

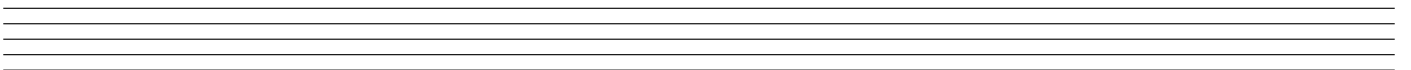
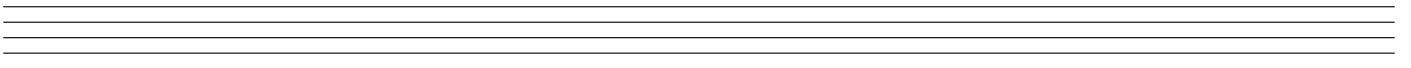
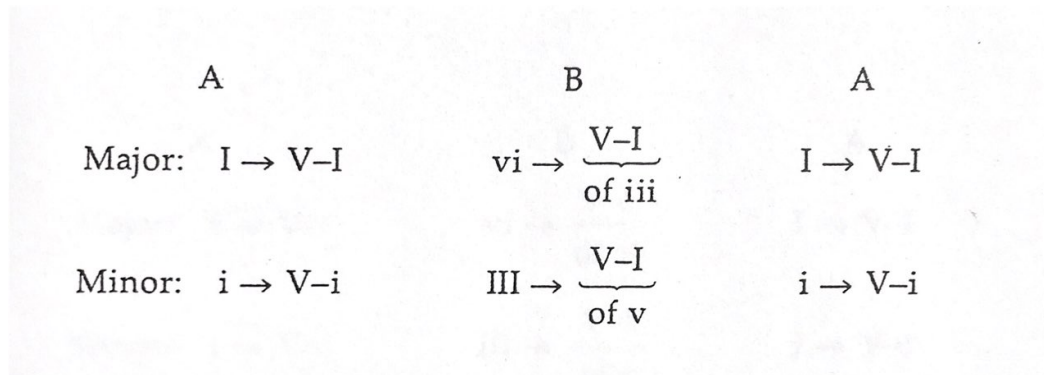
Form and Analysis  
Second semester  
Day 03

ternary expanded day 3: da capo aria

da capo aria (baroque)  
vocal composite ternary

components usually binary  
harmonic structure different than minuet-trio:  
second part usually progressive rather than complete movement

typical structures: see handout



design: presence of contrast tied completely to text  
(i.e., may or may not strongly contrast)

Ritornello >> repeated orchestral passage interspersed through  
composition

complete statement usually begins and ends the piece (not  
always!)

incomplete portions usually within

may be based on vocal material or not

sometimes present in B section, sometimes not

listen for presence of ritornello, contrast,  
clarity of return/departure, key relationships

CESARE.

Giulio, che mi-ri? e quando con a-bis-so di lu-ce sce-se-ro i Nu-mi in ter-ra?

Oboe, e Violino I.

Violino II.

Viola.

Viola da Gamba.

Teorba, Harpe, Bassons e Violoncelli.

CLEOPATRA.

Violino I.

Violino II.

Viola.

Bassi.

*Largo.*

Sordini.

Oboe. unis.

Viol.

HC

F:

Handwritten red signature or initials at the bottom of the page.

Vidua muller p. 2

gra - te nel sen, v'a - do - ro, pu - pil - le, sa - et - te d'A - mo - re, le vo - stre fa -

- vil - le son - gra - te nel sen, PAC le vo - stre fa - vil - le son gra - te - nel sen.

v. d. 1. 2. 3  
B

Die - to - se vi bra - ma il me - sto mio co - re, ch'ogn'

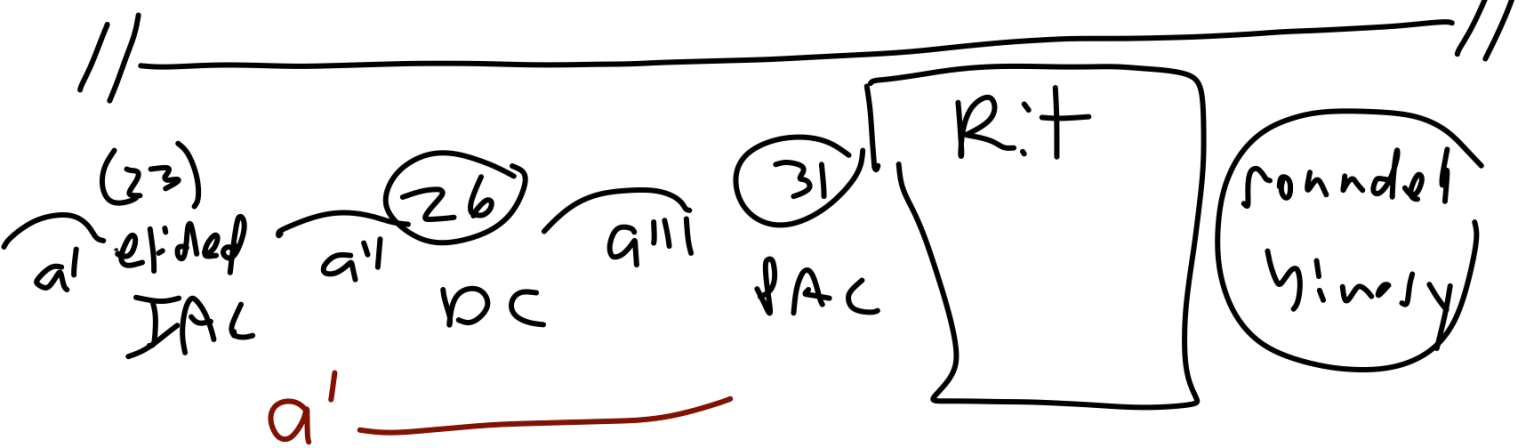
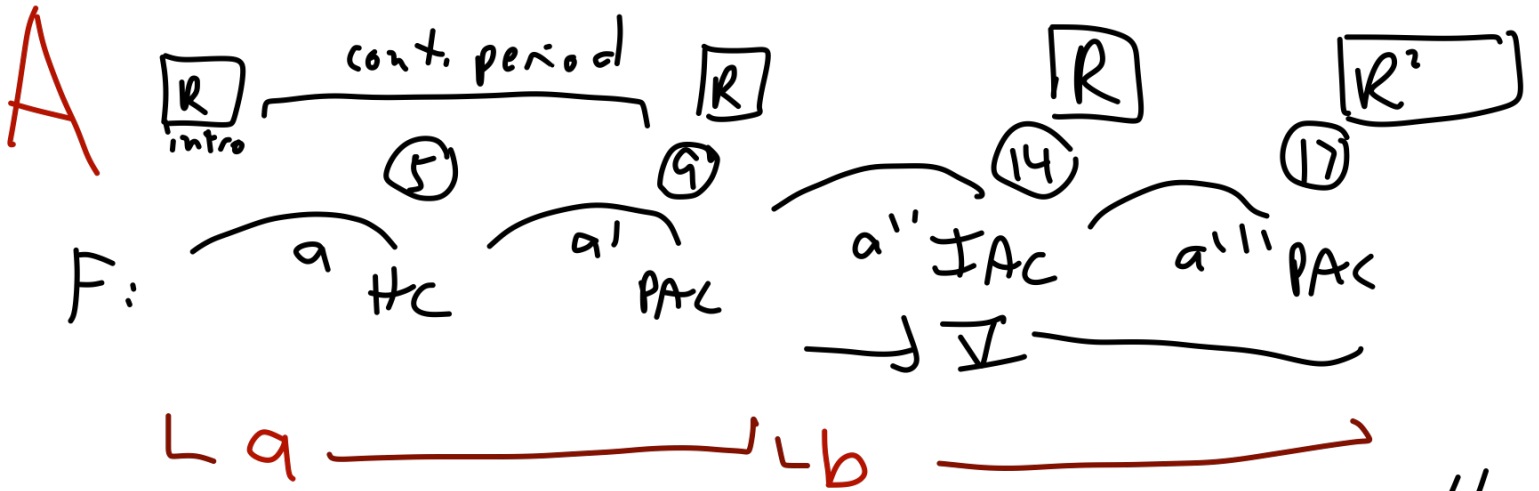
(v.)  
(Fine.) d: →

o - ra vi chia - ma l'a - ma - to suo ben, ch'ogn' o - ra vi chia - ma l'a - ma - to suo ben.

16 14 V I  
a m.  
(iii)

CESARE. Non ha in cie - lo il To - nante me - lo - dia, che pa - reggi un si bel can - to.


Aria da Capo.





**B** πππ


d (vi) → PAC  
g (iii)


CESARE.  Giulio, che mi-ri? e quando con a-bis-so di lu-ce sce-se-ro i Nu-mi in ter-ra?

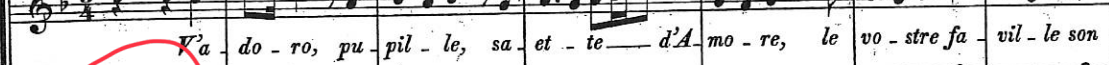
Oboe, e Violino I. *Largo.*  *Sordini.* *Viol.* *unis.*

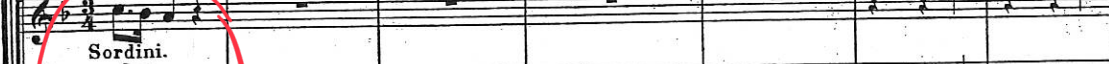
Violino II. 

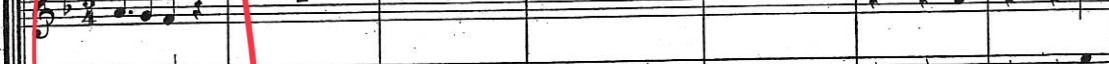
Viola. 

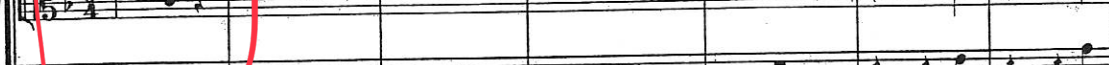
Viola da Gamba. 

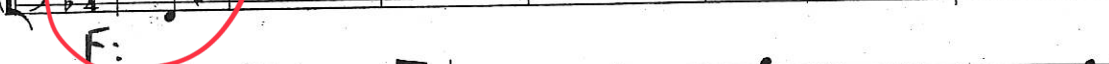
Teorba, Harpe, Bassons e Violoncelli. 

CLEOPATRA.  *Va-do-ro, pu-pil-le, sa-et-te d'A-mo-re, le vo-stre fa-vil-le son*


Violino I.  *Sordini.*

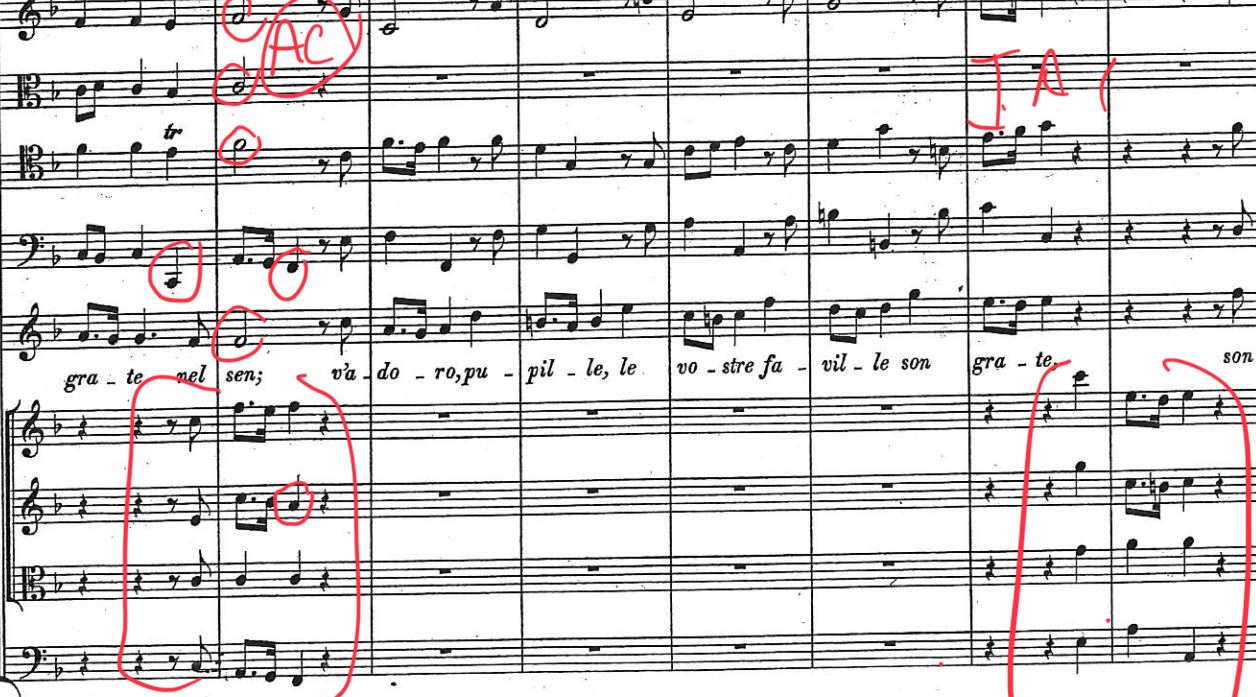
Violino II. 

Viola. 

Bassi. 

*Orchestra.*

*F.*  *gra-te nel sen; va-do-ro, pu-pil-le, le vo-stre fa-vil-le son gra-te.* *son*



*JJ*

Vidua malle p. 2

gra - te nel sen, v'a - do - ro, pu - pil - le, sa - et - te d'A - mo - re, le vo - stre fa -

PAC/v

- vil - le son - gra - te nel sen, le vo - stre fa - vil - le son gra - te - nel sen.

PAC



v. d. 1. 2. 3  
B

Die - to - se vi bra - ma il me - sto mio co - re, ch'ogn'

(v.)  
(Fine.) d: →

o - ra vi chia - ma l'a - ma - to suo ben, ch'ogn' o - ra vi chia - ma l'a - ma - to suo ben.

16 14 V I  
a m.  
(iii)

CESARE. Non ha in cie - lo il To - nante me - lo - dia, che pa - reggi un si bel can - to.

Aria da Capo.

Vivaldi. Juditha Triumphans.

Agitato