grove Music Online, ed. Stanley Sadie. <<http://www.oxfordmusiconline.com>> (accessed November 12, 2010).

<sup>8</sup> Peter L. Ciurczak, "The Trumpet in Baroque Opera: Its Use as a Solo, Obbligato, and Ensemble Instrument" (PhD diss., North Texas State University, 1974), 107.

After Monteverdi and his contemporaries, there were a group of Venetian composers responsible for the utilization of florid clarino parts in opera seria: Francesco Cavalli (1602-1676), Antonio Cesti (1623-1669), Antonio Sartorio (ca. 1620-1681), Giovanni Legrenzi (1626-1690), Marco Antonio Ziani (ca. 1620-1684), Carlo Pollarolo (1653-1722), Carlo Pallavicino (1630-1688) and Alessandro Stradella.<sup>9</sup> Realizing the possibilities of the trumpet, they were also the first to write arias or choruses that included one or two trumpets as obbligato instruments, complementing the group of strings and continuo (trumpet arias). The first known trumpet aria is Cavalli's "*Agl' inganni mio cor*" from his opera *L'Eritrea* composed in 1652.<sup>10</sup>

In these arias, the orchestra became an important partner with the voice, supporting it, or alternating with it during instrumental phrases (ritornellos). The trumpet, one of the first wind instruments that joined strings, played a dominant role:

Especially effective for such interplay, the trumpet was frequently pressed into this musical service, threading coloratura passages and fanfares into the vocal-instrumental fabric. The aria, especially the da capo aria, encompassed astounding displays by the trumpet, and on the basis of such brilliant passages, incorporating as they do a spectrum of vocal and trumpet bravura, these arias can be considered the virtuosic equals of the sonata and the concerto.<sup>11</sup>

---

<sup>9</sup> Ciurczak, 9.

<sup>10</sup> Ibid., 364.

<sup>11</sup> Ibid., 107.

The internationalization of Italian opera (and trumpet arias as a consequence) during the late seventeenth and early eighteenth centuries in Europe is evident not only from the discovery of manuscripts found in other European countries, but due to the fact that many Italian composers actually worked in those countries. Carlo Pallavicino in Dresden, Antonio Caldara (1670/1-1736) in Vienna, and Agostino Steffani (1654-1728) in Hanover are some examples. Very soon, indigenous composers adopted the practice of writing virtuosic trumpet arias. Some examples are: Johann Joseph Fux (1660-1741) in Vienna, Reinhard Keiser (1674–1739) in Hamburg, Georg Gaspar Schürmann (1672/3-1751) in Wolfenbüttel and Hamburg, and Telemann in Hamburg, among others.<sup>12</sup>

In the case of English composers, the Italian influence came from the Bolognese and Modena schools. Italian music was highly praised during the second half of the seventeenth century in England, and many local musicians tried either to study with an Italian master already living in England, or to go directly to Italy to study there.<sup>13</sup> Another fact that probably accelerated the influence of Modena and Bologna in England was that Maria d'Este married James II in 1678, and since her family in Modena were great patrons of music, it is very likely that she brought examples of their music to England.<sup>14</sup> A more direct evidence of the

---

<sup>12</sup> Ciurczak, 11.

<sup>13</sup> Thomas J. Morrison, "The Influence of Bolognese Trumpet Music on English Trumpet Music c.1665 - c.1700" (master's thesis, The State University College at Potsdam, 1978), 35.

<sup>14</sup> Don L. Smithers, *Music and History of the Baroque Trumpet Before 1721* (London: J.M. Dent & Sons Ltd, 1973), 201.

Bolognese influence is the fact that forty-four works published in Bologna before 1700, representing fifteen different Bolognese composers appeared in British libraries.<sup>15</sup> By the last decade of the seventeenth century, Henry Purcell (1659–1695) was writing trumpet arias in many of his operas and cantatas that resembled the same type of virtuosity contained in the works of the Bolognese school. The trumpet players that played Purcell’s music were Matthew Shore (d. 1700) and his son John Shore (c.1662-1752).<sup>16</sup>

Some of the technical devices composers used in these arias were: echo imitations of short phrases (either between the voice and the trumpet or between the trumpet and the strings), alternation of solo phrases between the solo voice and the trumpet, parallelism of thirds, sixths or tenths (with the trumpet almost always as the top part) and overlapping imitation in a “fabric of counterpoint.”<sup>17</sup>

The text served as an important guideline for composers to write trumpet arias. It has already been stated that the first inclusion of trumpets was when the libretto itself called for the use of trumpets in a military or courtly context. This association led composers to use the trumpet in arias where there was either a real

---

<sup>15</sup> Morrison, 36-7.

<sup>16</sup> Leon Richard, “The Literature of the Trumpet as a Solo and Obligato Instrument in Combination with Soprano Voice in Works of the Italian, English, and German Schools During the Baroque Period” (DMA diss., Memphis State University, 1984), 77.

<sup>17</sup> Ciurczak, 161-2.

or an internal “battle” present in the text.<sup>18</sup> One example of these is Scarlatti’s

“*Nel mio petto confiera battaglia*” from *L’Eraclea* (1700):

In my breast with a fierce battle  
Glory and love make war  
First one and then the other hurl great thunderbolts  
Whatever victory is made of  
I know that to me neither love nor glory  
Give peace to my poor heart.<sup>19</sup>

Trumpet arias usually start with a ritornello statement played by the orchestra with or without the trumpet, and when the solo voice enters, it is often interrupted by another short solo statement of the trumpet (usually echoing the voice) just a few measures after the voice entered.<sup>20</sup> A good example of this practice is the aria “Let the Bright Seraphim” from *Samson* by Georg F. Handel (1685-1759). At the end of the A sections, usually a statement of the initial ritornello is also heard (either complete or incomplete). On the other hand, B sections are generally shorter than A sections, and are normally played at slower tempos, due in part to the contrasting character and key, and might or might not include the use of the trumpet.<sup>21</sup> Although the preferred scheme for trumpet arias is the *da capo* type, composers also used other types. One example is the “Additional Act” by Daniel Purcell (1664-1717) to be performed together with

---

<sup>18</sup> Ciurczak, 239-41.

<sup>19</sup> Ibid., 241.

<sup>20</sup> Ibid., 109.

<sup>21</sup> Ibid., 110.

the opera *The Indian Queen* composed by his brother Henry Purcell. This work uses an ABC scheme in which each part is made of distinctive material.<sup>22</sup>

Figure 1. Opening measures of “Let the Bright Seraphim” from *Samson* by G.F. Handel (Leipzig: Deutsche Händelgesellschaft, 1861).

The image shows a page of a musical score for the opening of "Let the Bright Seraphim" from the opera Samson by George Frideric Handel. The score is in G major and 3/4 time, marked "Andante". It features five staves: Tromba, Violino I. II. (with the instruction "senza Ripieni"), Viola, Israelitin, and Bassi. The vocal part includes the lyrics: "Let the bright Se-ra-phin in burn-ing row, their loud, up-lift-ed / Kommt, all ihr Se-ra-phin in Flam-men-rei-hen, stimm! laut zum Schall der".

Trumpet arias were not restricted to opera performances as there are some examples of secular and sacred cantatas, as well as oratorios by Italian, English, and German composers that contain trumpet arias, and the earlier examples of

<sup>22</sup> Ciurczak, 114.

these come from Italian sources. One of the earliest is by Alessandro Melani (1639–1703) who composed the cantata “*All’armi, pensieri*” in 1672.<sup>23</sup> Melani composed a total of five cantatas for soprano voice, trumpet, strings and continuo.<sup>24</sup> Other Italian composers who wrote non-operatic trumpet arias were: Giuseppe Aldrovandini (1671–1707), Giovanni Battista Bassani (1650-1716), Giovanni Bononcini (1670-1747) and Alessandro Scarlatti.<sup>25</sup>

English composers of the late seventeenth century also wrote for trumpets outside of the realm of opera, starting with Henry Purcell who wrote several cantatas from the years 1690 to 1695 and John Eccles (1668-1735) who composed “Come All ye Loves, clap ev’ry Wing” in 1696.<sup>26</sup> Perhaps the pinnacle of well known non-operatic trumpet arias come from the many examples composed by Handel and Bach in their oratorios and sacred cantatas. Arias such as “The Trumpet Shall Sound” from *Messiah* by Handel and “*Nun seid ihr wohl gerochen*” (chorale) and “*Großer Herr und starker König*” (bass aria) from Bach’s *Christmas Oratorio* are still heard today in many places around the world.

#### Domenico Natale Sarro

Domenico Natale Sarro was born on December 24, 1670 in Trani, a seaport in southern Italy. Between ages six and seven, he moved to Naples and

---

<sup>23</sup> Richard, 68.

<sup>24</sup> Ibid., 72.

<sup>25</sup> Ibid., 68.

<sup>26</sup> Ibid.

started his musical training with Angelo Durante at the *Conservatorio di Sant'Onofrio a Capuana*.<sup>27</sup> His first known composition was *L'opera d'amore*, a sacred opera, performed at the *Arciconfraternità Della Santissima Trinità de'Pellegrini* in the year 1702.<sup>28</sup> During the year 1703, Alessandro Scarlatti was denied an extension of a leave of absence from his position as *Maestro di Capella Reale*, and as a result, a competition was held to see who would occupy this position. Sarro won second place against Gaetano Veneziano, and a year later, on December 26 of 1704, they were appointed *Vice-Maestro* and *Maestro di Capella Reale* respectively by the Spanish viceroy.<sup>29</sup> In that same year, Sarro composed the oratorio *Partenope liberata per il patrocinio della Vergine Addolorata* with a libretto by Nicolò Giupo for a performance at the *L'Arciconfraternita Napoletana dei Sette Dolori*.<sup>30</sup>

Sarro's first secular opera, *Candaule, Re di Lidia* was performed in October of 1706 at the *Teatro di Fiorentini* in Naples, after which he composed

---

<sup>27</sup> Daniel Brandenburg, "La Cantata da camera a voce sola nel primo settecento a napoli: Domenico Sarro (1679-1744)," *I Quaderni Della Civica Scuola di Musica* 19-20 (December, 1990): 94.

<sup>28</sup> Robinson and Monson, "Sarro."

<sup>29</sup> Josephine R. B. Wright, "The Secular Cantatas of Francesco Mancini (1672-1736)" (PhD diss., New York University, 1975), 9-10.

<sup>30</sup> Ausilia Magaugga and Danilo Constantini, "L'Arciconfraternita napoletana dei sette dolori (1602-1778): Notizie musicali inedite da un archivio inesplorato," *Musica e Storia* 11, no. 1 (2003): 63.

several other operas for Naples' public theaters.<sup>31</sup> In 1707, Sarro lost his position at court due to the fact that the Austrian Empire conquered Naples, which prior to that time had been ruled by the Spanish Empire. In 1718 Sarro's career as an opera seria composer started to gain recognition, with 1718 to 1725 being the most productive for him. One of his most important accomplishments was to write the music for *Didone Abbandonata*, the first libretto written by Pietro Metastasio (1698–1782), arguably the most important librettist of opera seria during the eighteenth century.<sup>32</sup> This opera was performed on February 1, 1724 at the *Teatro San Bartolomeo*.<sup>33</sup>

In 1720, Sarro was promised two positions. First, as a *Vice-Maestro de Capella* of the court, which he occupied in 1725 (after A. Scarlatti's death), and second, as *Maestro de Capella* of the city of Naples, succeeding Gaetano Greco in 1728. In September of 1737, After Francesco Mancini (1672–1737)'s death, Sarro was promoted to the position of *Maestro de Capella* to the court, although it is believed that he had already been carrying the responsibilities since 1735 because of Mancini's poor health.<sup>34</sup> One of his new duties was to organize the orchestra, which consisted of twenty-four violins, six violas, three violoncellos, three contra-

---

<sup>31</sup> Charles Albert Roeckle, "Eighteenth-Century Neapolitan Settings of the Requiem Mass: Structure and Style" (PhD diss., University of Texas at Austin, 1978), 154.

<sup>32</sup> Robinson and Monson, "Sarro."

<sup>33</sup> Roeckle, 154.

<sup>34</sup> *Ibid.*, 154-55.

basses, two harpsichords, two oboes, three bassoons, and three trumpets (doubling on horn).<sup>35</sup>

As the new *Maestro de Capella*, Sarro's first assignment was to compose an opera, *Achille in Sciro*, for the opening of the new *San Carlo* theater, which had been built by order of Charles III. The performance took place on Charles III's name day on November 4, 1737.<sup>36</sup> Two years later on November 4, 1739 a revival of *Partenope* took place at the *San Carlo* theater. The trumpet player who played the aria *Per abbattere il mio core* may have been either Cesare Biancone or Girolamo Piano, for according to Ulisse Prota-Giurleo, all of the musicians of the court orchestra remained the same from 1737 to 1741.<sup>37</sup> The last opera Sarro composed, *L'Ezio*, was performed on November 4, 1741 at the *San Carlo* theater. However, his last opera to be performed was a revival of *l'Alessandro nelle Indie*

---

<sup>35</sup> Helmut Hucke, "L'Achille in Sciro di Domenico Sarri e l'inaugurazione del teatro di San Carlo," in *Il Teatro di San Carlo, 1737-1987*, ed. Franco Mancini (Napoli: Electa Napoli, c1987), 24.

<sup>36</sup> Robinson and Monson, "Sarro."

<sup>37</sup> Ulisse Prota-Giurleo, *La grande orchestra del R. teatro San Carlo nel settecento: Da documenti inediti* (Napoli: The Author, 1927), 8-10.

On page 8 there is a list of the musicians employed at the *San Carlo* theater starting on October 11, 1737. On page 10, Prota-Giurleo states that "in this early period (1737-1741), all the *Maestri*, who composed works for the R. Theatre, made no change in the orchestra." (*in questo primo periodo [1737-1741], tutti i maestri, che composero opere per R. Teatro, non apportarono alcun mutamento all'orchestra*).

(1736), performed at the *Teatro di San Carlo* during the carnival season of 1743. Sarro died on January 25, 1744 in Naples.<sup>38</sup>

Helmut Hucke believes that Sarro was the only composer who bridged the gap between the older generation of Neapolitan composers (Alessandro Scarlatti among them) and the younger generation represented by Leonardo Leo (1694-1744), Nicola Porpora (1686-1768), G.B. Pergolesi (1710-1736), and Leonardo Vinci (1690–1730), all of whom were introducing innovations that eventually consolidated the Classical style.<sup>39</sup>

#### Gennaro Manna

Gennaro Manna was born on December 12, 1715 to Giuseppe Manna and Caterina Feo in Naples, Italy. Like Sarro, Gennaro also started his musical training at the *Conservatorio di San Onofrio a Capuana*, but with his uncle, Francesco Feo (1691-1761), and also with Ignazio Prota (1690-1748). His first opera seria, *Tito Manilio*, was performed on January 21, 1742 in Rome with great success. As a result, the *Teatro San Giovanni Grisostomo* in Venice commissioned his next opera, *Siroe re di Persia*.<sup>40</sup>

In 1744 Manna occupied the position of *Maestro di Cappella* to the city of Naples, succeeding Domenico Sarro, who died during the same year. The following year, he presented his next opera seria, *Achille in Sciro*, at the *Teatro*

---

<sup>38</sup> Hucke, 25.

<sup>39</sup> Wright, 37-56.

<sup>40</sup> Hanns-Bertold Dietz, "Manna," *Grove Music Online*, ed. Stanley Sadie. <<http://www.oxfordmusiconline.com>> (accessed December 13, 2010).

*San Carlo*, and “its enthusiastic public reception instantly made him the most sought-after composer in Naples.”<sup>41</sup> As a result, he received important commissions from the French ambassador, the Saxon court, the *Teatro San Carlo*, and many important theaters all over Italy. During the year 1755, Manna started teaching at the *Conservatorio di Maria di Loreto* after Francesco Durante’s (1684-1755) death. He started as an interim teacher, but when the competition for the position was announced, no composers dared to present their credentials due to Manna’s fame and stature as a composer.<sup>42</sup>

In 1760 and 1761, Manna composed his last two theatrical works, the serenata *Enea in Cuma* in 1760 and the opera seria *Temistocle* in 1761.<sup>43</sup> After that he decided to retire from the opera scene and from teaching, and dedicated his time entirely to composing sacred music. In January 1761 he succeeded his uncle, Francesco Feo, as *Maestro di Cappella* of the *Santissima Annunziata* church. Hanns-Bertold Dietz describes very well his influence as a composer,

Unlike Jommelli, Latilla, Abos and other Neapolitan opera composers of his generation, Manna never ventured into the field of *commedia per musica*, but concentrated exclusively on opera seria. Although his contributions to opera belong primarily to the first 12 years of his career, they established his contemporary fame as one of the most important composers of his time. He expanded the galant stylistic tendencies of Francesco Feo and solidified pre-Classical characteristics. Many of his arias are guided by the sonata principle and exhibit diversified textures,

---

<sup>41</sup> Hanns-Bertold Dietz, “Manna,” *Grove Music Online*, ed. Stanley Sadie. <<http://www.oxfordmusiconline.com>> (accessed December 13, 2010).

<sup>42</sup> *Enciclopedia della Musica* (Milano: Ricordi, 1964), s.v. “Manna, Gennaro.”

<sup>43</sup> *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, 2nd ed., s.v. “Manna.”

crescendo patterns, discriminate scoring for wind instruments, and forceful drives to cadences with strong confirmations. Arias in major keys often expressively articulate the beginning of the secondary tonal area with contrasting phrases in the minor key. Contemporaries praised the suavity, vivaciousness and delicate beauty of his arias.<sup>44</sup>

Acclaimed as one of the best composers of his generation, Manna died in Naples on December 28, 1779.

---

<sup>44</sup> Dietz, "Manna"

CHAPTER III  
EDITORIAL PROCEDURES

Introduction

This present edition was prepared using manuscripts found in two Neapolitan libraries: *Biblioteca Statale Oratoriana del Monumento Nazionale del Girolamini* for Manna's *Tuba Sonora Exclama*, and *Biblioteca del Conservatorio di musica San Pietro a Majella* for Sarro's *Per abbattere il mio core*, from his opera *Partenope*. These manuscripts, obtained in digital format, are well preserved and easy to understand, and in the case of Sarro's work, an additional source was found, although it was wrongly attributed to Alessandro Scarlatti. This second source titles the work as *Aria con Tromba della Signora Faustina* referring probably to Fastina Bordoni (1697-1781), wife of composer Johann Adolf Hasse (1699-1783), and one of the most celebrated female singers of the eighteenth century.<sup>45</sup> Faustina is credited as singing Rosmira's character (who sings the aria *Per abbattere il mio core*) in the first performance of Sarro's opera *Partenope* on December 16, 1722 at the *San Bartolomeo* theater in Naples.<sup>46</sup> Both sources for Sarro's work are in score format. On the other hand, Manna's manuscripts for *Tuba Sonora Exclama* are instrumental parts with no score, and the original title is *Canto Solo con VV. a Tromba Sola*. The distribution of the

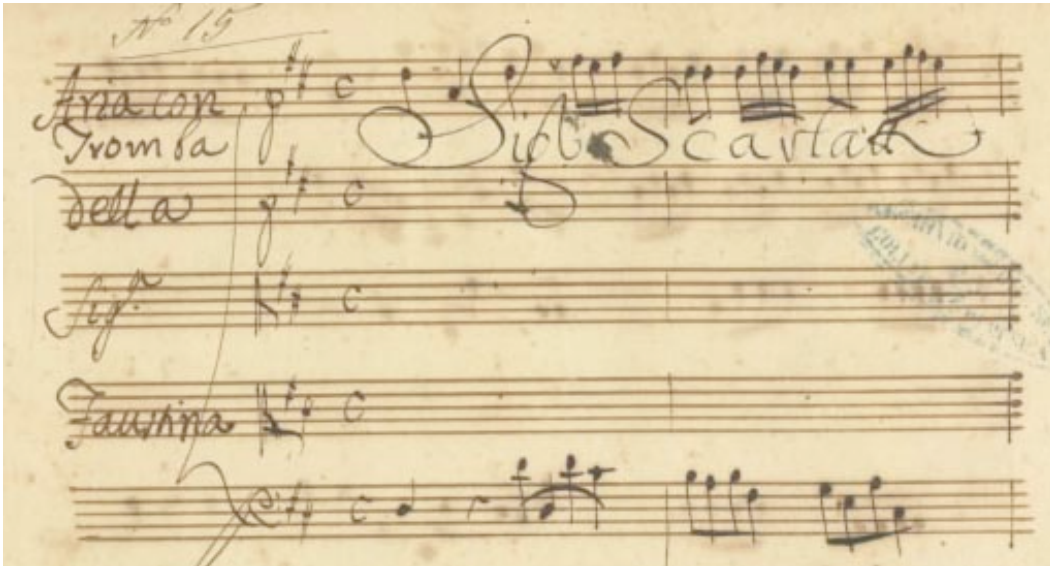
---

<sup>45</sup> Dean Winton, "Bordoni, Faustina," *Grove Music Online*, ed. Stanley Sadie. <<http://www.oxfordmusiconline.com>> (accessed December 21, 2010).

<sup>46</sup> Thomas Griffin, *Musical References in the "Gazzetta di Napoli" 1681-1725* (Berkeley, CA: Fallen Leaf Press, 1993), 105.

parts in the manuscript is as follows: Six first violins, six second violins, two violoncellos, three contra-basses, one soprano voice, one trumpet, and one organ.

Figure 2. Opening measures of “*Per abbattere il mio core*” from *Partenope* by Domenico N. Sarro (second source wrongly attributed to A. Scarlatti).



#### Editorial Procedures Shared by Both Works

Since these works are from the eighteenth century, some degree of modernization was implemented in order to bring the notation to today's standards. The soprano clefs for the singer (soprano voice in both works) have been replaced with treble clefs. Eighth and sixteenth note beams have also been standardized to modern practice. Brackets have been added to distinguish the string section from the two soloists (soprano and trumpet) and the continuo instrument (harpsichord or organ). Measure numbers have also been added.

Regarding dynamics, slurs, and other signs such as trills, all the original notation has been retained; notation changed by the editor is clearly shown by adding brackets or by using dotted slurs, except for the slurred grace notes, which have been left as normal slurs, even though they are not present in the original source. For the realization of the continuo part the author has relied on the advice of Maria Clara Vargas (teacher of harpsichord at the University of Costa Rica). In the case of Sarro's work, the continuo part did not have any numbers indicating the figured bass. On the other hand, Manna's work had figured bass numbers in the organ and cello parts. The text translations for both works can be found in the appendixes. Ornaments for the *da capo* section have been provided as additional *ossia* staves. Advice on how to perform the grace notes has been provided in a separate staff below the score.

Per Abbattere il Mio Core

#### Editorial Procedures

The two sources for this work have been taken into account for the preparation of this edition, although the main source for this work is the one rightly attributed to Sarro. Besides the editorial comments discussed above, the only other procedure specific to this work is that in the B section of the work (bars fifty-five to eighty), the time signature is shown as 3/8, but the actual grouping of beats should be either 6/8, or 3/8 by adding additional bar-lines in the middle of every measure. The editor has chosen the second option.

## Critical Notes

Location	Category	Description
m. 1	Dynamics	Added dynamic markings to trumpet, cello and continuo parts
m. 1	Special markings	Added a metronome marking
m. 3	Dynamics	Added dynamic markings to the violin and viola parts
m. 3	Slurs	Added dotted slurs to violin parts
m. 6	Articulations	Added a trill sign to the trumpet part
m. 6	Slurs	Added dotted slurs to the violin parts
m. 10	Slurs	Added dotted slurs to the violin parts
m. 11	Articulations	Added trill signs to the violin parts
m. 12	Dynamics	Added dynamic markings to the cello and continuo parts
m. 14	Slurs	Added dotted slurs to the violin parts
m. 15	Dynamics	Added dynamic markings to the viola, cello and continuo parts
m. 18	Accidentals	Eliminated unnecessary accidentals on beats three and four of the soprano part
m. 19	Accidentals	Added accidental to the second note of the cello and continuo parts
m. 20	Articulations	Added a trill sign to the fourth beat of the violin parts
m. 21	Slurs	Added dotted slurs to the violin parts
m. 21	Dynamics	Added dynamic markings to the viola, cello and continuo parts
m. 22	Dynamics	Added dynamic markings to the trumpet part

m. 24	Dynamics	Added dynamic markings to the trumpet, cello and continuo parts
m. 27	Dynamics	Added dynamic markings to the violin, viola, cello, and continuo parts
mm. 27-29	Articulations	Added articulation markings to the soprano part
m. 33	Dynamics	Added dynamic markings to the trumpet, violin, viola, cello, and continuo parts
m. 33	Slurs	Added dotted slurs to the violin parts
m. 35	Dynamics	Added dynamic markings to the trumpet part
m. 46	Slurs	Added dotted slurs to the violin parts
m. 46	Articulations	Added a trill sign to the soprano part
m. 46	Dynamics	Added dynamic markings to the viola, cello and continuo parts
m. 47	Dynamics	Added dynamic markings to the cello and continuo parts
m. 48	Slurs	Added dotted slurs to the violin parts
m. 48	Dynamics	Added dynamic markings to the viola, cello and continuo parts
m. 49	Dynamics	Added dynamic markings to the trumpet, violin, viola, cello, and continuo parts
m. 52	Slurs	Added dotted slurs to the violin parts
m. 53	Dynamics	Added dynamic markings to the viola, cello, and continuo parts
m. 54	Special markings	Added fermatas to the soprano, cello, and continuo parts
m. 54	Special markings	Added <i>fine</i> markings
m. 55	Special markings	Added a metronome marking

m. 55	Dynamics	Added dynamic markings to the violin and viola parts
m. 64	Slurs	Added dotted slurs to the violin parts
m. 66	Slurs	Added dotted slurs to the violin parts
m. 80	Special markings	Added <i>D.C. al fine</i> markings

### Tuba Sonora Exclama

#### Editorial Procedures

There were several minor issues exposed in Manna's *Tuba Sonora Exclama*, but these did not prevent the editor from interpreting the manuscripts correctly; some of these issues are explained in the subsequent paragraphs. Another inconvenience was the fact that the manuscripts for this work are instrumental parts from an orchestra, and many copies for the same instrument were found (six first violin parts, six second violin parts, etc.), making the editorial decisions more complicated to make when compared to Sarro's work. In this regard, many inconsistencies on the placement of dynamics, slurring, trill signs and others were found. The editor tried to correct those taking into account a performer's point of view.

Many of the triplets and sextuplets lacked their respective numbers, which were provided in the edition. In the recitative, some of the *appogiaturas* in the soprano part (that during the eighteenth century were not written down) have been notated as *ossia* staves. Also in the recitative, sometimes the continuo instruments (cello, double-bass, and harpsichord) would present an incomplete measure of two beats at the end of a staff in which a half note is tied to another half note on the

next staff at the same pitch (completing the measure). In these cases, the editor has decided to change the tied half notes to a whole note, fitting the completed measure in a staff.

In the B section of the *da capo* scheme (mm. 91-133), the time signature is shown as 2/4, but the actual grouping of beats reveals that it should be 4/4.

Another option is to keep the 2/4-meter by adding bar lines in the middle of every measure. The editor has chosen the second option. One interesting case arises in measures fifty-eight and fifty-nine. Here, a dot appears at the beginning of these measures, affecting the quarter-note in the previous bar. In this case, the editor has chosen to tie the quarter-note to an eighth-note in the next measure. Three fermatas on 6/4 tonic chords appear in measures 26, 81, and 132, indicating a place to perform short “one breath” *cadenzas*. The first is for the trumpet only, the second is for soprano only on the first time through and for both, the soprano and the trumpet, on the second time through, and the third is for the soprano only. The editor has provided *cadenzas* in the score, but encourages performers to compose their own.

### Critical Notes

Location	Category	Description
m. 1	Dynamics	Added dynamic markings to trumpet, cello, double bass, and continuo parts
m. 1	Signs	Changed the soprano clef to a treble clef in the soprano part
m. 3	Notes	Added an <i>ossia</i> staff to show the <i>appoggiatura</i> on the downbeat of the soprano part

m. 4	Notes	Added an <i>ossia</i> staff to show the <i>appoggiatura</i> on the downbeat of the soprano part
m. 5	Signs	Eliminated unnecessary accidental on beat three of the soprano part
m. 6	Notes	Added an <i>ossia</i> staff to show the <i>appoggiatura</i> on the third beat of the soprano part
m. 8	Notes	Added an <i>ossia</i> staff to show the <i>appoggiatura</i> on the downbeat of the soprano part
m. 9	Signs	Added a <i>segno</i> sign (♯)
m. 9	Special markings	Added a metronome marking
m. 9	Dynamics	Added dynamic markings to the string and continuo parts
m. 13	Dynamics	Added a dynamic marking to the trumpet part
m. 17	Slurs	Added dotted slurs to the violin parts
m. 17	Signs	Added a trill sign to the first violins
m. 26	Signs	Added a <i>fermata</i> sign to the trumpet part
m. 26	Cadenzas	Added short <i>cadenzas</i> to the trumpet part
m. 26	Slurs	Added dotted slurs to the violin parts
m. 27	Slurs	Added dotted slurs to the violin parts
m. 28	Signs	Added the missing “6” to the sextuplet in the first violin part
m. 31	Signs	Added the missing “6” to the sextuplet in the second violin part
mm. 31-32	Slurs	Added dotted slurs to the violin parts
m. 33	Signs	Added the missing “3” to the triplet in the soprano part

m. 34	Signs	Eliminated unnecessary accidental on beat two of the first violin part
m. 36	Signs	Added a missing accidental on beat one of the first violin part
m. 39	Dynamics	Added a dynamic marking to the trumpet part
m. 42	Signs	Eliminated unnecessary accidentals on beat four of first violin, second violin, and soprano parts
mm. 42-44	Signs	Added the missing “6” to the sextuplets in the soprano part
m. 43	Signs	Eliminated unnecessary accidentals in the soprano part
m. 44	Articulations	Added a staccato sign on the first beat of the second violins to match the celli and basses
m. 47	Slurs	Added dotted slurs to the second violin part
m. 48	Slurs	Added dotted slurs to the violin and soprano parts
m. 48	Signs	Eliminated unnecessary accidentals on beat three of the first violin part
m. 49	Dynamics	Added a dynamic marking to the trumpet part
m. 51	Signs	Added trill signs to the first violin part
m. 51	Slurs	Added dotted slurs to the first and second violin parts
m. 52	Signs	Eliminated unnecessary accidentals on beat three of the first and second violin parts
m. 55	Signs	Added the missing “3” to the triplet in the soprano part
m. 55	Signs	Changed the flat sign to a natural sign on beat four of the cello, bass, and continuo parts
mm. 57-60	Signs	Added the missing “3” to the triplets in the soprano part

mm. 57-59	Rhythm	Changed the dotted quarter note to an over-the-barline tied eighth note
m. 65	Signs	Added the missing “3” to the triplet in the soprano part
m. 67	Articulations	Added a <i>staccato</i> sign on the fourth beat of the soprano part
m. 72	Dynamics	Added dynamic markings to all parts
m. 72	Rhythm	Changed the rhythm of beat two of the second violins to match the rhythm of the first violins
m. 75	Slurs	Added a dotted slur to the first violin part
m. 75	Signs	Eliminated unnecessary accidental on beat four of the soprano part
m. 75	Rhythm	Changed the dotted quarter-note to a quarter-note tied to an eighth note to clarify the subdivision of the measure in the soprano part
m. 77	Signs	Added the missing “6” to the sextuplets in the first violin part
mm. 77-78	Slurs	Added dotted slurs to the first and second violin parts
m. 78	Slurs	Changed the slurs in the trumpet part to match the slurs in the soprano part
m. 81	Cadenzas	Added short <i>cadenzas</i> to the trumpet and soprano parts
m. 84	Signs	Added a natural sign on the last note of the first and second violin parts
m. 89	Dynamics	Added a dynamic marking to the first violin part
m. 89	Slurs	Added dotted slurs to the first and second violin parts
m. 90	Signs	Added a <i>fermata</i> sign to the trumpet part

m. 93	Special markings	Added a metronome marking
m. 93	Signs	Eliminated unnecessary accidental in the first violin part
m. 94	Signs	Eliminated unnecessary accidental in the second violin part
m. 100	Signs	Eliminated unnecessary accidental in the first violin part
m. 101	Signs	Eliminated unnecessary accidental in the second violin part
m. 108	Signs	Changed the flat sign to a natural sign on beat two of the first violin and soprano parts
m. 111	Signs	Added a missing sharp sign on the downbeat of the first violin part
m. 124	Signs	Changed the flat sign to a natural sign on beat two of the first violin part
m. 124	Signs	Changed the sharp sign to a natural sign on the last note of the soprano part
m. 130	Notes	Corrected the note on the second beat of the cello part
m. 133	Signs	Added a <i>D.S. al fine (dal segno al fine)</i> sign

CHAPTER IV  
EDITED PERFORMANCE EDITIONS

# Per abbattere il mio core

from the opera *Partenope*

DOMENICO N. SARRO

Edited by Luis M. Araya

**Allegro** [♩ = 104]

Tpt. *Da capo*  
ornaments

Trumpet in C

[*f*]

Violin I

Violin II

Viola

Violoncello

[*f*]

Soprano

Harpsichord

[*f*]

3

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

[f]

[f]

[f]

Detailed description: This is a page of a musical score, page 32, showing measures 3 and 4. The score is in D major (two sharps) and 4/4 time. The instruments are C Trumpet, Violin I, Violin II, Viola, Violoncello, Soprano, and Harpsichord. The C Trumpet part has a triplet of eighth notes in measure 3. The Violin I and II parts have a forte (*f*) dynamic marking in measure 3. The Viola part has a forte (*f*) dynamic marking in measure 3. The Harpsichord part has a forte (*f*) dynamic marking in measure 3. The Soprano part is silent in both measures. The Violoncello part has a forte (*f*) dynamic marking in measure 3.

5

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

Detailed description of the musical score: The score is for page 33, measures 5 through 7. It features seven staves. The top staff is for C Trumpet (C Tpt.), the next two are Violin I (Vln. I) and Violin II (Vln. II), followed by Viola (Vla.), Violoncello (Vc.), Soprano (Sop.), and Harpsichord (Hpschd.). The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. In measure 5, the C Tpt., Vln. I, Vln. II, Vla., and Vc. parts have a measure rest. In measure 6, all parts continue with their respective parts. In measure 7, the C Tpt., Vln. I, Vln. II, Vla., and Vc. parts have a trill. The Sop. part has a trill. The Hpschd. part has a trill. The score is written in a standard musical notation style with a grand staff for the harpsichord.

7

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

Detailed description: This is a page of a musical score, page 34, showing measures 7 and 8. The score is for a full orchestra and includes a soprano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The instruments are arranged vertically from top to bottom: C Tpt., Vln. I, Vln. II, Vla., Vc., Sop., and Hpschd. (Harp). The C Tpt. part has a melodic line with eighth notes. The Vln. I and Vln. II parts have a similar melodic line. The Vla. part has a bass line with eighth notes. The Vc. part has a bass line with eighth notes. The Sop. part is silent. The Hpschd. part has a chordal accompaniment with eighth notes. The score is divided into two measures, with a bar line between them. The first measure contains the first six staves, and the second measure contains the remaining staves.

9

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

*ff*

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

*[tr]*

*[mp]*

Per ab - bat - -

13

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop. *Da Capo ornaments*

Sop.

Hpschd.

te re il mio co-re



17

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

e cru-del m'a - ssal - - - -

19

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

(al)-ta il fo

21

C Tpt. [f]

Vln. I *f*

Vln. II *f*

Vla. [f]

Vc. [f]

Sop. co

Hpschd. [f]

23

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

[p]

[p]

[p]

per ab-ba -

25

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

te-re il mio

27

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

co - re tu - tto or - ror - (or) m'a - sse - dia il

29

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

ge - lo e cru - del - (el) m'a-ssal - - -

31

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

The musical score for measures 31 and 32 is as follows:

- C Tpt.:** Rests in both measures.
- Vln. I:** Measure 31: D4 (quarter), rest (quarter), F#4 (quarter), rest (quarter). Measure 32: D4 (quarter), rest (quarter), F#4 (quarter), rest (quarter).
- Vln. II:** Measure 31: D4 (quarter), rest (quarter), F#4 (quarter), rest (quarter). Measure 32: D4 (quarter), rest (quarter), F#4 (quarter), rest (quarter).
- Vla.:** Measure 31: D3 (quarter), rest (quarter), F#3 (quarter), rest (quarter). Measure 32: D3 (quarter), rest (quarter), F#3 (quarter), rest (quarter).
- Vc.:** Measure 31: D2 (quarter), rest (quarter), F#2 (quarter), rest (quarter). Measure 32: D2 (quarter), rest (quarter), F#2 (quarter), rest (quarter).
- Sop.:** Measure 31: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Measure 32: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).
- Hpschd.:** Measure 31: D4 (quarter), F#4 (quarter), D4 (quarter), F#4 (quarter), D4 (quarter), F#4 (quarter), D4 (quarter), F#4 (quarter). Measure 32: D4 (quarter), F#4 (quarter), D4 (quarter), F#4 (quarter), D4 (quarter), F#4 (quarter), D4 (quarter), F#4 (quarter).

33

C Tpt. *[f]*

Vln. I *[f]*

Vln. II *[f]*

Vla. *[f]*

Vc. *[f]* *[p]*

Sop.  
(al)-ta e cru-del - m'a-ssal - ta il

Hpschd. *[f]* *[p]*

35

C Tpt.

[*mp*]

Vln. I

Vln. II

Vla.

Vc.

Sop.

fo - - - co m'a-ssal - - - - -

Hpschd.

37

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

Detailed description: This page of a musical score covers measures 37 and 38. The key signature is two sharps (F# and C#). The C Tpt. part has a melodic line with eighth-note patterns and rests. The Sop. part has a similar melodic line with some sixteenth-note runs. The Vln. I, Vln. II, Vla., and Vc. parts are mostly silent, indicated by rests. The Hpschd. part is also silent. The score is written in a standard staff format with treble and bass clefs as appropriate for each instrument.

39

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

41

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

44

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

The image shows a page of a musical score for measures 44 and 45. The score is arranged in a system with seven staves. The top staff is for C Tpt. (C Trumpet), the next four are for strings (Vln. I, Vln. II, Vla., Vc.), and the bottom two are for Hpschd. (Harpsichord). The Soprano (Sop.) part is also present. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. In measure 44, the C Tpt. and Sop. parts play a melodic line consisting of eighth notes. In measure 45, the C Tpt. and Sop. parts play a similar melodic line, but with trills (tr) indicated above the notes. The string parts (Vln. I, Vln. II, Vla., Vc.) and the Hpschd. part are mostly silent, indicated by rests. A dashed line is present below the Sop. staff in measure 45.

46

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

*tr*

*f*

*f*

[*f*]

[*f*]

[*poco f*]

*tr*

(al) ta il

[*f*]

[*poco f*]

48

C Tpt. *tr* *f*

Vln. I *f* [*meno f*]

Vln. II *f* [*meno f*]

Vla. [*f*] [*meno f*]

Vc. [*f*] [*meno f*]

Sop. *tr*  
fo - co

Hpschd. [*f*] [*meno f*]

50

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

52

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

The musical score for page 52, measures 52-55, is arranged in a system of seven staves. The key signature is two sharps (F# and C#). The C Trumpet part (C Tpt.) features a melodic line with a repeat sign at the end. Violin I (Vln. I) and Violin II (Vln. II) parts have a melodic line with a forte (f) dynamic marking and a dashed line indicating a slur. The Viola (Vla.) and Violoncello (Vc.) parts have a melodic line with a repeat sign at the end. The Soprano (Sop.) part is silent. The Harpsichord (Hpschd.) part has a chordal accompaniment with a repeat sign at the end.



55 **Andante** [ $\text{♩}=104$ ]

C Tpt.

Vln. I *[mp]*

Vln. II *[mp]*

Vla. *[mp]*

Vc.

Sop.  
can - giar spo - glia e mu - tar cie - lo nu - lla

Hpschd.

60

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

gio-va all' al - ma mi - a per che a - mo-re e\_\_

\*

Detailed view of the asterisk-marked note:

65

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

ge lo - sia mi fan gue-rra in ogni fo -

70

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

co per che a - mo - re e ge - lo - sia e

75

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Sop.

Hpschd.

ge - lo - sia mi fan guerra in og - ni lo - co

*D.C. al fine*

# Canto Solo con Violini e Tromba

## "Tuba sonora exclama"

GENNARO MANNA  
Edited by Luis M. Araya

**Recitativo**

Trumpet in C

Violin I

Violin II

Violoncello

Contrabass

Soprano ornaments staff

Soprano

Organ or Harpsichord

*[mp]*

*[mp]*

*[mp]*

Et vos in-fer-ni fu-ri - ae vos o tar-ta-ri mons-tra lu ge-te ho-rrô-rê-

mons - tra lu ge - te ho - rro - rê-

6

2011 © Luis M. Araya

4

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

ter - no; du' vos o - lym - pi

ter - no; du' vos o - lym - pi pro - ce - res fi - di ange - li - ci

6  
#4

6

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

cho - ri hym - nu' can - ta - te e - ter - no e - ter - no con - di - to - ri

cho - ri hym - nu' can - ta - te e - ter - no e - ter - no con - di - to - ri

6 #

9 **Andante** [♩ = 66]

C Tpt.

Vln. I  
[*f*]

Vln. II  
[*f*]

Vc.  
[*f*]

Cb.  
[*f*]

Sop.

Org. or  
Hrpschd.  
[*f*]

2 6  
5



13

C Tpt. *[mp]*

Vln. I *p*

Vln. II *p*

Vc. *p*

Cb. *p*

Sop.

Org. or Hrpschd. *p*

2 6  
5

*Da Capo ornaments*

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

15

6

6

6

6

*f*

*f*

3

5



19

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

*p*

*p*

*p*

*p*

*p*

7

6

4

\*

6

21

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

6 6 6 6 6 6

7 6 6

23

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

6 5 6 6 6 6 6 6 6 3 4

25

C Tpt. *2nd. time*  
\*

Vln. I *f*

Vln. II *f*

Vc. *f*

Cb. *f*

Sop.

Org. or Hrpschd. *f*

6 7/5 7/5 6/4

\* All *cadenzas* are provided by the editor

The image shows a page of a musical score with seven staves. The top two staves are for the C Tpt. (C Trumpet), with the first staff containing a complex melodic line with sixteenth-note runs and the second staff containing a similar line with some rests. The remaining five staves (Vln. I, Vln. II, Vc., Cb., and Sop.) are mostly empty, with small horizontal lines indicating rests. The bottom two staves are for the Organ or Harpsichord, also mostly empty with small horizontal lines. The score is written in a standard musical notation style with treble and bass clefs.

The image shows a page of a musical score, page 76, with the following parts and markings:

- C Tpt.:** Features a melodic line with trills (*tr.*) and triplet markings (*3*).
- Vln. I & II:** Both parts are marked *f* and feature a sixteenth-note triplet (*6*) followed by a trill (*tr.*).
- Vc. & Cb.:** Both parts are marked *f* and play a simple rhythmic accompaniment.
- Sop.:** The vocal line is mostly silent, indicated by a horizontal line.
- Org. or Hrpschd.:** The organ or harpsichord part is marked *f* and features a triplet (*3*) and two groups of notes marked *7*.

29

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

7 7 6 3

4

31

C Tpt.

Vln. I *p*

Vln. II *p*

Vc. *p*

Cb. *p*

Sop.

Tu - ba so - no - raëx - cla - ma ab al - ta o - lym - pi sphe - ra ab

Org. or Hrpschd. *p*

2 6/5 6

\*

33

C Tpt. *[mf]*

Vln. I *f* 6 *tr.* 6

Vln. II *f* 6 *tr.* 6

Vc. *f*

Cb. *f*

Sop.  
al - ta o-lym - pi - spha - ra

Org. or Hrpschd. *f*

7 7 7 7

35

C Tpt.

Vln. I *p*

Vln. II *p*

Vc. *p*

Cb. *p*

Sop.

De - um a - do - raēt a - ma se - re - na — coe li pax ar -

Org. or Hrpschd. *p*

6 #4 6 7-#6 7 [6/4]

\*

37

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

ma ce - ssa - te Tu ba so - no - raex - cla<sup>3</sup> - ma

6 6 # 7 #

4

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

\* play the grace note before the beat

39

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

De - um a - do - ra et a<sup>3</sup> - ma ar - ma - ce - ssa - - -

*f* *p* *f* *p* *f* *p* *f* *p*

7 # 7 # 6

41

C Tpt. *[mp]* 3 3

Vln. I

Vln. II

Vc.

Cb.

Sop. 3 3 6 6 3 3

Org. or Hrpschd.

43

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

*f*

*f*

*f*

*f*

*f*

6 #6 7 #

45

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

*p*

*p*

*p*

*p*

*p*

*p*

6 #6 6 #6 6 6 4 #

47 *tr*

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

te ex - cla - ma so - no - ra o' Tu ba ex -



51

C Tpt. *[mf]*

Vln. I *f* 6

Vln. II *f* 6

Vc. *f*

Cb. *f*

Sop. te

Org. or Hrpschd. *f*

2 6 5

53

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

The musical score for page 53 consists of seven staves. The C Tpt. staff has a long slur over the first two measures. The Vln. I and Vln. II staves feature intricate sixteenth-note passages with trills marked with a 'tr' symbol and slurs. The Vc. and Cb. staves play a steady eighth-note accompaniment. The Sop. staff is empty. The Org. or Hrpschd. staff provides harmonic support with chords and a bass line, including a triplet of eighth notes in the first measure and a 6/4 time signature change in the second measure.

55

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

*p*

*p*

*p*

*p*

*p*

Tu - ba so - no - raẽx - cla - ma ab

2

57

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

al - ta o-lym - pi sphe - ra Tu - ba so - no - raex - cla - ma ab

*f* *p* *f* *p* *f* *p* *f* *p*

6 5 2

\* 3

59

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

al - ta o-lym - pi sphe - - ra De - - um a - do - raet a ma De

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

6  
5

7  
#3

\* play as measure 57

61

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

*f* *p* *f* *p* *f* *p* *f* *p*

— um a do raēt a - ma se - re - na coe - li pax - - -

6 6 7 3 6 4

\*

63

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

ar - ma ce - ssa - - -

7 6 3 6 b5 3 #5

65

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

6 5 #5 6 5 3

67

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

6 6 5 6 6 5

69

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

The image shows a page of a musical score for measures 69 and 70. The score is arranged in a system with seven staves. The top staff is for C Trumpet (C Tpt.), the next three are for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.), and the next two are for Cello (Cb.) and Organ or Harpsichord (Org. or Hrpschd.). The Soprano (Sop.) part is also present. The C Tpt. and Sop. parts have melodic lines with triplet eighth notes and accents. The other instruments have rests. The page number 69 is at the top left.

71

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

The musical score for measures 71 and 72 is as follows:

- C Tpt.:** Measure 71: Treble clef, quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6. Measure 72: Treble clef, quarter notes G5, A5, B5, C6, quarter notes D6, E6, F6, G6, quarter notes A6, B6, C7, D7. Triplet markings are present under the first three notes of each measure.
- Vln. I:** Measure 71: Rest. Measure 72: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamic marking *p*.
- Vln. II:** Measure 71: Rest. Measure 72: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamic marking *p*.
- Vc.:** Measure 71: Rest. Measure 72: Bass clef, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamic marking *p*.
- Cb.:** Measure 71: Rest. Measure 72: Bass clef, quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamic marking *p*.
- Sop.:** Measure 71: Treble clef, quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6. Measure 72: Treble clef, quarter notes G5, A5, B5, C6, quarter notes D6, E6, F6, G6, quarter notes A6, B6, C7, D7. Triplet markings are present under the first three notes of each measure. A slur covers the final two notes of measure 72.
- Org. or Hrpschd.:** Measure 71: Rest. Measure 72: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamic marking *p*.

73

C Tpt. *[cresc.]* ***f***

Vln. I *[cresc.]* ***f*** *[dim.]*

Vln. II *[cresc.]* ***f*** *[dim.]*

Vc. *[cresc.]* ***f*** *[dim.]*

Cb. *[cresc.]* ***f*** *[dim.]*

Sop. *[cresc.]* ***f*** *[dim.]*

Org. or Hrpschd. *[cresc.]* ***f*** *[dim.]*

6 6 6 6 5 5 6 6

75

C Tpt. *[mp]*

Vln. I *p*

Vln. II *p*

Vc. *p*

Cb. *p*

Sop.

te Tu - ba so - no - ra ex -

Org. or Hrpschd. *p*

6 4 6 6

Detailed description of the musical score: The score is for page 75 and consists of seven staves. The C Tpt. staff starts with a treble clef, a whole rest, and a trill (tr) over a half note, with a dynamic marking of [mp]. The Vln. I and Vln. II staves begin with a trill (tr) over a half note, followed by sixteenth-note runs marked with a '6'. The Vc. and Cb. staves play a simple bass line with a dynamic marking of p. The Sop. staff has lyrics: 'te Tu - ba so - no - ra ex -'. The Org. or Hrpschd. staff has a dynamic marking of p and includes figured bass notation: 6 4, 6, and 6.

77

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

cla - ma so - no - ra ex - cla - ma De - um a-do-râet

6 5 6 5

Detailed description of the musical score: The score is for page 77 and consists of seven staves. The top staff is for C Tpt. (Cornet Trumpet), starting with a fermata. The second and third staves are for Violins I and II, respectively, featuring sixteenth-note passages with fingerings of 6. The fourth and fifth staves are for Violoncello (Vc.) and Contrabass (Cb.), with fingerings of 6 and 5. The sixth staff is for Soprano (Sop.), with the lyrics 'cla - ma so - no - ra ex - cla - ma De - um a-do-râet'. The seventh staff is for Organ or Harpsichord (Org. or Hrpschd.), with fingerings of 6, 5, 6, and 5. The music is in a common time signature and features a mix of melodic and rhythmic patterns.



81

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

*f*

*f*

*f*

*f*

*f*

te

5 6 6 4 3 6

83

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

*cadenza I (soprano only)*

Sop.

*cadenza II (with the trumpet)*

ce - - - - -

Org. or Hrpschd.

7/5      7/5      6/4

*cadenza II*

C Tpt.

Sop.



C Tpt.

Sop.



C Tpt.

Sop.

Org. or  
Hrpschd.

84

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

*f*

*f*

*f*

*f*

*f*

te

2

6

5

86

C Tpt.

[*mf*] 6

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

6 5 7

*p*

88

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

6 4 7 6 6

90

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

6 6

*tr*

*tr*

6 6 4 3

91

C Tpt. *Fine*

Vln. I *[f]* *Fine*

Vln. II *f* *Fine*

Vc. *f*

Cb. *f*

Sop. *Fine*

Org. or Hrpschd. *f*

7 7      7 7      4 3

93 Adagio [♩ = 54]

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

mons - tra su - per - ba et fera i te i te ab

6

98

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

in-fer - ni ho - rro-res quod

# 6

*f*

*f*

*f*

*f*

*f*

*f*

*f*

\*

102

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

*p*

*p*

*p*

*p*

*p*

fi - ni-ant ar - do - res quod fi - ni-ant

6 #4 6 6 6 6 6 4

107

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

ar - do - res quod cru - da ce - sset

Org. or Hrpschd.

6/4    6    6    #6    #6/4/3

\* play these grace notes  
as in bar 98

112

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

fax nun - qua' spe - ra - - - te nun - qua' spe -

# # 6 7 6 7 # 6 6

4 4 # 4 4 4 4

\*

117

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.  
ra - - - - -

Org. or  
Hrpschd.

6  
5

3

3

\* There was an inconsistency with the use of *appoggiaturas* in this section. In mm. 118 and 120, the copyist used eighth-note *appoggiaturas* for the soprano, but on m. 122 he used sixteenth-note *appoggiaturas* instead. On the other hand, the copyist used sixteenth-note *appoggiaturas* exclusively on the first violin. The suggestion of the editor is to play all of them as sixteenth-note *appoggiaturas*.

122

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

6  
5

126

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or  
Hrpschd.

te nun - qual

6  
4

#

6

131

C Tpt.

Vln. I

Vln. II

Vc.

Cb.

Sop.

Org. or Hrpschd.

spe - ra - te spe - ra -

6/4 5 6 7/5 7/5 6/4

C Tpt. *D.S. al fine*

Vln. I

Vln. II

Vc.

Cb. *D.S. al fine*

Sop. *te*  
*D.S. al fine*

Org. or Hrpschd. #

Detailed description: This is a page of a musical score, page 120. It contains seven staves. The top five staves are for C Tpt., Vln. I, Vln. II, Vc., and Cb. The sixth staff is for Soprano (Sop.) with lyrics 'te' and 'D.S. al fine'. The bottom two staves are for Organ or Harpsichord (Org. or Hrpschd.), with a sharp sign (#) below the bass staff. The score is in 2/4 time and G major. The C Tpt., Vln. I, Vln. II, Vc., and Cb. parts are mostly rests, with a final note in the last measure. The Soprano part has a melodic line with lyrics. The Organ/Hrpschd. part has a final chord in the last measure.

## BIBLIOGRAPHY

Brandenburg, Daniel. "La Cantata da camera a voce sola nel primo settecento a napoli: Domenico Sarro (1679-1744)." *I Quaderni Della Civica Scuola di Musica* 19-20 (December 1990): 93-106.

Ciurczak, Peter L. "The Trumpet in Baroque Opera: Its Use as a Solo, Obbligato, and Ensemble Instrument." PhD diss., North Texas State University, 1974.

Griffin, Thomas. *Musical References in the "Gazzetta di Napoli" 1681-1725*. Berkeley, CA: Fallen Leaf Press, 1993.

Hucke, Helmut. "L'Achille in Sciro di Domenico Sarri e l'inaugurazione del teatro di San Carlo." In *Il Teatro di San Carlo, 1737-1987*, ed. Franco Mancini, 21-32. Napoli: Electa Napoli, c1987.

Magaudda, Ausilia and Danilo Constantini. "L'Arciconfraternita napoletana dei sette dolori (1602-1778): Notizie musicali inedite da un archivio inesplorato." *Musica e Storia* 11, no. 1 (2003): 51-137.

Morrison, Thomas J. "The Influence of Bolognese Trumpet Music on English Trumpet Music c1665 - c1700." Master's thesis, The State University College at Potsdam, 1978.

Prota-Giurleo, Ulisse. *La grande orchestra del R. teatro San Carlo nel settecento: Da documenti inediti*. Napoli: The Author, 1927.

Richard, Leon. "The Literature of the Trumpet as a Solo and Obbligato Instrument in Combination with Soprano Voice in Works of the Italian, English, and German Schools During the Baroque Period." DMA diss., Memphis State University, 1984.

Roeckle, Charles Albert. "Eighteenth-Century Neapolitan Settings of the Requiem Mass: Structure and Style." PhD diss., University of Texas at Austin, 1978.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, *Grove Music Online*, 2010. <<http://www.oxfordmusiconline.com>>

Smithers, Don L. *Music and History of the Baroque Trumpet Before 1721*. London: J.M. Dent & Sons Ltd, 1973.

Wright, Josephine R. B. "The Secular Cantatas of Francesco Mancini (1672-1736)." PhD diss., New York University, 1975.

*Enciclopedia della Musica* (Milano: Ricordi, 1964), s.v. "Manna, Gennaro."

*Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, 2nd ed., s.v. "Manna."

APPENDIX A  
ORIGINAL MANUSCRIPT COPY  
OF PER ABBATTERE IL MIO CORE

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, arranged vertically. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature. The second staff has a similar clef and time signature, with the instruction "all. brig." written below it. The third staff is a bass line with a bass clef and a common time signature. The fourth staff is a treble line with a treble clef and a common time signature, marked "all." below it. The fifth staff is a treble line with a treble clef and a common time signature, marked "1." below it. The sixth staff is a treble line with a treble clef and a common time signature. The seventh staff is a treble line with a treble clef and a common time signature. The eighth staff is a treble line with a treble clef and a common time signature. The ninth staff is a treble line with a treble clef and a common time signature. The tenth staff is a treble line with a treble clef and a common time signature. The paper shows signs of age, including foxing and staining, particularly in the lower right quadrant.

A page of handwritten musical notation on aged, yellowed paper. The score consists of two systems of staves. The first system has four staves, and the second system has four staves. The notation is in a historical style, likely from the 17th or 18th century. The lyrics are written in Latin and are interspersed between the staves. The lyrics include: "Sera bat", "tace il mio core tu ho or tor mi se - dia u ge ro", "e er del ma ssa", "to all fo co", and "fo r.". The paper shows signs of age, including foxing and some staining.

83

for.

f

per abbat

tardissimo Core

tutto orror

massedia il gelo e crudel - massai

massedia il gelo e crudel - massai

massedia il gelo e crudel - massai

massedia il gelo e crudel - massai

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves.

ta e crudel m'assaltai fo - co m'assal

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, clefs, and dynamic markings. The lyrics are written below the staves.

84

*W.* *W.* *W.* *W.* *W.* *W.* *W.* *W.* *W.* *W.*

*for.* *for.* *for.* *for.* *for.* *for.* *for.* *for.* *for.* *for.*

*tail loco.* *tail loco.* *tail loco.* *tail loco.* *tail loco.* *tail loco.* *tail loco.* *tail loco.* *tail loco.* *tail loco.*

*sempre hoar.* *sempre hoar.* *sempre hoar.* *sempre hoar.* *sempre hoar.* *sempre hoar.* *sempre hoar.* *sempre hoar.* *sempre hoar.* *sempre hoar.*

*adagio spoglio. e mubar (solo)* *adagio spoglio. e mubar (solo)* *adagio spoglio. e mubar (solo)* *adagio spoglio. e mubar (solo)* *adagio spoglio. e mubar (solo)* *adagio spoglio. e mubar (solo)* *adagio spoglio. e mubar (solo)* *adagio spoglio. e mubar (solo)* *adagio spoglio. e mubar (solo)* *adagio spoglio. e mubar (solo)*

Handwritten musical score on two pages of aged paper. The left page contains two systems of music with lyrics in Italian. The right page contains two systems of music, also with lyrics. The handwriting is in an old cursive style.

*Nulla giova all' alma mio perchè amore e gelosia mi fan guerra in ogni loco*

*perchè amore, e gelosia, e gelosia mi fan guerra in ogni loco*

APPENDIX B  
ORIGINAL MANUSCRIPT COPY OF THE TRUMPET  
PART FOR TUBA SONORA EXCLAMA



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of several staves of music. The top section features complex rhythmic patterns with numerous triplets and sixteenth notes. A section of the music is marked "cadenza" and includes a trill (tr.) and a fermata. The notation is dense and includes various musical symbols such as slurs, accents, and dynamic markings. At the bottom of the page, there are several empty staves and a rectangular library stamp.

ARCHIVIO MUSICALE  
Congregazione Oratorio  
GIROLACCHI Napoli  
Inv. N.º 1648/19

APPENDIX C  
ENGLISH TRANSLATION FOR THE TEXT  
OF PER ABBATTERE IL MIO CORE

ORIGINAL TEXT (ITALIAN)

ENGLISH TRANSLATION

Per Abbattere il mio core,  
tutto orror, m'assedia il gelo  
e crudel m'assalta il foco

To break down my heart,  
with all horror, the frost besieges me  
and cruel the fire attacks me

Cangiar spoglia e mutar cielo  
nulla giova al'alma mia  
perche amore e gelosia  
mi fan guerra in ogni loco

Changing my dress and altering the sky  
do nothing to my soul,  
for love and jealousy  
make war to me in every place

Translated by Luca Giupponi

APPENDIX D  
ENGLISH TRANSLATION FOR THE TEXT  
OF TUBA SONORA EXCLAMA

ORIGINAL TEXT	TRANSLATION	LITERAL TRANSLATION
Et vos inferni furiae Vos o Tartari monstra Lugete horrore eterno; Du <sup>*</sup> vos olympi proceres Fidi Angelici chori Himnu <sup>*</sup> cantate eterno Eterno conditori.	And you, monsters and specters of Hell, Cry with eternal fear; While you, princes of Heaven, Angels' loyal choirs, Sing a perpetual hymn To the eternal Creator.	And you furies <sup>1</sup> of the inferno You monsters of the Tartarus <sup>2</sup> Cry with eternal fear; While you, princes of the Olympus, <sup>3</sup> Angels' loyal choirs, Sing a hymn in eternity To the eternal creator.
Tuba sonora exclama ab alta olympi sphaera** ab alta olympi sphaera	Sonorous Trumpet, play loudly From the highest From the highest	Sonorous Trumpet, cry out From the high world of the Olympus From the high world of the Olympus

---

<sup>1</sup> In Latin mythology, they were horrible female specters, supernatural personifications of the anger of the dead.

<sup>2</sup> In Greek mythology, Tartarus is a place in the underworld even lower than the conventional Hell.

<sup>3</sup> Olympus was the residence of the gods and goddesses of ancient Greece. Olympus is generally identified with Mount Olympus in Thessaly, which is the highest mountain in Greece, but very often it is identified also as some mysterious region far above the earth.

\* (elision of final *m*) dum, hymnum

\*\* (misspelling) *Sphaera*: the original Latin word is *sphaera* which has two meanings: *sphaera mundi* (earth, world) and *sphaera coelestis* (sky, heaven)

Deum adora et ama serena coeli pax arma cessate Tuba sonora** exclama Deum adora et ama arma cessate exclama sonora o Tuba exclama saerena** coeli pax arma cessate	Adore and love God Peace of the clear sky, ( <i>you, monsters.</i> ) Lay down your arms Sonorous Trumpet, play loudly ( <i>you, peace.</i> ) Adore and love God ( <i>you, monsters.</i> ) Lay down your arms Play loudly, o sonorous trumpet, Peace of the clear sky ( <i>you, monsters.</i> ) Lay down your arms	Adore and love God Clear peace of the sky ( <i>Subject: monsters</i> ) Lay down your arms Sonorous Trumpet, cry out ( <i>Subject: peace</i> ) Adore and love God ( <i>Subject: monsters</i> ) Lay down your arms Cry out, sonorous trumpet, cry out Clear peace of the sky ( <i>Subject: monsters</i> ) Lay down your arms
Tuba sonora exclama ab alta olymphi sphaera Tuba sonora exclama ab alta olymphi sphaera Deum adora et ama Deum adora et ama serena coeli pax arma cessate	Sonorous Trumpet, play loudly From the highest Sonorous Trumpet, play loudly From the highest Adore and love God Adore and love God Peace of the clear sky ( <i>you, monsters.</i> ) Lay down your arms	Sonorous Trumpet, cry out From the high world of the Olympus Sonorous Trumpet, cry out From the high world of the Olympus Adore and love God Adore and love God Clear peace of the sky ( <i>Subject: monsters</i> ) Lay down your arms
Tuba sonora exclama sonora exclama Deu' * adora et ama arma cessate	Sonorous Trumpet, play loudly Sonorous ( <i>Trumpet</i> ), play loudly ( <i>you, peace.</i> ) Adore and love God ( <i>you, monsters.</i> ) Lay down your arms	Sonorous Trumpet, cry out Sonorous ( <i>Trumpet</i> ), cry out ( <i>Subject: peace</i> ) Adore and love God ( <i>Subject: monsters</i> ) Lay down your arms

---

\*(elision of final *m*) Deum

\*\* (misspelling) sonora, serena

cessate	Lay down	
cessate	Lay down	
cessate	Lay down	
monstra superba et fera ite	Arrogant monsters and beasts	
ite ad inferni horrores	Go to frightful Hell	Go to the frightfulness of the inferno
quod finiant ardores	Never hope	Never hope
quod finiant ardores	That the sufferings will end	That the sufferings will end
quod cruda cesset fax	That the sufferings will end	That the sufferings will end
nunqua* sperate	That the cruel fire will stop	That the cruel fire will stop
nunqua* sperate	Never hope	Never hope
nunqual** sperate	Never hope	Never hope
sperate	Hope	Hope

---

\* (elision of final *m*) numquam

\*\* (misspelling) numquam.

Translation and complementary definitions by Antonella Dell'Anna

## AUTHOR'S BIOGRAPHICAL SKETCH

Luis Miguel Araya, winner of the Ellsworth Smith International Solo Competition 2004, has been a member of the Costa Rica National Symphony Orchestra since 1997, participating in its tours to Germany, Spain and Japan. He is also on the faculties of the National Institute of Music and the University of Costa Rica.

Born in Alajuela, Costa Rica in May, 1974, Araya started his musical training at the "Conservatorio Castella" Arts High School with professors Edwin Amador and Jorge Duarte. After graduation he entered the University of Costa Rica's school of music, studying with professor Ricardo Vargas. Additional study was with Gilbert Johnson (former principal trumpet of the Philadelphia Orchestra), Josef Pomberger of the Vienna Philharmonic, Rod Franks of the London Symphony Orchestra, the Empire Brass, and Ronald Romm long-time member of the renowned Canadian Brass.

Known as a very versatile player, Araya has played a wide range of musical styles, from Classical music to popular and Latin music, including collaborations with Rubén Blades, Armando Manzanero, Gilberto Santarosa, Juan Gabriel, Tito Rojas, Mercedes Sosa, and numerous Costa-Rican Salsa bands. As a soloist, Araya has played three times with the National Symphony Orchestra of Costa Rica, two with the renowned conductor Irwin Hoffman (concertos of Haydn and Hummel), and the third on a season concert at the National Theater under the baton of Ferenc Gabor (2006), playing Haydn's *Trumpet Concerto in E-flat*. Other solo performances include appearances with the Alabama Symphony Orchestra, Uppsala Chamber Orchestra (Sweden) as part of the Credomatic Music Festival, Loyola University Chamber Orchestra (New Orleans, USA, after winning the Concerto/Aria Competition), Heredia Municipal Symphony Orchestra (Costa Rica), National Institute of Music's Chamber Orchestra and Wind Ensemble (Costa Rica), and the National Wind Symphony of Costa Rica, among others.

In 1999 Araya spent a season as guest principal trumpet of the Venezuela Symphony Orchestra. Other orchestral experiences have been with the Miami Symphony Orchestra, the Louisiana Philharmonic Orchestra (while finishing his Master's degree at Loyola University), Youth Orchestra of the Americas (Pablo Casals Festival's educational program), and the Pacific Music Festival orchestra in Japan under the batons of Christof Eschenbach and Myung Gung Chung. Other festivals attended by Araya include the Rafael Mendez Brass Institute (Denver, Colorado), First Chamber Music Festival of Central America (Nicaragua), the Brass Festival of the Costa Rican Trombone Quartet, and a solo recital at the International Trumpet Guild Conference 2005 in Bangkok, Thailand.

In 2006 Araya collaborated with Russian organist and musicologist Elena Keylina in a series of concerts at the "Las Mercedes" Church in the town of Grecia (Costa Rica). He also presented a master class at Ithaca College (USA) in February 2006, and in April 2007 returned to his alma mater, Loyola University, to play as a soloist with the Wind Ensemble and present master classes. In March 2009, he

performed Giuseppe Tartini's *Trumpet Concerto* with the Arizona State University Chamber Orchestra after winning the Concert of Soloists competition. Other recent activities include a master class and concert with the Washburn University Wind Ensemble (May, 2009). Araya plays trumpet with the Sonoran Brass Quintet and solo cornet with the Salt River Brass conducted by Patrick Sheridan and Samuel Pilafian.

Araya holds a Bachelor of Music degree from the National Institute of Music (Costa Rica) and a Master of Music degree from Loyola University in New Orleans. During his DMA degree at Arizona State University, Dr. Araya studied with Regents' Professor of Trumpet, David R. Hickman (2008-2011).