

# ARIA AND LIED

S M A L L E R V O C A L F O R M S

# RECITATIVE

- ✻ *Stile recitativo*
- ✻ *Recitativo secco (parlando)*
- ✻ *Recitativo accompagnato*

# STILE RECITATIVO

- ✻ Earliest form of recitative, from early opera
- ✻ Chords specified by basso continuo
- ✻ The voice's recitation is free to imitate the rhythms of speech.
- ✻ Example: Jacopo Peri, *l'Euridice*: "Per quel vago boschetto"

# RECITATIVO SECCO

- ✻ Also known as *recitativo parlando*
- ✻ “Dry”: accompanied by sustained or staccato chords interpolated at the rests in the vocal line. (Chords are indicated by figures, not notes.)
- ✻ Form is free, the text being often in prose rather than poetry.
- ✻ Typical of *opera seria*, carries the brunt of the plot.

# RECITATIVO SECCO

- ✻ Can make a useful laboratory for studying simple harmonic motions, in particular applied dominants and seventh chords, which tend to abound.
- ✻ The recitatives tend to be ignored by analysts, but they can be fruitful topics for study.

Handel, *Giulio Cesare*: "Qui nobile donzella chiede"

The image shows a musical score for three staves, likely representing a basso continuo and two other instruments. The key signature is three sharps (F#, C#, G#). The first staff contains a melodic line with figured bass notation below it. The second and third staves contain bass lines with figured bass notation below them. A vertical dashed line on the right side of the page is labeled "Aria begins".

**Staff 1 (Melody):**  
Figured bass: 4/3, 6/3, 6/3, 4/2, 6/5, 6/3, 4+/2, 6/3, 6/3, #, 4+/2, #, #  
Figured bass: I, bVII, v, i, bVI, bVII, v, I, vi, vi, ii, ii, I

**Staff 2 (Bass):**  
Figured bass: v, v, I, vi, ii  
Figured bass: I, I

**Staff 3 (Bass):**  
Figured bass: I, V, I

Handel, *Giulio Cesare*: "Qui nobile donzella chiede"

The image shows a musical score for three staves, likely a basso continuo and two other instruments. The top staff contains a melodic line with a red box around the first measure. The middle and bottom staves contain figured bass notation with a purple box around the first measure. The score includes fingering numbers (1-4) and figured bass symbols (I, VII, v, i, VI, VII, v, I, vi, vi, ii, ii). A vertical dashed line on the right is labeled "Aria begins".

**Staff 1 (Melody):** *I*  $\flat$ VII v i  $\flat$ VI  $\flat$ VII v I vi vi ii ii *I* *Aria begins*

**Staff 2 (Figured Bass):** *I* v v I VI ii *I*

**Staff 3 (Figured Bass):** *I* V *I*

# RECITATIVO ACCOMPAGNATO

- ✻ First Style: adds longer, sustained chords in the accompaniment while the vocal line continues similarly to the *secco* style.
- ✻ Christ's arias in the *St. Matthew Passion* are in this style, in which a "halo" of string chords around Jesus appear for his recitative.



# RECITATIVO ACCOMPAGNATO

- ✻ *St. Matthew Passion: Da das Jesus merket...*
- ✻ The Evangelist begins with a standard secco recitative, and then the string “halo” appears when Jesus begins singing.

# RECITATIVO ACCOMPAGNATO

- ✻ In the *St. Matthew Passion*, the “halo” around Jesus’s recitatives disappears once -- at the words “Eli, eli, lama sabachthani” (“My God, My God, why have you forsaken me?”)

# RECITATIVO ACCOMPAGNATO

- ✻ Second Style: much more metrical, with a patterned accompaniment. The vocal line is also metrical.
- ✻ More commonly found in oratorios and passions.
- ✻ An example from the *St. Matthew Passion*: “Wiewohl mein Herz”

# LATER RECITATIVE

- ✻ It did not really die out in the 19th century, although the clear classifications of earlier opera began to blur.

# WAGNER RECITATIVE

✻ *Die Walkure*, from Act I: this is a distinct *recitativo secco*.

# WAGNER RECITATIVE

- ✻ A typical Wagnerian *accompagnato*, in which the orchestra provides leitmotifs as well as other materials, while the vocal line sails either above or through the instrumental texture.

# ARIOSO

- ✻ Halfway between recitative and aria
  - ✻ More melodic than recitative
  - ✻ Less extended than aria
- ✻ Often the concluding section of a lengthy recitative.

# ARIOSO

- ✿ Bach was in particular fond of arioso in the cantatas and oratorios.
- ✿ Cantata No. 83 *Ich habe genug*, in the second recitative, at the words “Welt! gute Nacht.”



# STROPHIC ARIA

- ✻ Typically 17th century, early and mid Baroque practice.
- ✻ Two-part song form as a rule, with the second strophe varied a bit to accommodate the text.

# STROPHIC ARIA

- ✻ Cesti: *Oron tea*: Act II, Scene 17 *Intorno all'idol mio*
- ✻ Two-part song form with 2 strophes
- ✻ In each strophe, Part II of the song form is repeated as a cadential passage.

*in I*

*Ritornello (instrumental)*

Part I    Intorno all'idol mio  
          Spirate, pur spirate  
          Aure soavi e grate  
Part II    E nelle guance elette  
          Baciatelo per me, cortesi aurette.

Around my idol  
breathe, just breathe,  
breezes sweet and pleasant,  
and on the favored cheeks  
kiss him for me, gentle breezes.

*Ritornello (instrumental)*

Part I    Al mio ben che riposa  
          Su l'ali dalla quiete  
          Grati sogni assistete,  
Part II    El'mio racchiuso ardore  
          Svelatelo per me, larve d'amore.

To my darling, who sleeps  
on the wings of calm,  
happy dreams induce;  
and my covert ardor  
unveil to him, phantoms of love.

*Ritornello (instrumental)*

# STROPHIC ARIA

- ✻ Several other types are also possible:

- ✻ A B B'

- ✻ Typically ABB' - Ritornello - ABB' - Ritornello

- ✻ A B A'

- ✻ Typically ABA - Ritornello - ABA - Ritornello

- ✻ The source of the *da capo* aria.

# DA CAPO ARIA

✻ The standardized form is:

1. Two poetic stanzas of approximately equal length and similar rhyme scheme.
2. Each stanza normally ends with a cadential *verso trunco* (with the accent on the final syllable)

# DA CAPO

- ✻ Example for study: *V'adoro, pupille* from Handel's *Giulio Cesare*.

# DA CAPO ARIA: TEXT

*Tetrameter*: four beats to a line

*Dactylic*: composed of *dactyls* (long short short)

Fourth-syllable rhymes: a b a b

First-syllable rhymes: x y x y

Second-syllable rhymes: s s t t

Stanza 1      V'adoro, pupulle, saette d'amore  
le vostre faville so grate nel sen

Stanza 2      Pietose vi brama il meso mio core  
ch'ognn'ora vi chama l'amato suo ben

I adore you, eyes, Cupid's darts | Your sparks are welcome in my breast.  
My sad heart craves your mercy | forever calling you its dearest love.

# DA CAPO ARIA

A  
Stanza 1

*a*

*b*

A'  
Stanza 1 repeated with variance

*a'*

*b'*

B  
Stanza 2

*c*

*d*

*da Capo*

A  
Stanza 1

*a*

*b*

A'  
Stanza 1 repeated with variance

*a'*

*b'*



# FIRST STANZA

## Opening Ritornello

*Usually self-contained with a full close in the tonic*



*Moves harmonically from I to the standard secondary key (typically V)*

# FIRST STANZA REPEAT

Second Ritornello

*Shorter, in the secondary key*



*May begin in an entirely new key  
Eventually moves back to the tonic  
Sometimes may act developmentally*

# THIRD RITORNELLO

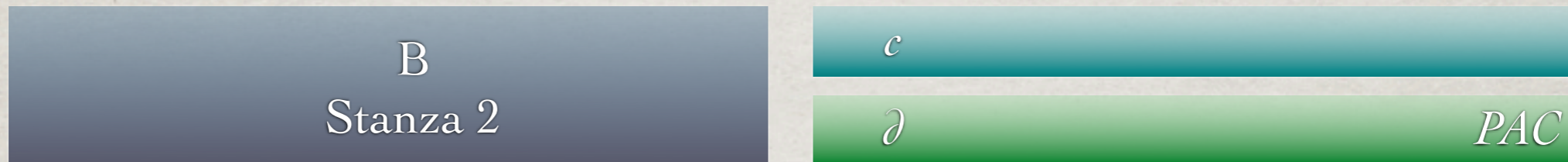
## Third Ritornello

*In the tonic key*

*Brings the section to a close*

*Will close the entire aria after the da Capo*

# SECOND STANZA



*Often in a contrasting key or style*

*Generally stated only once, with or without internal repetitions*

*Can be dramatically different in key, tempo, and meter*

*Often ends in the minor or with a Phrygian cadence, preparing for the da Capo*

# DA CAPO

## Opening Ritornello

*May be omitted, or shortened*

*da Capo*

A  
Stanza 1

*a*

*b*

A'  
Stanza 1 repeated with variance

*a'*

*b'*

*Typically ornamented*

*Sections may be improvised, as long as they keep to the basic form*

*Cadenzas can occur, typically before the final b' statement.*

# FINAL RITORNELLO

Final Ritornello

*In the tonic key  
Brings the entire aria to a close*

# HANDEL

✻ “V’adoro, pupille” from *Giulio Cesare*

✻ *Renée Fleming and the Orchestra of the 18th Century*

# FIRST RITORNELLO

Opening Ritornello

*F Major*

*Self-contained with a full close in the tonic*



# DAL SEGNO ARIA

- ✻ In a *dal segno* aria, the return is not back to the very beginning, as in the *da capo*, but somewhere later, as a technique to shorten the return of A.
- ✻ Typically the return was at the second solo (A') rather than the first.
- ✻ If the second solo was in the secondary key, composers might write out the first solo and then mark the segno at A' where the tonic return occurs.
- ✻ Or they might provide a version of A', adjusted to stay in the original tonic key.

# DAL SEGNO ARIA

- ✻ Bach: “Mein Jesu, ziehe mich nach dir” (BWV 22)
- ✻ The return to the tonic key for A' gives this aria a distinct sonata-form character.

## A (Exposition)

*R*  
1  
c minor

*1(P)*  
13  
c minor

*Rf*  
15

*1(P)*  
18

*2 (1S)*  
22  
Eb Maj

*3 (2S)*  
26

*3 (2S)*  
29

*Rf*  
33  
Eb Maj

## B (Development)

*4*  
36  
g minor

*5*  
40  
f minor

*6*  
42

*Rf*  
44  
Ab Maj

*6 (part)*  
45  
c min HC

*Rf (retr)*  
48  
c minor

## A' (Recapitulation)

*Rf*  
49  
c minor

*1(P)*  
53  
c minor

*Rf*  
55

*1(P)*  
58

*2 (1S)*  
62  
c minor

*3 (2S)*  
66

*R*  
73  
c minor

1 Mein Jesu, mich nach dir  
2 Ich bin bereit, ich will von hier  
3 Und nach Jerusalem zu deinem Leiden gehn  
4 Wohl mir, wenn ich die Wichtigkeit  
5 Von dieser Leid- und Sterbenzeit  
6 Zu meinem Troste kann durchgehens wohl verstehen!

My Jesus, draw me after you  
I am ready, I am ready to leave here  
And go to Jerusalem to your passion  
It is a good thing when I understand  
The importance of this time of suffering and  
death thoroughly to my comfort!

## A (Exposition)

*R*  
1  
c minor

*I(P)*  
15  
c minor

*Rf*  
15

*I(P)*  
18

*2 (IS)*  
22  
Eb Maj

*3 (2S)*  
26

*3 (2S)*  
29

*Rf*  
33  
Eb Maj

## B (Development)

*4*  
36  
g minor

*5*  
40  
f minor

*6*  
42

*Rf*  
44  
Ab Maj

*6 (part)*  
45  
c min HC

*Rf (retr)*  
48  
c minor

## A' (Recapitulation)

*Rf*  
49  
c minor

*I(P)*  
53  
c minor

*Rf*  
55

*I(P)*  
58

*2 (IS)*  
62  
c minor

*3 (2S)*  
66

*R*  
73  
c minor

1 Mein Jesu, mich nach dir  
2 Ich bin bereit, ich will von hier  
3 Und nach Jerusalem zu deinem Leiden gehn  
4 Wohl mir, wenn ich die Wichtigkeit  
5 Von dieser Leid- und Sterbenzeit  
6 Zu meinem Troste kann durchgehens wohl verstehen!

My Jesus, draw me after you  
I am ready, I am ready to leave here  
And go to Jerusalem to your passion  
It is a good thing when I understand  
The importance of this time of suffering and  
death thoroughly to my comfort!

# THREE-PART SONG FORM

✻ Mozart: “Un auro amoroso”, No. 17 from *Così fan tutte*

*A breath of love from our treasures  
will afford our hearts sweet sustenance.  
A heart nourished on the hope of love  
has no need of greater inducement.*

# PART I: CONTRASTING DOUBLE PERIOD

Period 1	a	PAC	Un' aura amorosa del nostro tesoro
	b	HC	un dolce ristoro al corporgerà
Period 2	c	HC; V <sub>ped</sub>	Un' aura amorosa del nostro tesoro
	d	IAC	un dolce ristoro al corporgerà
	d'	PAC; quasi-codetta	un dolce ristoro al corporgerà

# PART II: PHRASE GROUP

- e      HC in V      Al cor che nudrito da speme d'amore
- f      IAC in V      d'un esca migliore bisogno non ha
- g      extended; PAC in V      d'un esca migliore bisogno non ha

# PART III: CONTRASTING DOUBLE PERIOD

Period 1	a	PAC	Un' aura amorosa del nostro tesoro
	b	HC	un dolce ristoro al corporgerà
Period 2	c	HC; V <sub>ped</sub>	Un' aura amorosa del nostro tesoro
	d	IAC	un dolce ristoro al corporgerà
	d'	PAC; quasi-codetta	un dolce ristoro al corporgerà



# PART I: CONTRASTING DOUBLE PERIOD

Period 1	a	PAC	Un' aura amorosa del nostro tesoro
	b	HC	un dolce ristoro al corporgerà
Period 2	c	HC; V <sub>ped</sub>	Un' aura amorosa del nostro tesoro
	d	IAC	un dolce ristoro al corporgerà
	d'	PAC; quasi-codetta	un dolce ristoro al corporgerà

# SECOND RONDO

- ✿ Second Rondo with three stanzas of text:
  - ✿ Gluck: “Che faro senza Euridice?” from *Orfeo ed Euridice*.

Ritornello

A	I	Che farò senza Euridice? Dove andrò senza il mio ben? Che farò? Dove andrò? Che farò senza il mio ben? Dove andrò senza il mio ben?	What shall I do without Eurydice? Where shall I wander, What shall I do? Where shall I wander? What shall I do without her? Where shall I wander without her?
	PAC		

B	V	Euridice! Euridice! Oh dio! Rispondi! Rispondi! Io son pure il tuo fedel.	Eurydice! Eurydice! Oh please answer! Answer! I am ever faithful to you.
	PAC		

A	I	Che farò senza Euridice? Dove andrò senza il mio ben? Che farò? Dove andrò? Che farò senza il mio ben? Dove andrò senza il mio ben?	What shall I do without Eurydice? Where shall I wander, What shall I do? Where shall I wander? What shall I do without her? Where shall I wander without her?
	PAC		

<i>Transition</i>		Euridice! Euridice!	Eurydice! Eurydice!
C	V ped.	Ah! Non m'avanza più soccorso, più speranza, né dal monto, né dal ciel!	No hope, or succour, are now left to me from mortals or from Gods.
	HC		

A	I	Che farò senza... <i>etc.</i>	What shall I do without... <i>etc.</i>
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Ritornello

## Ritornello

A	I	Che farò senza Euridice? Dove andrò senza il mio ben? Che farò? Dove andrò? Che farò senza il mio ben? Dove andrò senza il mio ben?	What shall I do without Eurydice? Where shall I wander, What shall I do? Where shall I wander? What shall I do without her? Where shall I wander without her?
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B	V	Euridice! Euridice! Oh dio! Rispondi! Rispondi! Io son pure il tuo fedel.	Eurydice! Eurydice! Oh please answer! Answer! I am ever faithful to you.
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A	I	Che farò senza Euridice? Dove andrò senza il mio ben? Che farò? Dove andrò? Che farò senza il mio ben? Dove andrò senza il mio ben?	What shall I do without Eurydice? Where shall I wander, What shall I do? Where shall I wander? What shall I do without her? Where shall I wander without her?
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PAC

<i>Transition</i>		Euridice! Euridice!	Eurydice! Eurydice!
C	V ped.	Ah! Non m'avanza più soccorso, più speranza, né dal monto, né dal ciel!	No hope, or succour, are now left to me from mortals or from Gods.

A	I	Che farò senza... <i>etc.</i>	What shall I do without... <i>etc.</i>
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## Ritornello

# OPERATIC RONDÒ

- ✿ Extensive operatic aria in two parts:
  - ✿ Slow section
  - ✿ Fast section
- ✿ Emerged in the 18th century and began to replace the *da capo* aria during the 1770s.

# OPERATIC RONDÒ

Slow

Ritornello 1

I

Solo 1

I-V-I

Fast

Ritornello 2

I

Solo 2

I mod V-I

Ritornello 3

I

# OPERATIC RONDÒ

- ✻ Mozart: “Per pieta”, from *Così fan tutte*
- ✻ Fiordiligi expresses her torment at being in love with two different men.
  - ✻ In part 1, *Adagio*, she expresses remorse for her unfaithful thoughts and pledges to be faithful to her fiancé.
  - ✻ In part 2, *Allegro moderato*, she chastises herself and reaffirms her fidelity.

# OPERATIC RONDÒ

- ✿ The inner ritornelli in this aria are very short transitions or links, rather than being complete sections.
- ✿ They aren't indicated in the analysis chart, given their brevity.



# OPERATIC RONDÒ

- ✻ In the aria, the middle of the *Allegro moderato* brings back the text from the *Adagio*, a characteristic practice of this form.

# Adagio

S1 A I st1

**Per pietà, ben mio, perdona**

All'error d'un'alma amante;  
Fra quest'ombre e queste piante  
sempre ascoso, oh Dio, sarà.

**In pity's name, dearest, forgive**

the misdeed of a loving soul;  
oh God, it shall evermore be hidden  
among these shady bushes.

S2 B st2

Svenerà quest'empia voglia  
L'ardir mio, la mia costanza,  
Perderà la rimembranza  
Che vergogna e orror mi fa.

My courage, my constancy  
will drive away this improper desire  
and banish the memory  
which fills me with shame and horror.

S3 A st1

Per pietà, ben mio, perdona  
All'error d'un'alma amante;  
Fra quest'ombre e queste piante  
sempre ascoso, oh Dio, sarà.

In pity's name, dearest, forgive  
the misdeed of a loving soul;  
oh God, it shall evermore be hidden  
among these shady bushes.

# LIED: EARLY

- ✻ “Bar” Form (AAB) can be traced back to the surviving ancient Greek music.
- ✻ Very common in monophonic medieval song (troubadours, trouvères, Minnesingers, etc.)

# BAR FORM

- ✻ The stanzaic form of the song may be somewhat different from the musical form -- always check both.
- ✻ Bar form can take a wide variety of sub-forms
- ✻ In particular, the 'B' section can be quite involved, and may even feature returns to material from the 'A' section.

# BAR FORM

- ✻ Most pieces in bar form are strophic, in that the basic musical setting AAB is used to set a number of poetic verses.
- ✻ “Strophic” always refers to multiple stanzas of text which are set to the same melodic structure.

# BAR FORM

- ✻ Bernart de Ventadorn (12th century, 2nd generation troubadour): *La dossa votz*
- ✻ Strophic
- ✻ Musical form: AAB
- ✻ Verse form: A B A' B' C D B'' E

A

[A]  
1 La dos - sa votz ay au - zi \_\_\_\_\_ da

[B]  
2 del ros - si - nho - let sal \_\_\_\_\_ va tge

A

[A']  
3 que m'es dins lo cor sa lhi \_\_\_\_\_ da

[B']  
4 si que tot lo cos - si - ri \_\_\_\_\_ er

[C]  
5 el mal - tratz c'a - mors me do \_\_\_\_\_ na \_\_\_\_\_

B

[D]  
6 me leu - ja e \_\_\_\_\_ m'as \_\_\_\_\_ sa \_\_\_\_\_ zo \_\_\_\_\_ na

[B'']  
7 et au - ri - am be mes \_\_\_\_\_ tier \_\_\_\_\_

[E]  
8 au - tre joi a mon damp - na \_\_\_\_\_ tje.

**A**

1 La dos - sa votz ay au - zi \_\_\_\_\_ da

**B**

2 del ros - si - nho - let sal \_\_\_\_\_ va tge

**A'**

3 que m'es dins lo cor sa lhi \_\_\_\_\_ da

**B'**

4 si que tot lo cos - si - ri \_\_\_\_\_ er

**C**

5 el mal - tratz c'a - mors me do \_\_\_\_\_ na \_\_\_\_\_

**D**

6 me leu - ja e \_\_\_\_\_ m'as \_\_\_\_\_ sa \_\_\_\_\_ zo \_\_\_\_\_ na

**B''**

7 et au - ri - am be mes \_\_\_\_\_ tier \_\_\_\_\_

**E**

8 au - tre joi a mon damp - na \_\_\_\_\_ tje.



# LIED

- ✻ Three-Part Song Forms are common
  - ✻ Strophic or non-strophic
  - ✻ The return to A can be verbatim or changed

# LIED

- ✻ Brahms: “O kühler Wald” (Five Songs, Op. 72, No. 3)
  - ✻ Three-Part Song form with altered A'

Part I: Parallel Period by Transposition (ending on HC)

1 - 4: a!(antecedent) HC

O kü - ler Wald, wo rau - schest du, in dem main Leib - chen geht?

5 5 - 10: a!(consequent) expansion in the middle (8-9) HC

O Wie - der - hall, wo lau - schest du, der gern mein Leid, — mein Leid — ver - steht? —

Part II: Single phrase (3 measures)

11

Im Her - zen tief, da

Part I: Parallel Period by Contour (expanded consequent, ending on IAC)

14 14 - 17: a<sup>II</sup>(antecedent) HC

rauscht der Wald, da rauscht der Wald, in dem mein Leib - chen geht,

18 18 - 22: a<sup>II</sup>(consequent) HC

in Schmer - zen schlief der Wie - der - hall, die Lie - der sind — ver - weht,

23 23 - 28: extension of 18-22; second half of the phrase repeated IAC

die Lie - der sind — ver — weht, — sind ver - weht —

Oh cool forest in which my darling walks, where do you murmur?  
Oh Echo which gladly understands my song, where do you listen?  
There murmurs the forest, deep in my heart, in which my darling walks,  
The Echo sleeps in sorrow, the songs are dispersed, are dispersed.

Part I: Parallel Period by Transposition (ending on HC)

1 - 4: a'(antecedent) HC

O küh - ler Wald, wo rau - schest du, in dem main Leib - chen geht?

5 5 - 10: a''(consequent) expansion in the middle (8-9) HC

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There murmurs the forest, deep in my heart, in which my darling walks,  
The Echo sleeps in sorrow, the songs are dispersed, are dispersed.