A STUDY OF THE VOCAL CHAMBER DUET THROUGH
THE NINETEENTH CENTURY

DISSERTATION

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By

Corre Ivey Berry, B.A., B.M., M.A., M.M.

Denton, Texas

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In this study of vocal chamber duets the various approaches used in duet writing from the late sixteenth century through the nineteenth are examined. Various meanings attributed to the terms "vocal duet" and "chamber duet" are considered, and an appropriate delineation of the genre is determined.

Compositional procedures used for the combination of two voices are investigated. These include the use of homophonic style, of canon or imitation, and of voices alternating in short or long solo passages. The influences of various aspects of the text upon the musical settings are considered.

Reasons for the choice of duet format are examined. These include the use of a dialogue text, concern with musical texture, sonority, and organization, and the increase of dramatic impact. On a practical plane duets may be composed for the immediate use of specific singers, either professional or amateur. Such compositions may be intended primarily for pedagogical use.

The duets of any period reflect the musical taste of the time. Thus this study covering the time span of approximately three centuries is to a large extent a study of changing stylistic trends.
Although the duets of any period parallel closely the solo vocal writings of the same time, there are important differences as well. The contrasts provided in solo vocal works by instrumental and vocal contributions and by the various kinds of vocal lines, for example, are almost replaced in duets by those between one- and two-voiced sections, between homophonic and imitative two-voiced portions, and of dissimilar voices in the solo parts.

The study begins with examination of bicinia, dialogues, and concerto madrigals of the late sixteenth century, three kinds of works related to the continuing lines of interest in duets of later centuries: pedagogical duets, dialogue duets, and duets shaped by general musical trends. After a foundation has been laid in the sixteenth century, examples of duets of various kinds for the next three centuries are considered.

Duets of the stile nuovo period, of the Roman school of composers, of seventeenth-century England, and of the late Baroque style are examined.

In the nineteenth century domination of Italian musical style waned. Many of the duets reflect the pervasive interest in folk music and folk poetry. Of greatest interest in the realm of duets related to folk songs are Antonín Dvořák's Moravian duets and the duets which exhibit the developing national style in Russia.

Many operatic composers contributed to the salon music of the period. But more compositions of enduring worth are to be found
among those which indicate the increasing interest in art poetry in languages other than Italian. In Germany and in France the development of art songs influenced by the languages and the new poetic trends evoked duets of great beauty.

It is seen that a discontinuity in the history of the vocal chamber duet occurs during the Classical period. Operatic and chamber duets prior to this time show great similarities in style. Operatic and chamber duets of the nineteenth century show distinct differences in style. At the same time that differences between operatic and chamber duets were increased, the differences between solo and duet chamber works by the same composer were decreased.
PREFACE

In this study of vocal chamber duets the various approaches used in duet writing from the late sixteenth century through the nineteenth are examined. The relationships between duets and the parallel solo vocal compositions of the same period are investigated. Consideration is given to the influences of different aspects of the text upon the musical settings.

Several approaches to the translation of phrases and poems are used. Foreign words whose meaning is vital to the comprehension of a passage in the text are given English equivalents. In most cases detailed translation of poetic passages is left to the reader, for the cleverness of verse such as that of Clari's "Il Musico Ignorante" and the music of the words themselves, as in Fauré's *Pleurs d'or*, cannot be conveyed adequately in translation. In some cases, where the musical structure is highly dependent upon the meaning of the text, key words or phrases are translated. A line-by-line English version is occasionally given if this seems to be more appropriate, as in conveying the pastoral nature of the text for Handel's "Beata in verchi può." At times only a brief indication of the gist of the poem is given; at others a highly condensed translation is used to suggest the most important ideas of the verse.
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CHAPTER I

INTRODUCTION

In this study the term "vocal chamber duet" will be used not in a restrictive stylistic sense but in a broad aspect guided by the term "chamber music" in both its current and early seventeenth-century meanings. The works to be examined are those written for two voices with or without instrumental accompaniment and intended for performance by a single musician to each part; they are further restricted to works written primarily for performance in a room or chamber. Thus compositions which constitute parts of operas or oratorios and those which were written for use in the church are specifically excluded.¹

This definition circumvents some of the controversial aspects of the term "vocal duet" and the more specific "chamber duet." "Vocal duet" as used by Willi Apel specifies the presence of an accompaniment; other two-voiced works are designated as "unaccompanied vocal duets."² Taylor and Gatty,³ Egon Kenton,⁴ and Jean-Jacques

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¹Helmut Wirth, "Kammermusik," Die Musik in Geschichte und Gegenwart, ed. by Friedrich Blume (Kassel, 1958), VII, 477.


Rousseau\(^5\) use "vocal duet" to include accompanied and unaccompanied works. Taylor and Catty, \(^6\) Apel, \(^7\) and Rousseau\(^8\) refer to the equal distribution of musical interest between the two voices as a requisite for a vocal duet. A work in which the interest lies primarily in the upper voice is often termed a 'two-part song.'\(^9\) Such works will not be excluded from this study. There are many interesting works for two solo voices in which the upper is clearly dominant (for example, Mendelssohn's "Ich wollte meine Liebe").

A further distinction is made by some writers who require that the voices sing simultaneously in order for the work to be classified as a duet. Eugen Schmitz considers that the early seventeenth-century dialogue belongs to the field of solo song because it contains no two-voiced section—the "essence" of the duet.\(^10\) Eugene Meltzer refers to thirteen of Purcell's works for soprano and bass as "primarily solo compositions" and excludes them from his study of solo songs not because they contain sections for two different voices but


\(^{6}\) Taylor and Catty, *op. cit.*, p. 793.

\(^{7}\) Apel, *op. cit.*, p. 248.  

\(^{8}\) Rousseau, *op. cit.*, p. 295.

\(^{9}\) Taylor and Catty, *op. cit.*, p. 793.

\(^{10}\) Eugen Schmitz, "Zur Geschichte des italienischen Kammerduett's im 17. Jahrhundert," *Jahrbuch der Musikbibliothek Peters* XXIII (1916), 47.
because the closing two-voiced sections are long and important.11

Rousseau, on the other hand, indicates a preference for duets in
which the voices sing alternately rather than simultaneously.12

The term "chamber duet" has also been used in several different
ways. Johann Mattheson states that it is an aria for two voices rather
than one.13 Colin Timms distinguishes between "dialogue cantatas," in
which each singer expresses the words of a different personage,
and "chamber duets," in which the two singers may express the words
of a single person.14 David Burrows asserts that the chamber duet
is the two-voiced version of the secular Italian cantata, whereas
Nigel Fortune refers to such works as duet cantatas.16 Fortune uses
"chamber duet" to refer to the early seventeenth-century duets which


12 Rousseau, op. cit., p. 300.


use homophonic and imitative textures more or less equally. Friedrich Chrysander uses the term to refer to lyrical songs for two voices and bass which have no connection with a larger whole.

Most often the term "chamber duet" is construed to refer to the works of the late seventeenth century which are comparable to the trio sonata—that is, to works which are essentially trios between two (usually high) voices and an accompaniment with a strong and important bass line. Such works were extremely popular in the late seventeenth century and the early eighteenth century. The disparity between the two comparable terms, the trio sonata and the chamber duet, probably stems from the performance of the first by an exclusively instrumental ensemble and of the second by a heterogeneous ensemble of vocal and instrumental parts.

Chrysander uses a further descriptive term "grossen Duette" to refer to works whose style has been essentially accepted as the norm of the chamber duets. These "grossen Duette" are the late Baroque duets distinguished by great length and an elaborate "scene" form


19 Kenton, op. cit., p. 97.

which includes several solos and two-voiced sections. Schmitz refers to the "grosen Kammerduette" as those in which the changes from one- to two-voiced sections arise from purely musical grounds, not (as in the dialogue duets) from the organization of the text.

One fruitful line of inquiry is the musical relationship between the two voices. From the simplest standpoint the voices may be combined simultaneously or alternately. One possibility for simultaneous treatment is that in which the voices proceed in a homophonic, note-against-note style. Unfortunately this approach has at times led to the use of the lower voice simply as harmonic "filler," as in many of the duets written by voice teachers such as Paolo Tosti and Luigi Caracciolo. But the homophonic approach does not invariably produce a subservient lower voice, and the note-against-note style can play a valid role in the construction of a duet of great artistic value (for example, Monteverdi's "Ardo e scoprir"). A modification of this approach with roots in the so-called St. Martial style is the movement of one of the voices at a more rapid rate than the other. A non-homophonic approach, a logical heritage from the bicinia of the sixteenth century, is the use of canon (one of the voices repeating exactly the material of the first at specific pitch and time intervals) or of rather free imitation (the second voice using portions of the first

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21 Chrysander, op. cit., p. 332.

22 Schmitz, op. cit., p. 48.
material with variations of different kinds). The use of canon or imitation, however, may result after the first few measures in a predominantly homophonic rather than contrapuntal effect unless one voice pauses and re-enters.23

If the voices sing alternately there may also be use of imitation, one voice "echoing" in strict or free form the melodic material of the first. Melodic relationship of another sort may exist: a phrase begun by the first voice may be continued by the second, the so-called durchbrochene Arbeit,24 a method which has a relationship to the hocket of the Middle Ages.25 The second voice may sing a phrase which complements or contrasts with that of the first. Alternations may be brief or long and may at times result in passages amounting virtually to complete songs sung by each soloist in turn, perhaps followed by a section in which the two voices sing simultaneously, as in many of the dialogue settings and in the "grosse Kammerduette."

The most effective duets usually combine at least two of the approaches—the use of homophonic style (either note-against-note or with different numbers of notes in the two voices), the use of canon or of somewhat free imitation, the use of voices alternating in brief

23 Kenton, op. cit., p. 98.
25 Apel, op. cit., p. 250.
or lengthy solo passages. Certainly one criterion of a good duet is
that a single style is not used with such insistence that the listener
becomes aware of the device without consciously attending to it.

The duets of any period share the musical characteristics com-
mon to all music, particularly the solo vocal music, of the time.
Thus the Italian duets of the early seventeenth century share the
musical traits of the solo madrigal which was then at its peak of
popularity, while the duets of later decades reflect the increasing
interest in the more tuneful aria. More than a century later the
Haydn and Beethoven folk song duets show close relationships not
only with the similar solo settings by these composers but also with
the general musical flavor of the Classical period. In a larger sense
they also reflect the contemporary interest in folk melody and folk
poetry.

In some ways, however, the structure of the vocal duet differs
markedly from that of vocal solo works of the same period. One
notable trait of many solo songs is the contrast provided by the in-
strumental and vocal contributions, a contrast which is almost re-
placed in duets by those between one- and two-voiced sections,
between homophonic and imitative two-voiced portions, and of dis-
similar voices in the solo parts. The instrumental ritornellos which
were often used to promote musical unity as well as to present con-
trast with the solo voice are frequently omitted or diminished in
importance in the duet works. The contrast between vocal lines in
recitative style and those in aria style, so important to the construction
of many solo vocal works of the Baroque era, is of far less importance
in duets than are the contrasts mentioned above.

Perhaps the most obvious reason for a duet format is a text in
which two persons speak, as in Chaikovskii's Schottische Ballade.
Such dialogue duets, however, must be compared to some of the great
song settings of dialogue verse for a single singer, such as Schubert's
"Der Tod und das Mädchen," which calls rather for a single singer
with extraordinary ability of characterization. Several dialogues
(for example, Brahms's "Vergebliches Ständchen") have been desig-
nated by the composers as for "one or two voices" though they are
rarely performed by a pair of singers. (Of interest as the reverse
process is a highly effective recording by Janet Baker and Geraint
Jones of the dialogue songs from Mahler's Des Knabens Wunderhorn,
indicated by Mahler himself for a single voice.) Poetry which does
not consist of dialogue may also suggest the presence of two persons,
as in Cornelius' "Ich und du." The choice of a duet setting may be
determined on purely musical grounds, as in Berlioz' "Le Trébuchet,"
or on primarily dramatic grounds, as in Beethoven's "They bid me
slight my Dermot dear," in which the voices sing a duet version of

26 For convenience in alphabetizing, the spelling "Chaikovskii" will
be used for all references to the composer's name regardless of the
transliteration which may appear on the title page of a publication.
the aria all' unisono. Fortune suggests that it was Monteverdi's over-riding interests in contrasts of texture, in musical organization, and in dramatic impact which prompted him to show greater interest in duets than solo songs in his later years.27

On a more practical plane the choice of duet form may be insti-gated by the requirements or the availability of a particular pair of singers. Students of singing may need duets for various reasons. Professional singers may desire a duet for a specific performance. Burrows suggests that the duet cantatas and operatic ensembles of Cesti's late period were inspired by a particularly fine group of singers available to him.28

An examination of duets should, then, be carried out in light of their relationship to contemporary musical styles (and to any related literary movements), with respect to any unique stylistic traits arising from the use of two voices, and with consideration for the possible reasons prompting the duet setting.

A background for the duets of the nineteenth century will be es-tablished by surveying those of the seventeenth and eighteenth centuries. In choosing specific examples for consideration several criteria have been used: whenever possible, selections have been


limited to those by composers of historical importance from both a
general musical standpoint and from that of duet writing in particular,
to those by composers who chose to write rather prolifically for two
solo voices, and to works available in accessible editions. The se-
lection has been spread chronologically to obtain a representative
sampling of the various duet styles used throughout these two cen-
turies.29

Reference has been made above to two kinds of works in addition
to the mainstream of duets formed by contemporary musical tastes.
"Pedagogical" duets appear throughout the seventeenth, eighteenth,
and nineteenth centuries, forming a class determined primarily by
the use for which they were designed. Dialogue duets also appear
throughout all three centuries, the principal determinant of duet
form in these instances being the literary text used for the compo-
sition. The three types of duets to be considered--pedagogical duets,
dialogue duets, and duets shaped by the musical taste of the times--
are obviously not mutually exclusive classes since the criteria for
delineation of the groups differ.

29 For a more complete list of composers, publications, and
works of these two centuries the reader is referred to Eugen
Schmitz's "Zur Geschichte des italienischen Kammerduetts im 17.
Jahrhundert" and to Egon Kenton's "Il Duetto." For detailed con-
sideration of the duets of a specific composer the reader is referred
to the works cited in the bibliography of this paper and to studies
listed in Cecil Adkins' Doctoral Dissertations in Musicology.
Although solo duets can be considered to have roots extending backward to the two-voiced organa, clausulae, and motets of the twelfth and thirteenth centuries, this study will go no farther back than the sixteenth century. The bicinia, dialogues, and concertato madrigals written in that century can be related to the three continuing lines along which duets of the later centuries will be examined.

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CHAPTER II

THE PEDAGOGICAL DUET

The term "bicinium" was used for an unaccompanied two-part composition for voices or instruments. These works appeared in collections such as George Rhaw's *Bicinia Gallica, Latina, Germanica* (1545) and among the works of masters such as Michael Praetorius and Orlando di Lasso. About half of Lasso's duets have no text and are thus related to some seventeenth-century Italian works termed "ricercare."¹ Some bicinia of Willaert, de Rore, and others were among their more experimental works.² Schmitz cites them as precursors of the chamber duet.³

The numerous printings of bicinia indicate that they were widely used in homes and schools from about 1530. They were usually intended for instructional use, as pointed out by the prefaces to


³Eugen Schmitz, "Zur Geschichte des italienischen Kammerduetts im 17. Jahrhundert," *Jahrbuch der Musikbibliothek Peters* XXIII (1916), 44.
individual collections such as Erasmus Rothenbacher's Diaphona amoena et florida (Nürnberg, 1549).⁴

One early collection of such works consists of two volumes by Agostino Licino, Primo and Secondo Libro di Duo cromatici (1545 and 1546); both volumes have the sub-heading "da cantare e sonare." The forty-four pieces of the two books are all canons, arranged according to the order of the church modes. The arrangement of the works and their canonic form indicate that they were intended to instruct in various aspects of the rudiments of music as well as to provide material for improving the musicians' performing technique. They were devised for entertainment as well as instructional use, however, as indicated by the preface to the second volume.⁵

Another early example of duets for didactic use is Vincenzo Galilei's Contrappunti a due voci (1584), which consists of a five-voiced canon and twenty-nine imitative duos. The duos are arranged by keys within the larger divisions of genus durum and genus molle. Einstein suggests that most of them indicate a tendency toward instrumental style but can be performed vocally.⁶ Canon and imitation, conspicuous in the early pedagogical duets, continued to be prominent in many duets of succeeding centuries.

There are many textless compositions of the sixteenth and seventeenth centuries termed "ricercari a due voci" which were devised chiefly for singers. This use of the term "ricercar" is related to, but not identical with, the more widely-used meaning of the term which classifies the ricercar as an instrumental work. Like much of the musical vocabulary of those centuries the term was used in several different ways. H. Colin Slim suggests the term "study" as the best correspondence to its general sense. Such a study might be an imitative or contrapuntal work which was roughly the instrumental equivalent of the vocal motet. Ensemble ricercars of this type were often marked with the notation "da cantare et sonare," "per cantar et sonar," or similar indications. The singers presumably used solmization syllables or vocalized on a single vowel. Other ricercars, however, seem to have been intended primarily as studies in technique and were frequently nonimitative.  

Perhaps the most influential were the Ricercari a due voci by Grammatio Metallo, which were published about 1600 and frequently

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reprinted over the next century. Each piece is preceded by a maxim or proverb, a further indication of the didactic use for which the works were intended. 9

Many writers state or imply 10 that as distinctively vocal and instrumental idioms developed the bicinia (with its vocal-instrumental duality) was succeeded by exclusively instrumental "instructive duos." Bukofzer points to several aspects of Bach's two- and three-part Inventions which relate them to the pedagogical duets of the sixteenth century. 11 Einstein cites two of Bach's "Clavier Übung" as the "last and most grandiose flowerings of the old duo" and seems to suggest that these works indicate a knowledge of the earlier duos which often combined artistic and didactic aspects in an appealing way. 12 Bach's imaginative compositions, however, probably reflect his instinctive grasp of the need for works which can both instruct and delight.

Some of the reasons for using duets as teaching tools are specified by Giambattista Mancini in his Practical Reflections on Figured Singing:

9Einstein, op. cit., p. 364.


11Bukofzer, op. cit., p. 287.

The study of duets is also necessary to accustom the ear to rule intonation with perfection, and to possess oneself of expression, and finally to render one practiced in graduating the voice, so that it is perfectly united to that of his colleague. Of these madrigals and duets written by worthy masters, solely to the end of producing this good effect, there is an endless number, known to the whole profession.13

Some of the great singers in Steffani's time used his duets as vocal exercises, a practice which Chrysander asserts honors both the composer and themselves—the composer by the fact that his works could be used repeatedly without palling, the singers in that they had sufficient technical facility to perform them for this purpose.14

One composer whose works furnished duets for many student singers was Giovanni Carlo Maria Clari (1677-1754). In addition to his principal works in the field of church music Clari wrote many ensembles, including twenty-four two-voiced solfeggi, twenty-three duets, and twelve duetti buffi.15

One of his comic duets, "Il Musico Ignorante,"16 is a clever tongue-in-cheek characterization of a singer. The tenor and bass


sing imitatively, almost canonically, throughout. The first section is built around phrases on the solmization syllables with interjected comments on the beauties of music and of the singers' own voices (Ex. 1); a few embellishments are inserted to display the latter.

Do, re, mi, fa, sol, la,  
Che bella cosa  
E la musica!  
O ciel, che bella cosa!  
Sol, fa, mi, re, che voce!  
Re, mi, fa, sol,  
Che voce! che incanto!  
Evviva la virtude!  
Viva il canto!


The second section is quite brief, but the text allows great latitude for the use of expressive gestures and contortions as the singers comment that they are masters of mouthings and grimaces:

Di smorfie e bocche torte  
Io son maestro.
In the last section they again extoll their astounding abilities in vocal lines which abound with leaps and trills and cadenzas (Ex. 2) corresponding to the text:

\begin{quote}
Fo salti di diciotto,  
Io trillo in eccellenza,  
Sbalzo fuori di tuono  
E di cadenza.
\end{quote}


Instructional use of a different type is exhibited in a manuscript version of G. B. Bonocini's *Duetti da camera*, Op. 8 (Bologna, 1691), in which Carlo Antonio Benati supplies embellishments. In the original the recurring sections were simply indicated by the words "da capo," but in Benati's versions the final sections are written out with embellishments different from those supplied for the opening sections.\(^{17}\)

Although an accomplished singer was expected to supply his own ornamentations, embellishments were sometimes provided in writing by singing teachers and others. 18 Benati was a composer and may have been a singer or a teacher. 19

Similar but more extensive revisions of Francesco Durante's twelve _Duetti da camera per imparare a cantar_ ("... for learning how to sing") appear in another manuscript. Ernest Ferand refers to the original duets as 'parody cantatas,' coining the term by comparison to the parody Masses of the fifteenth and sixteenth centuries. Each of these twelve duets is based on the complete text and part of the musical material of one of Alessandro Scarlatti's later cantatas. Durante extracted musical material from the recitative portions of the cantatas and reworked it by use of imitation, sequences, extensions, and variations together with some new material. The original versions of these duets were highly regarded by his contemporaries as well as by singers of later years and appeared in printed editions as late as 1931. 20

The embellished (and somewhat further altered) version of the Durante duets (dated 1720) is inscribed:

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19 Ferand, _op. cit._, p. 134.

20 Ibid., pp. 134-135.
Duetti/Per Studio di maniera di cantare/E per escercizio di accompagnare al Cembalo/Del Sig:re/Francesco Durante/Per uso/Della Sig:ra Teresi Masi.

In the revised versions of the duets, probably made by Durante himself, the original duets for soprano and contralto have been adjusted for two sopranos simply by shifting the notes of the lower voice to the higher octave when necessary. Since one would expect more extensive revisions for use by a pair of professional rather than amateur singers, the minimal changes made indicate an immediate pedagogical use.

The revised versions are somewhat longer than the original because of the addition of coloratura passages and other ornaments, the lengthening of some note values, and the introduction of rests for expressive purposes. In addition, the continuo part has been provided with figures, and the brief keyboard solo passages have been at least partially realized. This seems to be contrary to the contemporary practice of furnishing figuration for the basses of printed but not of manuscript copies of music.

Pedagogical duets of the nineteenth century include Franz Schubert's "Sing-Übungen" (a textless duet utilizing the typical trio-sonata texture), composed for his pupils Marie and Karoline,

21 Ibid., pp. 133, 135.  
22 Ibid.  
Komtessen Esterházy. His (accompanied) *Fünf Duette für zwei Singstimmen oder zwei Waldhörner* follow the pattern of the sixteenth-century bicinia in their designation for voices or instruments; they differ in that they follow a distinctly instrumental idiom. The latter observation may also be made of Beethoven's unaccompanied, texted *Fünf Canone*, one of which is for two voices.

Later in the century a fairly large number of voice teachers and other composers wrote duets for the use of amateurs, many of whom were voice students. Such works have value from several didactic standpoints, for they give singers material for participation in group performance with all its challenges and rewards—the musical and technical skills required to participate responsibly in an ensemble, the particular pleasure afforded by such participation, the provision of variety for recitals, and the supplying for the inexperienced or inhibited singer a less exposed part than that furnished in solo songs. Unfortunately such composers were somewhat overzealous in their production of these works and consequently produced many duets which are discouragingly similar. Their texts are frequently undistinguished, and their musical style is that with which the vocal duet

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25 Schubert, *op. cit.*, Series 19, pp. 91-93.

has been widely associated, one in which the musical interest is cen-
tered in the upper voice with the easily omitted lower voice parallelling
the upper in interminable thirds or supplying a neutral and uninteresting
inner voice.
CHAPTER III

THE DIALOGUE

In a general sense a dialogue is a conversation of two or more persons. From a literary aspect dialogues may be philosophical or intellectual in nature, may constitute a part of a drama or dramatic prose work, or may appear in lyric poetry.¹

An early discussion of musical dialogues is that of Theodor Kroyer, who refers to the principal types of dialogues as those in which one performing group repeats in simple or modified form the material presented by another and those in which a soloist and a choir are contrasted.²

Don Harran notes that Kroyer's classifications are primarily musical and are only secondarily concerned with literary aspects of the text. Harran himself distinguishes between musical settings of dialogue texts which may or may not use musical "dialogue," or "concertato," techniques and settings which use a musical "dialogue


style" in the setting of a text which is not necessarily a literary dialogue.³

In an interesting study of the early musical settings of secular dialogue texts Harran examines the gradual development of systematic differentiation between the speakers by number of voices, register of voices, musical style, or a combination of these factors. Although his study is confined to early sixteenth-century dialogues, it is relevant to the dialogues of the later sixteenth century and hence to later periods as well.

Character delineation is one of the features which gradually emerged in the early sixteenth century, though its use varied widely. In many works the dialogue aspect of the text is reflected inconsistently or not at all in the musical setting. In others systematic differentiation is made in the following ways: by the number of voices assigned to a particular speaker (for example, two voices for one speaker, three for the other), by the register of the voices assigned to each speaker (for example, the upper voices for one speaker, the lower voices another), by musical style (a differentiation based on the contrast between florid and syllabic lines or between imitative and homophonic styles), or by any possible combination of these methods.⁴


⁴Ibid., pp. 44-49. These procedures were not reserved exclusively for dialogue texts but were also used for texts containing no dialogue.
Howard Smither's study of early seventeenth-century sacred dialogues attempts to determine the relationship between them and the oratorios of the late part of the century. Although his concern is only with sacred dialogues for one or more voices between 1600 and 1630, he makes a useful general classification of dialogues based on the presence or absence of narrative and of reflective lines. Dialogues in which the action is revealed entirely by the characters are termed "dramatic dialogues;" "narrative-dramatic dialogues" are those which contain narration in addition to the lines of the characters; "reflective dialogues" contain only dialogue, but that which is reflective rather than dramatic in nature. 5

The sixty-one sacred dialogues which he examined are set either partly or entirely for soloists with organ accompaniment. Most are written for two characters, but some contain three or four. Although neither dramatic nor narrative-dramatic dialogues contain sections of reflective nature within the body of the work, many of them end with reflective texts, usually set for a chorus or solo ensemble. The conclusion may complete the narration, contemplate the preceding story, or simply repeat the last line of the final solo. In this closing section the soloists usually participate not in the character of their preceding roles but simply as a part of the group of singers. 6

6 Ibid., pp. 408-410.
One of Monteverdi's madrigals, "A Dio, Florida bella," combines the solo dialogue techniques of the early seventeenth century with the older choral style of the preceding era. The text contains a section for two soloists, Floro (tenor) and Florida (soprano), as well as a duet for the two voices. Following Florida's solo and the duet are choral commentaries by a five-voiced group. The final section reverts partially to a sixteenth-century style in the use of a near-monotone tenor line for the words "Florida a Dio" as a foil for the remaining four voices' singing of "A Dio Floro."

Monteverdi's "Tirsi e Clori" combines dialogue for Tirsi (tenor) and Clori (soprano) with a rather lengthy ballo for instruments and voices. The dialogue section consists of alternating solos for the two lovers followed by an imitative duet for the pair. The solo roles in this work are distinguished by register and by style. The tenor solos are triple-time canzonets ending with a final phrase in common time. The duet section, using melodic material based upon that of Tirsi's solos, accentuates the predominantly imitative texture with short homophonic sections. Clori's two solos consist

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7Claudio Monteverdi, Tutte le opere, ed. by G. Francesco Malipiero (Vienna, 1926-42), VI, 38-45.


of declamatory vocal lines in common time and hence contrast with Tirsi's; her second solo is a strophic variation of the first. The closing text of the duet begins "Balliamo . . . ," and the concluding chorus extends the invitation to dance.

Although the duets based on dialogue texts are important for the history of the chamber duet, they are relatively few in number, appearing only rarely before the Neapolitan period. Schmitz suggests that the sparing use of dialogue texts for duets probably stemmed from a desire to sustain the intimate character of chamber compositions by maintaining a distinction from theatrical works. 10

The pastoral poetry used for most secular musical dialogues appeared in various forms. Common to all of these is the appearance of shepherds combined with an expressed or implied contrast between the simple shepherd life and the more complex urban life. Three differing strains of pastoral poems are those expressing a yearning for the simple rural life, those indicating amusement with the rustic, and those in which the shepherds' situation is used in an allegorical fashion. 11

Monteverdi's "Bel pastor," 12 is a dramatic dialogue in which the flirtatious conversation is treated with somewhat patronizing


amusement. After the first two lines of verse the entire dialogue is organized in three recurring musical sections in the form $R_1 \ R_2 \ A \ R_2 \ A' \ R_2 \ A'' \ R_1 \ R_2$.

The text consists of a shepherdess's coquettish requests for assurances of love and the shepherd's eager assenting replies. The poetic lines occur five times and are set to a musical refrain in triple meter, $R_2$ (Ex. 3). The vocal line is an example of durchbrochene Arbeit:


[She:] Come che?
[He:] Come te
Pastorella tutta bella

13"How do you love me?" "As you are, beautiful shepherdess."
the melodic line, though divided between the two singers, is clearly a single line.

Preceding the first and last occurrences of the refrain $R_2$ is another refrain $R_1$, whose text consists of the words

[He:] Si, cor mio.

[She:] Com'io desio? [He:] Si, cor mio.

[She:] Dimmi quanto. [He:] Tanto tanto.

The same music is used for each occurrence. In contrast to the speechlike setting of the first two poetic lines, the first three (common-time) phrases of $R_1$ are almost startlingly lyrical (Ex. 4); the remainder of $R_1$ is placed in a lilting section chiefly in triple time. Monteverdi produces a modified version of this refrain, $R_1'$, about midway between the two occurrences by inserting "Si, cor mio" in the middle of "M'ami tu come la vita."

The third recurring musical section, $A$, appears with no recurrence of text and with extensive musical modifications, but sections $A$, $A'$, $A''$, and $A'''$ all use the triple-time melodic material with which the first appearance opens (Ex. 5). This first occurrence is terminated by one of the strangely angular vocal lines ("give me again that joyous fire") frequently encountered in the works of the early monodists.

14"Yes, my love," "As I desire?" "Yes, my love." "Tell me, how much?" "So very much."
Ex. 5. Claudio Monteverdi, "Bel Pastor," meas. 35-47.

All three dominant types of early seventeenth-century vocal lines are included in this dialogue—speechlike lines above a moderately active bass, melodic declamatory lines in common time, and lilting triple-meter portions; frequent fluid changes between duple and triple time occur. There is no indication of the names of the speakers.
on the pages of the music. If these can be determined in the early Baroque dialogues, information must usually come from the text itself or from the title.\(^\text{15}\)

\(^{15}\) Smither, *op. cit.*, p. 410.
CHAPTER IV

FROM CONCERTATO MADRIGAL
TO CONTINUO DUET

Chamber music, like other kinds of music, is subject to fluctuations of interest from one period to another. In the late sixteenth century the chief form was the polyphonic madrigal; in the early seventeenth century that of the madrigal for solo voice. As the century progressed, interest shifted first toward the more tuneful aria and then to the multi-sectioned cantata. With the rise of distinctively vocal and instrumental idioms and the improvement in instruments and their technique, chamber music near the end of the century came to be centered in instrumental rather than vocal resources. But regardless of the vehicle of chamber music, the ideal remains the same. This general approach was espoused early in this century by Edward Dent, who expressed this ideal as "the maximum of musical thought with the minimum of physiological stimulus" and characterized chamber music as

...essentially music for leisured people, who can command the services of adequate performers, and who are sufficiently cultivated to be able to enjoy listening with all their intelligence to the presentation of the most difficult trains of musical thought. ¹

¹Edward J. Dent, "Italian Chamber Cantatas," The Musical Antiquary II (1910-1911), 144.
In addition to the requisite performance skills, chamber music at its best calls for a genuine interest in ensemble performance—a willingness to become a part of the whole rather than the dominant element of the group. The best duets consist, as did the best of the polyphonic madrigals, of parts of equal importance for all the performers, instrumental and vocal. Though both duets and madrigals will supply great pleasure to any capable of performing them, they are most satisfying when performed by musicians of exceptional technical skill, musical perception, and individual capacity for ensemble participation.

The works of Monteverdi have been chosen for tracing the transition from the sixteenth-century madrigal to the soloistic duets of the seventeenth century for several reasons: first, Monteverdi is unquestionably the musical giant of the early Baroque era; second, the long span of his compositional years stretches from the sovereignty of the madrigal to the domination of the solo song and its near-relative, the duet; third, while some writers of each century have given the duet scant attention (such as Caccini, Gluck, and Musorgskii) and others have shown greater interest (such as Carissimi, Handel, and Brahms), Monteverdi is one of the few writers who have given greater attention to the composition of duets than to works for the solo voice.

Although two-voiced madrigals did appear in the sixteenth century, the most popular early works were for four voices, while five-voiced madrigals gained in popularity as the century progressed.

Increasingly these five voices were treated in a multitude of ways, the voices being divided for short or long sections into groups of various combinations and varying sizes so that within a single madrigal the texture changed almost continually.

In Monteverdi's first book of madrigals (1587) the use of voices in pairs, a frequent occurrence in the motets of the Netherlanders from the time of Josquin, occurs. The diversity of duet episodes can be seen in the opening section of "Usciam Ninfe homai" (Ex. 6).³


³Claudio Monteverdi, Tutte le opere, ed. by G. Francesco Malipiero (Vienna, 1926-42), I, 42-45.
Within the setting of a single poetic line, "Usciam Ninfe homai fuor di questi boschi," five different pair combinations occur; each of the five voices participates in at least one duet passage. The setting of the single line of verse to two brief phrases which recur successively in various combinations of voices conveys a sense of flurry to the words ("Let us go now, nymphs, from these woods").

In his third book of madrigals (1592) "Se per estremo ardore" contains a middle section with a different use of voice pairs. In the middle portion the word "risorgo" ("I rise again") is embellished with a florid passage (Ex. 7) which appears in four different pairs of voices. The constantly shifting texture ranges from a single voice to all five. Florid lines such as these appear more frequently in the third volume than in the earlier books of madrigals, partly as a reflection of the increased importance of the virtuoso performer.5

"Ah, dolente partita" in Book IV (1603) opens with a pair of voices in unison (Ex. 8), the chantlike line of the top voice expressing vividly the mournful words ("Oh, sorrowful parting"). The unison of the voices expands to a second, the dissonance intensifying the effect of the word "dolente." After the opening duet there appears a

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4 Ibid., III, 41-47.


6 Monteverdi, op. cit., IV, 1-6.
section with a descending scalar passage for the words "Ah fin de la mia vita" ("Oh, end of my life") and one with a gentle rising contour for the hopeless questioning of "Da te part' e moro?" ("Shall I be parted from you and not die?"). The entries of these two phrases produce an imitative duet between *canto* and *alto*, which is followed by a pair of simultaneous duets, one between *canto* and *quinto*, the other between *tenore* and *basso*. The *basso* line is clearly vocal in style and equal in musical interest to the other voices.
Only classical five-voiced madrigals are included in Monteverdi's earlier madrigal books, but in the latter part of Book V (1605) the voices are joined by a *basso continuo*, a reflection of the growing popularity of works with such an accompaniment. Although in these madrigals the lowest vocal part is often silent or doubles the instrumental bass, the addition of the continuo is important because its presence allowed Monteverdi to use concertato techniques with smaller vocal groups than before. Without a continuo a low voice was needed to supply a complete harmonic background; with a continuo one or two
high voices could be used alone. Fortune notes that from the time Monteverdi began to use a continuo regularly he wrote increasingly in the duet form.

"Ahi, come a un vago sol," though written for five voices and continuo, is in essence a work for four voices (in two groups of paired voices) and continuo. The work opens with a lengthy imitative duet for quinto and tenore with occasional homophonic passages in thirds and some difficult florid passages. On the fourth page these voices are silent and the remaining three sing a brief and simple "duet" in homophonic style, the upper two voices moving in parallel thirds, the basso doubling the instrumental bass (Ex. 9). The work is completed by three additional duets for quinto and tenore separated by recurrences of the words "A che piaga d'amor" for the three other voices or for all five voices.

By the second decade of the 1600's the five-voiced madrigal was no longer the leading kind of chamber music; most composers were then writing accompanied songs for one or two voices. Monteverdi continued to write concertato madrigals, but in his seventh book (1619) the vocal groups were generally smaller than before. The earlier use of contrasts between rather large groups of voices was gradually

7Arnold, op. cit., p. 43.
8Nigel Fortune, "From Madrigal to Duet," p. 218.
9Monteverdi, op. cit., V, 62-70.
replaced by contrasts between one and two voices or between instrumental and vocal-instrumental groups.

Monteverdi chose to attain the same ends as the innovative Florentines by different means, by procedures of the late sixteenth-century madrigals—the use of homophonic sections with words sung
simultaneously, increasing prominence of the upper parts, and the
tendency toward harmonic function of the bass.\textsuperscript{10} By these means he
showed in his own works the procedure that was eventually adopted
by most of the progressive composers, a combination of the poly-
phonic and melodic aspects of the earlier madrigals and canzonets
with the more fruitful aspects of the \textit{stile nuovo}.\textsuperscript{11}

\textsuperscript{10} Fortune, "From Madrigal to Duet," pp. 208-209.

\textsuperscript{11} Schmitz, "Kammerduetts," p. 43.
CHAPTER V

THE DUETS OF THE STILE NUOVO PERIOD

One of the early publications to combine the experimental Florentine techniques with those of the sixteenth century was Domenico Megli's Seconde Musiche (1602), which included works for two and more voices. Schmitz considers that the changes between solo and two-voiced sections in some of these foreshadow the later polysectional cantata form. Both this publication and a slightly later one, Brunetti's L'Euterpe (1606), included two-voiced works of three kinds--dialogues, old-fashioned works in which the vocal and instrumental basses generally parallel each other, and more progressive duets written in a concertato style with independent continuo lines.

"Fanciulletta ritrosetta" by Marco da Gagliano (1575-1642), which appeared in his Musiche a una dua e tre voci, . . . (1615),

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2 Nigel Fortune, "Italian Secular Song from 1600-1635," Musical Quarterly XXXIX/2 (April, 1953), 179.

is in the more progressive style. The first two lines are sung homophonically, the voices forming successive thirds. The third and fourth phrases each begin imitatively and end with parallel thirds. After an instrumental ritornello the final line, which incorporates a small embellishment, is presented imitatively (Ex. 10). Works of


this kind became quite popular; some publications, such as Sigismondo d'India's Seconde Musiche (1615) and Giovanni Valentini's Musiche a doi voci (1622), contained only such duets.\footnote{Fortune, "Italian Secular Monody," p. 179.}

In the 1614 Fuggilotio there are duets of the older basso seguente variety in which the lower voice simply doubles the basso continuo line. Since the lower voice could be performed by voice and instrument or by instrument alone, the singers could choose one- or
two-voiced performance. 

"Salamandra" by Alessandro Stradella (1642-1682), though written much later in the century, illustrates the chief characteristics of such works, their imitative character and the lack of independence between vocal and instrumental basses (Ex. 11). The appearance of this duet late in the century is indicative of the continued, if somewhat mild, interest in such compositions.

Secular composers generally wrote their least interesting works for basses, which often consisted primarily of divisions on the instrumental bass. As the century progressed some independence was gained from this line, but bass songs often continued to be primarily displays of technical ability and range with little emphasis on beauty of vocal line.

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7 It was not only in secular works that duets similar to these were written. Viadana wrote two-part motets in which the basso continuo doubled the lower vocal part. Jerome Roche asserts that it was from Viadana's compositions rather than operatic ones that the popularity of soprano-bass duets composed for the church in the early Baroque era originated. See Jerome Roche, "The Duet in Early Seventeenth-century Italian Church Music," Proceedings of the Royal Musical Association XCIII (1966-67), 37.


The combination of soprano and bass for duets was exceeded in popularity by works for two high voices, most often two sopranos. Although duets between voices of unequal range have the advantages of greater variety and contrast, Rousseau notes that they lack the "touching" quality and the close harmony of the duets between voices of the same range.\textsuperscript{10} Compositions of all kinds were more frequently written for high voices. Probably one reason for this preference was

that the outstanding singers of the day (such as Francesca and Giulio Caccini, Jacopo Peri, Sigismondo d'India, and Francesco Rasi) were chiefly sopranos and tenors. Rousseau considers that the high pitch makes such voices more distinct and moving, and he suggests that these advantages were at least partly responsible for the use of castrati by the Italians.

The aria of the early seventeenth century was similar in style to the sixteenth-century canzonet; the simple melodies of these works, suitable to the lighthearted poems, were accompanied by basses which moved as rapidly as the vocal lines. It was from the smooth and tuneful melodic phrases of these strophic works that the art of bel canto developed in the mid-century. One duet in the style of this early aria is "Del mio sol" (Ex. 12) by Antonio Cifra (1584-1629), whose Le diversi Scherzi . . . Libro Quinto (1617) contained this work. It is strophic, quite brief, and in triple meter. The voices sing primarily in parallel thirds, and simple voice exchange is used for the last two phrases. Most of the early Baroque duets in strophic rather than madrigal style are simple canzonets similar to this one.

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11 Fortune, "Italian 17th-century Singing," pp. 207-211.
12 Rousseau, op. cit., p. 299.
14 Jeppesen, op. cit., p. 85.
In the early part of the century the term "madrigal" was often used for non-operatic monodies. In these works the vocal lines tended to be similar to those of the late Renaissance madrigal and to the later Baroque "arioso" style; the accompanying instrumental bass moved more rapidly than that of the operatic monody but not so rapidly as that of the aria discussed above. The use of the older term emphasized the similarity between the new works and the earlier madrigals in terms of texts and the absence of large-scale repetition as well as in vocal contours.

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In studies of seventeenth-century vocal works the term "monody" is used in two senses, both as a general term for accompanied solo song (a sense in which it will not be used in this study) and as a specific term referring to works in a particular musical style; in the latter sense the term "monodic style" can also be applied to works for two or three voices. In the more restricted sense a monody is a song in which the vocal line is harmonically based, with pitch and rhythm determined largely by speech inflections. The meaning of the text is intensified in an "affective" way by the use of dissonances, odd turns of phrase, and virtuoso embellishments. Since the text was considered of paramount importance, contrapuntal devices were minimized or eliminated and the accompaniment was made deliberately unobtrusive. The rhythm of such monodies was free but gave the general effect of common-time meter. Since the poem was in a sense the music, it was vital that the words be comprehended both in meaning and connotation.

Monodies outside of operas generally differed in style from those for that medium; in the latter the rather extreme style termed "stile rappresentativo," or theatrical style, made use of an austere vocal line and a slowly moving harmonic bass. Both the operatic

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19 Denis Arnold, Monteverdi Madrigals (Seattle, 1969), p. 32.
monody and the later Baroque recitative are based on speech patterns rather than melodic musical material, but the two differ in that the operatic monody was used for the highly-expressive poetic lines (hence the affective means of intensifying meanings) rather than those of lesser emotional content. 20

Even though the solo song was the most popular music of the early Baroque period, Monteverdi wrote very few aside from those included in his operas. Whereas Malipiero includes only fourteen solo songs in his edition of Monteverdi's works, Fortune notes that his secular compositions include twenty-four duets and twenty-three trios. 21 In addition to the reasons cited earlier for Monteverdi's interest in ensemble writing (his concern with texture, musical form, and dramatic impact), his lack of interest in the solo song may have been related to the fact that he himself was not a singer, as were many of the composers whose works displayed the technical and expressive possibilities of the solo voice in a distinctive way. 22

Whatever the cause or causes, Monteverdi's seventh book of madrigals (1619) includes a wide variety of works for varying vocal


and instrumental groups. There are four works for a single voice, sixteen duets, four trios, three quartets, one work for six voices, and the final dialogue for two voices with five-voiced ballo discussed above. Of the sixteen duets four are indicated as written for two sopranos (and two others use the same clefs), one for two contraltos, eight for two tenors, one for tenor and bass. The combinations thus conform to the general preference of the time for high voices and for duets between equal voices.

There are interdependent lines upon which the solo song of the century developed—the style of the vocal line itself, the relationship between the text and the musical structure, and the structural organization of the music. Since most of the types of solo song occurred in the duets as well, it is important that these three avenues of development be considered. The works of Monteverdi illustrate the various structural devices, musico-textual relationships, and vocal lines used in the early part of the era.

Musical Structure

From the standpoint of musical organization the early vocal works varied from the rather formless monodies of the Florentines, in which even imitation between voice and bass line was largely avoided, to the sprightly strophic arias in which the music for the

first poetic stanza was repeated for each additional one. Outside of
the large-scale repetition of the strophic aria composers made rather
general use of three principal devices for obtaining musical unity--
the strophic variation (in which the instrumental bass line, though
not the vocal line, recurred), the refrain (in which a musical phrase
or section appeared several times), and the use of brief passages of
imitation between vocal and instrumental bass lines. 24

About 1620 the popularity of solo madrigals was replaced by
that of strophic songs, 25 but as the century continued the strophic
song declined in importance though it never disappeared entirely.
The strophic variation became the dominant structure in the 1620's
after its appearance in Grandi's Cantade ed arie and continued in
use until at least the mid-century. 26 The closely related songs on
an ostinato bass (which were usually shorter and often had more
striking outlines) began to appear in the 1630's 27 and became par-
ticularly important in the works of Monteverdi, Purcell, and
Steffani. 28 The use of a refrain remained an important organizing

24 Bukofzer, op. cit., p. 31.


26 Gloria Rose, "The Cantatas of Giacomo Carissimi," Musical
Quarterly XLVIII (1962), 207.

27 Fortune, "From Madrigal to Duet," p. 225.

28 Hugo Riemann, Das Generalbasszeitalter, Vol. II/2 of Hand-
buch der Musikgeschichte (Leipzig, 1912), p. 416.
factor throughout the century. Imitation, which was strongly opposed by the Florentines, gradually returned to prominence. In the later decades the use of tonal plans, large-scale forms such as the da capo aria, and other devices of purely musical import gained in importance. By the end of the century the predominant organization of the cantata, the main form of vocal chamber music, was based primarily on a regular alternation of recitative and aria sections, the latter mostly in the da capo form.

Monteverdi's "Chiome d'oro" is a five-voiced concertato work for two sopranos, two violins, and basso continuo in the form of a strophic variation. The text of the first stanza shows the extreme brevity of the poetic strophe:

Chiome d'oro,
Bel tesoro,
Tu mi leghi
In mille mode,
Se t'annode,
Se ti snode!

The strophic bass is correspondingly short and points toward the new kind of basses which became popular in the 1630's (Ex. 13). Pitches and rhythms of the vocal lines vary from one stanza to another, and different embellishments are supplied for the last syllable of the fourth line. The introduction contains a threefold appearance of a

29 Claudio Monteverdi, Tutte le opere, ed. by G. Francesco Malipiero (Vienna, 1926-42), VII, 176-81.
bass which differs only slightly from that of the vocal sections. The two violin lines are given three different forms, and each of these three recurs at least once between successive vocal stanzas (Ex. 13).

When instruments other than the continuo participate in the early duets they usually appear only in the ritornellos:30 in this instance, however, they also join in the extensions of the last vocal strophe.

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30 Schmitz, "Kammerduett," p. 46.
Musico-textual Relationship

The relationship between text and musical form also changed throughout the century. The use of strophic form for poetic strophes of like construction and of musical refrains for verbal ones persisted. The influence of other textual aspects, however, varied. In the beginning of the century what may be termed the small-scale aspect of the poetry was of great importance.

"Io son pur vezzosetta pastorella" by Monteverdi exhibits a musical structure based upon the poetic form and the meaning of the text. The verse is a sonnet which can be discussed in four sections, two quatrains and two terzains. Each section except the last consists of a single sentence, a clear textual unit which is followed in the musical organization.

Io son pur vezzosetta pastorella,
Che le guancie ho di rose e gelsomini;
E questa fronte e questi aurati crini
Mi fann'altro parer Driada novella.

Di Flora non vien qui nobil donzella
O schiera di pomposi cittadini,
Che, quando in lor m'incontro e faccio inchini
Il titol non me dian della più bella.

E se il giorno di festa io vado al ballo,
Mi porta ogni pastor, perch'io l'inviti,
Specchi, fior, frutti o vezzi di corallo.

E non saranno a te punto graditi,
Caro Lidio, i miei sguardi? E sempre in fallo
Ti pregherò, crudel, che tu m'aiti?

31 Monteverdi, op. cit., VII, 41-46.
Two dominant features of many of Monteverdi's duets appear in
the first section—the use of homophony in thirds and the use of imi-
tation of short, simple phrases (Ex. 14); both procedures had been

Ex. 14. Claudio Monteverdi, "Io son pur vezzosetta,"
meas. 7-14.
used earlier in the duet episodes of his five-voiced madrigals. This first section is subdivided into two parts corresponding to the two independent clauses of the quatrain. The musical setting of lines three and four is similar to that of lines one and two: each opens with a solo for one voice which is imitated by the other, continues with a passage in which the two voices present a brief phrase in overlapping imitative statements, and concludes with a clear cadence on G. The first two portions are related not only in roughly parallel structures but in a subtle way by a motivic relationship; the second opens with a motive which is the retrograde of the opening of the first (Ex. 15, parts a and b).

The similar poetic structure of the two quatrains is reflected in the musical structure of the second, which is a slightly compressed version of the first. There is no clear division into two portions separated by a cadence, for this would contradict the syntax of the text.

The change from a four-line to a three-line section is reflected noticeably in the musical setting of the third section, which both begins and ends homophonically. The imitative central portion is dominated by the insistent use of a figure related to the motives mentioned above; it begins with the retrograde inversion of the first

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Ex. 15. Claudio Monteverdi, "Io son pur vezzosetta," meas. 1, 14, 53-55.

of them and is completed by various endings in its repeated appearances in both voices and in the continuo (Ex. 15, part c).

At the beginning of the final terzain there is a still greater change in the setting, mirroring the turn of the shepherdess's thoughts from herself and her admirers to the indifference of the one she loves.

Over a slowly moving bass the two voices declaim simultaneously in thirds. At the words of the final line ("Shall I beg you to help me?") imitation lends agitation to the shepherdess's pensive question.
As the incipient tonal basis of the early Baroque became more secure, the principal large-scale form of the works was often based more on musical than textual grounds. By the mid-century many cantata texts were written primarily for narrative and musical purposes, and these did not follow the stringent requirements of established verse forms. Toward the latter part of the century the text often became merely an excuse for the music, not the impetus for it, and musical rather than literary considerations again became dominant.  

The Styles of Vocal Lines

The germs of the three styles later termed "recitative," "arioso," and "aria" lay in the speechlike operatic monodies, the more rounded declamatory lines of the madrigals (or non-operatic monodies), and the sprightly arias. Although words such as "dance" sometimes appeared in a brief triple-meter portion within a common-time song, a single style was more often used throughout a given work in the early years. By about 1620 composers often used the style most appropriate to a particular poetic portion so that all three styles might occur within a given madrigal or aria. The distinction between madrigal and aria hence came to be dependent simply upon the presence or absence of multiple stanzas, and the term "aria"

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came to be associated with a particular kind of vocal line rather than with the overall text-and-music combination of the early decades.  

For a knowledgeable musical audience the contrasts in vocal style accentuated the effectiveness of each and enhanced the impress of the poetry itself.

The juxtaposition of rather lengthy recitative and aria sections within a single work was evolved by the Venetian composers in the 1620's. Most of the poetry was at first placed in the recitative section, and the aria set only a few lines at the end of each stanza; the closing portion was then repeated as a refrain at the end of each musical strophe. The aria sections gradually grew in length, and the recitative portions became less important musically.

"Ardo e scoprir," though appearing in Monteverdi's ninth book of madrigals (1638), illustrates many aspects of the monodic style. As in "Io son pur vezzosetta" the musical structure is based upon the poetic form and the meaning of the text. The poem consists of two stanzas of eight lines each, both following the rhyme scheme a b a b a b c c c. The rhyme scheme is accentuated by a clear cadence.

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35 Arnold, Monteverdi Madrigals, p. 32.


37 Monteverdi, op. cit., IX, 32-35.
at the end of every other line; the cadence that might thus have been expected at the antepenultimate line of the poem is omitted because of the enjambment. The cadence occurs instead at the end of the penultimate line.

Ardo e scoprir, ahi lasso, io non ardisco,
Quel che porto nel sen rinchiuso ardore,
E tanto più dolente ognor languisco,
Quanto più sta celato il mio dolore.
Fra me talor mille disegni ordisco,
Con la lingua discior anco il timore,
Ed allor, fatto ardito, io non pavento
Gridar soccorso al micidial tormento.

Ma s'avvien, chi'io m'appressi a lei davante,
Per trovar al mio mal pace e diletto,
Divengo tosto pallido in sembiante
E chinar gl'occhi a terra son costretto
Dir vorrei, ma non oso; indi tremante
Comincio e mi ritengo. Alfin l'affetto
Saprir, nunzia del cor, la lingua vole,
Si troncan sulle labbra le parole.

The work is based most prominently on what may be termed a broadening of monodic style to two voices: declamatory lines are presented in parallel movement by the two voices, most often in thirds but occasionally in unison, with seconds between the voices punctuating most of the cadences. The two voices open singing the word "ardo" ("I burn") to notes rising up the minor triad; the repetitions and the strongly trilled "r" of the word stress its meaning (Ex. 16). The second stanza opens with a declamatory line sung

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38 Fortune, "Duet and Trio in Monteverdi," p. 421.

Chiefly in thirds; the voices end the opening line (Ex. 17) with a unison expanding momentarily to a second. Such monodic lines for

two voices occur rarely. Though these passages could have been expressed in a declamatory line by a single voice, the fullness of the thirds, the biting dissonances of the seconds, and the barrenness of the unisons enhance the affective treatment of the poem. Imitation is used in the first and second pairs of lines in the first stanza (the third is for solo voice) and in the final line of the second stanza, but it is used most prominently in the two climaxes of the work—at the mounting torment of the first stanza's close (Ex. 18) and in the agitated fifth and sixth lines of the second.


Following the cadence after the penultimate line there is a marked change. The rhythm of the final line changes to triple meter, and

rests at the end of each bar interrupt words to express vividly the text ('the words are cut off as they reach my lips") (Ex. 19).


Monteverdi's increasing interest in duets and trios in his chamber works is paralleled in his operatic writing. Il Ritorno d'Ulisse, for example, contains much music comparable to his chamber duets. As Arnold points out, these duets are highly effective dramatically even though there is no dramatic conflict within the ensemble, for "counterpoint is the stuff of climax."  

Monteverdi was not the only operatic composer to have an increasing interest in ensembles; indeed the 'discovery of the ensemble and its potentialities is always a landmark in the development of the opera composer." Dent notes that it was in Scarlatti's latest period that he utilized ensemble movements most extensively and effectively in his operas. An examination of the duets in an

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40 Denis Arnold, "Il Ritorno d'Ulisse and the Chamber Duet," Musical Times CVI (1965), 183, 185.
41 Ibid., p. 183.
eighteenth-century opera, Mozart's *Cosi fan tutte*, yields some interesting and illuminating relationships. In the duets in which both persons express essentially the same thoughts the voices sing predominantly in homophonic thirds and sixths. These instances might be compared to the homophonic portions of Monteverdi's "Ardo e scoprir," which were described as monodic music intensified by two-voiced treatment. In the second act the more steadfast sister, Fiordiligi, sings an imitative duet with Ferrando ("Fra gli ampollese") as he pleads with her and she tries to resist him. From the time when she capitulates they sing in predominantly parallel motion with just enough use of imitation to indicate that her surrender has not been an easy one. In each situation which is dramatically static the voices sing mainly in parallel thirds and sixths; in those duets in which dramatic action is forwarded or in which a strong-willed character is involved, the voices sing imitatively.

In the early seventeenth century the many publications of music for one or two voices and continuo indicate that they were performed by amateurs, as many of the madrigals and canzonets of the preceding era had been. As the century progressed, music came increasingly to be considered an entertainment to be performed by virtuosi and heard by an audience rather than one to be enjoyed primarily by the performers themselves.

43 See the first act Fiordiligi-Dorabella duet ("Ah guarda, sorella"), the two Ferrando-Guglielmo duets ("Al fato dan legge quegli occhi" and "Se condate aurette amiche") and the Dorabella-Guglielmo duet ("Il core vi dono").
CHAPTER VI

THE CHAMBER DUETS OF THE ROMAN SCHOOL

In the first third of the seventeenth century the three main centers of song composition were Florence, Venice, and Rome. The Florentines were the most important early in the century, the Venetians became the most prominent about 1620, and about 1630 the Romans led in evolving the style which soon dominated all European music. Kenton refers to the period 1630-1730 as the great century of the vocal duet, thus placing Rome's ascendancy at the beginning of this important period.

From the 1620's through the first decades of the eighteenth century the principal form of vocal chamber music was called the "cantata." Most modern writers find themselves wavering between the desire to use this term as did the writers of the seventeenth century and the desire to use it in a stylistic sense. The earliest known appearance of the term was in Alessandro Grandi's Cantade ed arie (1620). The works which Grandi termed "cantade" were strophic

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1 Nigel Fortune, "Italian Secular Monody from 1600-1635," Musical Quarterly XXXIX/2 (April, 1953), 195.

variations, but the term was used by the composers of the time in a rather general sense. In the next decade or so after Grandi's publication, cantatas constructed in several sections became popular. Both Schmitz and Kenton state that the form of the cantata (and thus the duet) began as a strophic aria or strophic variation and ended as a polysectional structure based on free changes of rhythm and tonality. Many writers of today use the term in a narrow sense to refer to the polysectional works used to some extent in the mid-seventeenth century and more extensively late in the century.

The composers of the mid-Baroque applied the term to a great variety of compositions, to works which varied in both length and complexity. At the middle of the century its use included the simple aria (including those in strophic, da capo, binary, and more complex forms), strophic variations, arioso works, and more complicated forms. The more complex cantatas were sometimes organized in ways comparable to the aria--with somewhat large sections repeated with new words (like the strophic aria), with the opening aria repeated at the end (like the da capo aria), or with a recurring section (like the rondo aria). The forms as used by Carissimi (whose cantata composition covered the years from 1640 to 1672) recurred in about the

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3 Fortune, "Italian Secular Monody," p. 190.

same proportions in works by his contemporaries: of his 109 solo
cantatas 31 are in aria forms, 12 are strophic variations, 5 are in
arioso form, and 61 are in some sort of multi-sectional form. The
composite forms include aria, arioso, and recitative sections; there
was no standard number of sections nor any standard way of ordering
the three melodic styles. 5

This rather broad range of musical structures reflected the mid-
century use of the term "cantata" to denote any secular vocal music
intended for chamber performance. 6 Whereas the term "madrigal"
had been adopted from its literary usage for early musical settings
of that specific verse form, the term "cantata" (comparable to
"sonata" and "toccata") was derived from the verb "cantare" ("to
sing"). Burrows suggests that the derivation of the term itself em-
phasized the increasing musical rather than literary aspects of the
works. 7

The three leading composers of the Roman cantata are Luigi
Rossi (1598-1653), Giacomo Carissimi (1605-1674), and Antonio
Cesti (1623-1669). Bukofzer refers to the "first generation" of
cantata writers led by Rossi and Carissimi and to the "second gen-
eration" which included Cesti, Legrenzi, and Stradella. 8

5Gloria Rose, "The Cantatas of Giacomo Carissimi," *Musical
Quarterly* XLVIII (1962), 205, 207-208.

6Ibid., p. 207.


8Manfred F. Bukofzer, *Music in the Baroque Era* (New York,
1947), pp. 120, 123.
Giacomo Carissimi (1605-1674)

With Carissimi and his contemporaries the large-scale structure of the solo cantata is primarily based on musical rather than poetic or textual grounds. The poetic form is usually followed to the extent of setting strophic verse in aria (or arioso) style and free verse in recitative (or arioso) style and of setting poetic refrains to musical refrains. The meaning of the text is not so decisive in determining the musical structure, however; recitative may be used for setting narrative lines and aria style for emotionally expressive ones, but the change from recitative to aria is more often determined purely by the requirements of the musical organization.9

Carissimi's "J Filosofi"10 conforms to this general description. In the opening four-line section the two voices set the scene for the dialogue which follows ("Reminded of love by a group of passing cupids Heraclitus and Democritus began to talk to each other"). The bulk of the poem then describes their comments pertaining to unhappy lovers, Heraclitus (the "weeping philosopher") sympathizing with the sorrowing lovers, Democritus laughing at them. The final three lines ("in love the same thing will at one time give sorrow and at another joy") give a contemplative ending to the dialogue.

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The rather long poem consists of unequal lines (three to thirteen syllables) organized in seven strophes which differ in rhyme schemes and in length (four to twelve lines). The last lines of the first strophe form a refrain which recurs at the end of the third and sixth strophes, whose musical setting (Ex. 20) is the focus of attention for the entire cantata.


The triple-meter refrain expresses the general attitudes of the two philosophers. Democritus' words¹¹

¹¹ "It makes one laugh to hear lovers always complaining that a hard heart cannot be broken."
E pur da ridere
Sentir ognor gli amanti stridere
Ch'un duro cor si può frangere.

are expressed in a line incorporating rather lengthy florid passages
on the vowel i (a vowel usually avoided in coloratura\textsuperscript{12}), which vividly
portray tittering laughter. Heraclitus then uses almost the same
words, but the substitution of 'piangere' ('weep') for 'ridere'
('laugh') changes the entire import of the passage. Heraclitus imi-
tates Democritus' melody with several highly important changes.
The florid passages are altered to lines more expressive of mournful
words. The melismatic passages now occur on a, the vowel most
often used for rapid phrases; this rich vowel has none of the giggling
connotations of the vowel i, and its dark sound lends a somber note.
In addition, the mode of the passage is now minor rather than major;
the close juxtaposition of the two modes heightens the contrast ex-
pressed in the words. The voices begin with rather lengthy imitative
solo passages, complete the text of the refrain more or less jointly
(Ex. 21), and repeat their first poetic lines in soloistic florid phrases
expressive of the "laughing" and "weeping" statements.

The first strophe begins with the setting of the opening four lines
in recitative style, a musical choice probably determined by the

\textsuperscript{12}Pier. Francesco Tosi, Observations on the Florid Song
(Bologna, 1723), new ed., trans. by J. E. Galliard (London, 1743),
narrative aspect of these lines. The later lines in recitative style, however, are no less expressive emotionally than the rest of the poetry; the choice of musical meter and vocal style seems to have been made primarily to create musical contrast for the refrain,
which follows each of these sections. Though the principal determinant of musical form seems to be the desire to furnish contrast for the triple-meter refrain, there is a secondary consideration which is dependent in a sense upon the structure of the text. The meaning of the words does not influence the musical form, nor does the poetic structure. But the distribution of lines between the two philosophers is influential. The lines of the strophes are set in one of three styles, two of which have occurred in the refrain. When the philosophers speak brief lines of differing sentiment, they express themselves imitatively in phrases of intermediate length, as in the opening of the refrain (Ex. 20). When they speak identical lines, they sing more or less jointly in passages which are homophonic or utilize brief imitative phrases, as in the last two poetic lines of the refrain (Ex. 21). Both of these styles are always in triple meter. When either expresses himself in a somewhat lengthy speech of three or four lines, the words are set in recitative style (Ex. 22).

The tonal plan of the cantata reflects the still somewhat tentative tonal basis of the mid-Baroque. Although most sections begin and end in F (major or minor), they are often somewhat modulatory in nature. In most of Carissimi's cantatas the musical organization is primarily tonal. Though there is frequent change between major and minor modes, the same key is used for most of the sections with modulations occurring primarily in the middle of recitatives. ¹³

¹³Rose, op. cit., p. 211.
"J Filosofi," however, the recitatives are based firmly in F, and it is the melodic triple-meter refrain which is most noticeably modulatory.
Of Carissimi's twenty-seven duet cantatas nine are strophic in form.\(^{14}\) "Lungi omai, deh, spiega i vanni"\(^{15}\) sets a text consisting of four strophes in which any pair of rhyming lines are of equal length. The last line of the fourth strophe is the same as that of the second, forming a one-line refrain.

\begin{verse}
Lungi omai, deh, spiega i vanni,
Core stolto,
Da quel volto,
Onde soffri un mar d'affanni!

S'anco un poco
Di tal foco
Presti fede al dolce invito,
Credi a me, che sei spedito!

S'hai desir del proprio scampo,
D'empio ciglio
Ti consiglio
A fuggir l'amato lampo.

Che, s'ancora
Fai dimora,
Sto per dir quant'all'un dito,
Credi a me, che sei spedito!
\end{verse}

This regular verse form, rather unusual for cantatas of the mid-century, may have prompted the use of the somewhat archaic musical style. The form is based largely on the poetic structure and meaning of the poem, and a number of madrigalisms appear.

There are two musical sections, corresponding to the first two strophes. In section A the voices proceed imitatively for the first

\(^{14}\)Rose, \textit{op. cit.}, p. 209. \(^{15}\)Carissimi, \textit{op. cit.}, pp. 13-17.
four measures and homophonically in thirds for the remainder (Ex. 23); the two cadences are emphasized by suspensions on the word "affani" ("pain"). Other madrigalisms such as the "shaking" turn on the word "spiega" ("unfold") appear, and repetitions of phrases occur.

The musical setting for the second strophe is strikingly different. Whereas in section A the two voices proceed together through all four lines of poetry, in section B a single voice expresses the first three lines ("If you yield to your beloved's pleading . . . ") in a speechlike phrase, and the other voice hastens to express the warning ("believe me, you are finished! "). The importance of the one-line refrain is underlined by the interruptive entry and by the contrast of this melodic vocal line with the preceding recitative (Ex. 24). The voices

then exchange roles for a repetition of the four poetic lines and end
with a two-voiced extension of the refrain. The final cadence is em-
phasized by a biting second on "spedito" and by the Neapolitan-sixth
cord.

The two musical sections are unified by the use of C minor as a
tonal basis throughout and by the prominent use of two related mo-
tives--that for "onde soffri" in section A (Ex. 23) and its inversion
for "credi a me" in section B (Ex. 24). The third and fourth poetic
strophes ("If you desire to be safe, I advise you to flee. If you re-
main, I tell you--believe me, you are finished!") use the same music
as the first two, thus forming two long musical strophes.

Carissimi's "Il mio core è un mar di pianti" is a cantata of a
complex structure which is somewhat representative of his non-
strophic duets. In his solo cantatas and in the duet cantata "J
Filosofi" the large-scale structure was primarily based on musical
considerations and independent of textual ones. Aside from the stro-
phic duets, the ensemble cantatas more often have a form highly
dependent upon the textual structure and therefore highly indi-
vidualistic. The verse consists of two strophes of seven lines
each and a third strophe of sixteen lines; the rhyme schemes and

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16 Carissimi, op. cit., pp. 18-25.

17 The ensemble cantatas include nine trios as well as twenty-
seven duets.

18 Rose, op. cit., p. 209.
line lengths are quite irregular. The only formal unification for the poem is the use of a single line of refrain which opens the first strophe and closes all three. Carissimi produces a "da capo cantata" form by ending the work with a recurrence of the entire first strophe:

Il mio core è un mar di pianti,
Ove invece di Sirene
Si lamentano le pene;
E rancore e gelosie,
Tradimenti e tirannie
Sono i mostri in lui natanti.
Il mio core è un mar di pianti.

The text, like many cantata texts of the mid-century, seems by implication to be a part of a narrative, but imagination is required to envision the context of this portion of the tale.

The first strophe ("My heart is a sea of weeping in which there are not sirens singing but pain lamenting, in which jealousy and betrayal live.") is in a slow triple rhythm. The opening phrase descends to portray the weeping heart and ends rhythmically with the use of hemiola (Ex. 25). The cadence is strengthened by the recurrence of this rhythm, a device used frequently at cadences in the bel canto style. The second phrase is sung homophonically in thirds; the third phrase is imitative and intensifies the painful atmosphere with seconds between the voices on the words "pene" and "lamentano" (Ex. 26).

19 Bukofzer, op. cit., p. 123.
The second strophe ("Whoever immerses himself in the depths of that sea will be entranced by its beauty and return no more.") contrasts in several ways with the first: it is faster in tempo, is in common time rather than triple meter, and has a more speechlike vocal line. As in the first strophe there is alternation of imitation and homophony. Though there are again frequent passages with the voices in thirds, far more noticeable are the passages in seconds ("Mia rimange assorta" and "d'oriente i rai festanti"). The
Ex. 26. Giacomo Carissimi, "Il mio core è un mar di piani,
meas. 23-32.

dissonances in this strophe reflect less the meaning of the particular
words than the emotional tension of the entire strophe.

The third strophe ("The pearls of this realm are tears; the
showers which disturb it are glittering wraiths; wherever you move
among the reefs you find a thousand Charybdas and Scyllas.") is
quite different from either of the preceding ones. The voices sing
alternately, rather than simultaneously, throughout. The vocal lines
of this strophe are much more difficult technically than the preceding
ones, employing brief virtuosic passages for the singers (Ex. 27) on appropriate words.

Ex. 27. Giacomo Carissimi, "Il mio core è un mar di pianti," meas. 72-75.

In addition to the musical structure supplied by the refrain, this cantata follows Carissimi's usual tonal plan for his cantatas. Though there are frequent changes between major and minor modes, the cantata opens and closes with sections in A, and the second section opens in A as well. The third section, which is in recitative-arioso style, is modulatory. 20

Antonio Cesti (1623-1669)

Although Cesti spent little time in Rome, he belongs stylistically to the Roman group of composers. He wrote at least fifty-five cantatas, nine of them for two voices. Eight of the duets form a group

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20 Rose, op. cit., p. 211.
which is closely related from both thematic and formal standpoints
and can probably be placed stylistically in the last portion of his
life. Hence his duet cantatas form a group more distant in time
and style from those of Rossi and Carissimi than do his solo cantatas.
Burrows points out that the structures of Cesti's cantatas display a
step intermediate between the typical mid-century cantata whose
form was influenced strongly by the narrative text and that of the
late Scarlatti period, which was often organized on a chiefly musical
basis.

Cesti's cantatas show no standard organization, but they often
begin with a recitative section (as in the duet examined below) and
rarely end with one; perhaps a third of the cantatas (like the one be-
low) have a section which recurs at least once to produce a sort of
rondo form.

The text of Cesti's "Lacrime mie" can be divided into seven
strophes of widely-varying construction. Since the texts of the mid-
century cantatas were often written specifically for musical use, the
poetry does not always follow standard poetic forms. The first

23 Ibid., p. 42.
strophe, fairly regular in form, is set in two musical sections which constitute important recurring parts for the first half of the cantata.

Lacrime mie, che fate?
Se a rìtorar il core
Entro il seno serbate
Il chiuso umore,
Oh quanto v'ingannate.

In broad terms section A, which sets the first four lines of verse, may be said to be in recitative style, while section B, which sets the final line of text, is melodic (Ex. 28). Burrows points out that Cesti's recitatives are of three types: arioso lines, recitatives of the eighteenth-century style (used most frequently by him), and lines of an intermediate variety. The striking setting of the first line is one of Cesti's rather infrequent arioso lines, whose lyrical and "expansive" qualities are noted by Bukofzer. In the intermediate recitative style are the second and third lines, in which the treatment of the feminine endings (see "core," "serbate," and "umore") is particularly effective. The final line of the strophe (section B) is a lovely lyrical duet between the voice and the instrumental bass.

26"My tears, what are you doing? If it is to restore my heart that you keep your moisture hidden, how much you deceive yourselves."


28Bukofzer, op. cit., p. 123.

Cesti structures the first half of the cantata (which comprises the first two strophes of text) as a large-scale rondo form, sections A and B forming the recurring sections: ABA B A'B'A' C A''B'A'.

After sections A and B are sung by the first voice, they recur in different keys in the second voice. Section A then recurs in two-voiced form (A'), beginning imitatively and ending homophonically. Section B' presents the two voices homophonically in thirds, producing the effect of a duet between the instrumental bass and the pair of voices (compare section B).

The second poetic strophe, \(^{29}\) set musically in two portions, \(C_1\) and \(C_2\), is quite irregular in form. The first two lines (\(C_1\)) consist of twelve syllables each and are united by rhyme; the third line has fifteen syllables and contains internal rhyme; the fourth line has twelve syllables and rhymes with the odd-numbered lines of the first strophe.

Per gli occhi tra bocchi la vena oziosa,
Fetida allor diviene acqua che posa.
Dal core di sasso apritevi il passo, venite
E pentite le colpe omai purgate.

This rather unpromising bit of poetry is used by Cesti as the basis for a 3/2 aria which is undoubtedly the highlight of the cantata (Ex. 29).

After the ending of section A' on an E major triad, dramatized by the delayed resolution of the suspension in the second voice, section \(C_1\) begins with an abrupt change to E minor. At the beginning

\(^{29}\)"Let your eyes overflow in rivers of tears. Open a passage for them from the heart and repent the wrongs now purged."
the bass is purely harmonic, the melodic interest being concentrated in the voice's long, sweeping, florid line. After the use of sequences has resulted in some modulation, the bass begins to participate more actively, and an ornamented descending fifth is tossed back and forth between voice and bass.

Section C₂ contrasts with C₁ in the significant melodic role of its bass and in the sprightliness of its vocal line.

Both voices sing in section A". The opening imitation is more widely-spaced than that of A¹, and there is a resulting change of tonality.
Within this large-scale rondo structure there are several kinds of variation. There are variations from one solo voice to the other, from one- to two-voiced sections, from homophonic to imitative treatment of two voices. In some of the sections the basso continuo plays a prominent melodic role; in others it is primarily harmonic in function. There are metric variations between common and triple time, variations in melodic styles, and changes in tempo.

But of importance almost equal to the variations in texture afforded by the use of two voices and continuo and those in the melodic styles of the vocal lines are the variations involving tonal bases. The structure begins in E minor and ends in E major with the expected passages in G major, B minor, D major, and A minor. What is striking is the use of abrupt tonal changes, first to distinguish section B used as the second major part of the rondo form from its appearance in the opening group, again at the beginning of section B', in the return of A' in the second tripartite group, at the beginning of the 3/2 aria (Ex. 29), and again in the final appearances of B' and A'. In the brief diagram of the great rondo form which follows, lower-case letters indicate minor keys, upper-case letters major keys, and arrows transitions from one key to another:
The last half of the cantata consists of three major sections, D, E, and F. Section D sets in recitative style for the first voice the irregular verse of strophes three and four. The bass moves slowly except for the final line of each strophe. At the end of the third strophe "Con larga vena vi chiamo dal petto?" ("[How many times did jealousy] call you forth in large veins?") is set in arioso style, the vocal line rising an eleventh (Ex. 30) to express vividly the verbal phrase. The final line of the fourth strophe is the verbal refrain, "Lacrime mie, che fate?", which recurs in its two-voiced musical form (A').
Strophes five and six are regular in form and have the same poetic structure. The two stanzas are presented in section E as a strophic aria similar to those of the early Baroque, one strophe sung by each voice.

There is a regular rhyme scheme for the seventh strophe, which is the text for section F; the length of the lines varies from four to twelve syllables, however, and lines of unequal length are joined by rhyme.

Su, su, pietose pupille!
Destate al cor gli spiriti sopiti!
Su, con frequenti inviti
Delle cadenti stille
Chiamatelo
Svegliatelo,
Del profondo letargo
E se talpa già fu, si cangi in Argo.
The entire setting for this strophe is quite madrigalian in treatment (Ex. 31). The first words ("up, up") skip up the C major triad:

"Destate" ("awake") is set to a roulade, "cadenti" ("falling") to a descending scalar passage, and "stille" ("tears") to a dotted-rhythm pattern that evokes the vision of discontinuous teardrops. Most obvious of all is the setting of 'dal profondo [letargo]' ("from deep [lethargy]") to a descending G-C-C pattern spanning a twelfth.

The cantata thus falls into two halves. The first half is progressive in its organization (a large rondo form), in its use of tonal transitions and abrupt changes (which rely upon a somewhat stable tonal structure for effectiveness), in its use of the long, smooth melodic lines of the bel canto style, and in the prominence given to the large and important 3/2 aria. The latter half is somewhat archaic in style, section D being an extended recitative, section E a lively triple-time aria reminiscent of the early part of the century, and F a structure in madrigal style.

After Cesti's period the triple-time aria with long phrases typical of his work was gradually replaced by arias in common time, and the smooth vocal lines were replaced by leaps within a chord and uneven rhythmic values. The arias increased in length, and the number of sections decreased. The narrative foundation of the cantata came to be more superficial than basic. At this point the large-, intermediate-, and small-scale structures (those of the cantata as a whole, of the individual arias, and of the phrases) came to be dominated by musical rather than textual considerations, paralleling the rise in the latter
part of the century of purely instrumental music with no textual basis.\textsuperscript{30}

CHAPTER VII

THE ENGLISH DUETS OF THE
SEVENTEENTH CENTURY

Perhaps the most important seventeenth-century duets not in the Italian style appeared in England. Although Italian musical trends as well as texts were used by many composers, the English writers developed independently their own stylistic traits in duets for English texts. Many of these lyrics were written specifically for musical treatment and consequently differ in form and content from verse designed for reading. Subtleties of meaning and complex emotions were generally avoided. As in many of the writings of the century, musical and literary, the pastoral plays a prominent role.

To what extent can the distinct musical style of the English be attributed to the use of texts in their native language? Discussing the qualities of English song, H. C. Colles maintains that

the peculiarities of a language must deeply affect the characteristics of melody produced in contact with it. One might go further and say that the much canvassed question of nationalism in musical composition depends in the last resort on the associations between music and language. ... The English

language, having characteristics of its own, ... has in fact produced an English melody.²

In examining the problems involved in the setting of English texts Colles has said:

English has its difficulties, and its difficulties when they are well handled make its chief beauties in song. The variety of its vowel-sounds . . . , its conglomerations of consonants . . . , its syllables without any fully vocalized vowel at all . . . are generally recognized as characteristics to be specially dealt with by both composers and singers. Comparatively few have recognized the existence of the syllabic groups which can bring an infinite variety of subsidiary rhythms into a melody set to English words whether poetry or prose.³

Probably no other English composer has so exploited the "subsidiary rhythms" of the English language as did the unquestioned genius of music for English words, Henry Purcell.

As is indicated by the numerous manuscripts and publications of the second half of the seventeenth century, the secular song was extremely important to the musical life of England during that period. These songs included subtle ayres somewhat akin to the lute ayres of the Elizabethan and Jacobean periods, songs for various theatrical uses, laments in rather extreme declamatory style, and dialogues⁴

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³Ibid., p. 32.
of both the "dialogue-song" and "recitative-dialogue" varieties.\(^5\)

Traces of all the forms of the two-voiced song are to be found in the duets written in the latter part of the century by Purcell.

The simple ayres for two voices of the early decades are similar to their solo counterparts but differ vastly from the contemporary Italian duets. Perhaps the most artistic composer of ayres was John Dowland, whose accompaniments also reflect his mastery of the lute. Some authorities even consider elaborate lute accompaniments essential to the ayre, but for the most part the vocal melody is considered of primary importance.\(^6\) As Bruce Pattison has expressed it,

> the essence of the air is the tune. Its distinction lies in its being the first English song in which the accompaniment is carefully composed yet purely subsidiary to the solo voice.\(^7\)

**Thomas Campion (1567-1620)**

If there is a distinctively English melody, the ayres of Thomas Campion surely display its traits. Walford Davies contends that two unmistakable characteristics of English melodies are their use of 'the natural scale in a way that can only be described as monosyllabic'\(^8\)

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\(^6\) Spink, "Cavalier Songs," p. 73.

\(^7\) Pattison, *op. cit.*, p. 113.
and a "forthright directness" perhaps related to that of the English mind.\(^8\)

In Campion's "Her rosy cheeks,"\(^9\) an ayre for two voices, the traits of English melody which Davies describes and the supremacy of the tune essential to the English ayre are apparent. In some two-voiced ayres the melody is divided between the two singers; in others, as in this one, the voices sing simultaneously. Somewhat curious is the indication of the lower voice as optional. The first six of John Coperario's *Funeral Teares* (1606) also have a lower voice indicated as optional.\(^10\) In Coperario's two-voiced ayres the omissible voice is generally not very melodious, but in Campion's "Her rosy cheeks" the tenor line is sufficiently beautiful and appropriate to be used alone above the accompaniment (Ex. 32). Enjambment and irregularities of structure such as changes of rhythm or of mood from one stanza of a poem to another were generally avoided by poets in works intended for musical settings.\(^11\) Reflecting the fact that the composer of the verse is in this case also the composer of the ayre,

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\(^11\)Pattison, *op. cit.*, pp. 146-149.

Enjambment appears at the ends of three lines in the first nine-line strophe (lines four, six, and eight).
Her rosy cheeks, her eversmiling eyes,  
Are spheres and beds where love in triumph lies.  
Her rubine lips, when they their pearl unlock,  
Make them seem as they did rise  
All out of one smooth coral rock.  
O that of other creatures' store I knew  
More worthy and more rare,  
For these are old, and she so new  
That her to them none should compare.

The poem, and thus the music, falls into two nearly-equal portions, and a cadence correspondingly occurs at the end of the fifth line. There is a single instance of pictorial use at the words "as they did rise" which links the work with madrigalian rather than monodic practices.\(^{12}\) The setting of the words is in general quite suitable to their spoken inflections, but one rather awkward passage appears in the tenor part for the seventh line ("more worthy and more rare").

John Coperario (1575-1626)

The seventh and final work of Coperario's *Funeral Teares*, which is a group of laments on the death of Charles Blount, is "A Dialogue: Foe of Mankind."\(^{13}\) The canto laments the death of Blount, and the alto vouches for his continued life in heaven. The Campion song considered above can be viewed as a forerunner of the simple

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\(^{13}\) Fellowes, *op. cit.*, pp. 16-19.
bipartite song of the mid-century, and this work foreshadows the "binary with chorus" plan of many songs of that period. It is structured in three sections with a clear cadence at the end of each. The large-scale structure follows changes in the poetic lines which are underlined by varying relationships between the two voices. In the first four poetic lines (section A) the declamatory vocal line is divided between the two voices. The next two lines (section B) are closely parallel in wording, and this verbal parallelism is expressed musically by the use of imitation in the alternating solos. In the two concluding lines (section C) the imitation is more closely spaced and the voices sing jointly.

A Canto: Foe of mankind, why murd'rest thou my love?
Alto: Forbear, he lives! (C:) Oh where?
(A:) in heav'n above.
Canto: Poor wretched life that only lives in name!
Alto: Man is not flesh but soul, all life is fame.

B Canto: That is true fame which living men enjoy;
Alto: That is true life which death cannot destroy.

C Canto: Live ever through thy merited renown.
Alto: Fair spirit, shining in thy starry crown.

The use of a bass viol for the accompaniment in addition to the lute is probably due to Italian influence, but the bass is not figured. Affective treatment is not notable. Verbal repetitions are used for the phrase "Oh, where?" (line two) and in section C; but as with most of

14 Spink, "English Cavalier Songs," pp. 74-75.
the lute ayres, the repetitions are used primarily for the proper
shaping of the musical phrase, not for intensifying the meaning of
the words.\textsuperscript{15}

\textbf{Henry Lawes (1596-1662)}

The English declamatory song of the mid-seventeenth century
has been the subject of comment by a number of authorities, in-
cluding Bukofzer, Parry, and Dent. Vincent Duckles considers
that this mid-century vocal style evolved from Italian monodic ideas
and that Nicholas Lanier was the leader in the process of assimila-
tion.\textsuperscript{16} Ian Spink suggests that the importance of the Italian mono-
dists is slight. He considers that English declamatory song was
evoked by a need parallel to but not identical with that of the Flor-
entines—the need for the verse to be understood. The problems of
projecting the words of the songs in the relatively large masque
halls led to a heroic style of song and singing.\textsuperscript{17} Another factor
contributing to the style was the spatial separation of singers and
instrumentalists in the various theatrical productions; a regular
musical accent facilitated the coordination of the various performers' contributions.\textsuperscript{18}

\begin{itemize}
\item \textsuperscript{15}Duckles, \textit{op. cit.}, p. 31.
\item \textsuperscript{16}Vincent Duckles, "English Song and the Challenge of Italian
\item \textsuperscript{17}Spink, "English Cavalier Songs," pp. 61-65.
\item \textsuperscript{18}Colles, \textit{op. cit.}, p. 61.
\end{itemize}
Colles contends that the leading figure in the development of the declamatory style was Henry Lawes, whose musical settings of poetry were greatly admired. The widespread enthusiasm shown by poets such as John Milton and Robert Herrick for his settings of their poems indicate his importance. Lawes's ability to reflect in rhythmic and pitch patterns the spirit as well as the vocal inflections of the poems was gained partly by attentive listening to his friends' reading of their own poetry. Other composers of the same period, such as William Lawes, Henry's brother, John Wilson, and Matthew Locke, followed the same principles.

Henry Lawes's "A Dialogue between a Shepherd and a Nymph" is one of the pastoral dialogues popular in the mid-century as parts of plays and masques as well as chamber works. In the first of the seven stanzas a nymph (soprano) and a shepherd (tenor) recall the parting of two lovers and decide to recreate their farewells in song.

Within this dialogue several aspects of mid-century vocal works appear. Many passages aptly express the normal inflection of everyday speech, such as "That aged oak did canopy" (Ex. 33) and 'till

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19 Ibid., p. 64.


they return" (Ex. 34). There are also numerous passages which use an "emphatic" inflection designed to bring out the implications of the words, such as the line for "but show my sun must set" (Ex. 34); at times these emphatic inflections even contradict the poetic scansion, such as the elongation of the opening word "This" (Ex. 33) which almost constitutes a gesture toward the mossy bank.

In several passages the continuity of thought from one line to another necessitates care on the part of the performer in addition to that which Lawes supplied. In the third strophe the only line after which a pause is appropriate is the third:
Those streaks of doubtful light usher not day,
But show my sun must set, no morn
Shall shine till they return,
The yellow planet and the grey
Dawn shall attend thee on thy way.

The delicacy of the phrase to which "Those streaks of doubtful light usher not day" (Ex. 34) is set gives a glimpse of the poetic sensitivity which made Henry Lawes a favorite of contemporary poets.

In the three passages in which both voices sing, the movement is almost exclusively note-against-note and involves few intervals other than successive thirds and sixths. In the final commentary by the nymph and shepherd hitherto-avoided repetition and staggered entries are used to wring the utmost pathos from the phrase (Ex. 35).
Ex. 35. Henry Lawes, "A Dialogue between a Shepherd and a Nymph," meas. 81-87.

Henry Lawes's "A Dialogue on a Kiss" contains an interesting use of a recurring section, a device which was quite popular in songs after about 1650. This particular refrain, which is a musical but not a poetic one, makes use of the old device of voice exchange. After an introductory three-line strophe there are five stanzas of four lines


each; all lines of each strophe rhyme in at least a rudimentary fashion.

This rhyme scheme and the musical setting appropriately emphasize
the bantering tone of the verse. The departure from strict rhyme is
most marked in the fourth four-line stanza:

(She:) Has it voicing virtue? (He:) Yes,
(She:) How speaks it then? (He:) Do you but this,
Part your join'd lips, then speak the kiss.
And this Love's sweetest language is.

The final line of each of the four-line stanzas is set for the two
voices together; these two-voiced sections are set in triple meter,
contrasting with the prevailing common-time meter of the remaining
lines (Ex. 36). Successive appearances of the refrain differ because
of the exchange of voice roles.

Henry Purcell (1659-1695)

Of the forty-seven two-part songs which Henry Purcell wrote as
independent works all but two were written for the combination of
soprano and bass.24 Purcell himself was probably a bass, as was
John Gostling, a fellow member of the Chapel Royal and one of the
most celebrated singers of his time. In addition to personal interest
in the bass voice, Purcell's preference for the soprano-bass combi-
nation was probably prompted by the popularity of pastoral dialogues,

24 Franklin B. Zimmerman, Henry Purcell 1659-1695, An Ana-

She

Has it a body?

Ay, and wings, with thousand various colourings,

And as it flies it sweetly sings

Love honey

And as it flies it sweetly, sweetly sings

Love honey yields —

yields but never sings And as it flies it sweetly

but never stings And as it flies it sweetly

sings, Love honey yields but never stings

sings, Love honey yields but never stings
in which the character delineation frequently utilized this extreme contrast of registers. These forty-seven "single" duets (to use a term similar to that for comparable solo songs) are somewhat uneven in interest, exhibiting instances of the magnificent as well as the commonplace.

Among these duets are some which display Purcell's peculiar ability to capture the special qualities of the English language--some whose vocal lines seem shaped by the angularity of English speech, others which capture the occasionally smooth, flowing quality, many which reflect the multiplicity of its poetic and verbal rhythms. There is great variety in texts, which range from the mock-plaintive "What can we poor females do?" and the carefree "Trip it in a ring" to the drama of "A Dialogue between Charon and Orpheus" and the quiet melancholy of "Lost is my quiet for ever."

There is also great variety in form to be found among these works. The simple two-voiced ayres of Campion are recalled by such a strophic duet as "When gay Philander left the plain." In "For love ev'ry creature," (arranged from the original version in King Arthur) the instrumental part makes use of a four-bar ostinato

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27 Ibid., pp. 118-119.
bass in the chaconne pattern; the repetition of each note after a rest gives rhythmic definition to the figure (Ex. 37). Examination of the

Ex. 37. Henry Purcell, "For love ev'ry creature," meas. 1-6.

harmonic structure indicates a bipartite form. A double bar appears in the music at the end of the second line of poetry; the full cadence in B-flat major which might have been expected here, however, does not occur until the four lines of verse have been stated (after about two-thirds of the song).
For love ev'ry creature
Is form'd by his nature;
No joys are above
The pleasures of love.

The last two poetic lines are then repeated for a final section which ends in G minor. A study of the melodic material and of the relationships between the two vocal parts suggests the superposition of a ternary structure on the bipartite one. At the beginning the movement of both voices is primarily by quarter-note motion; after the double bar at least one of the voices moves more rapidly; near the close the voices again unite in quarter-note motion.

"A grasshopper and a fly,"²⁸ is an allegorical dialogue song structured on the "binary with chorus" plan. Section A is written for soprano, section B for bass, and section C for the two voices together; clear cadences mark the end of each section. The lively instrumental bass combines imitation of the vocal line with typical instrumental bass movements spanning rather large ranges (Ex. 38) and adds sparkle to the clever verse.

A grasshopper and a fly,
In summer hot and dry,
In eager argument were met
About priority.

Says the fly to the grasshopper:
"From mighty race I spring,
Bright Phoebus was my dad 'tis known
And I eat and drink with a King."

²⁸Ibid., XXV, 54-56
Says the grasshopper to the fly:
"Such rogues have oft appear'd,
Your father might be of high degree,
But your dam on a midden was rear'd."

So rebel Jemmy Scott,
That fain a king had been,
His father might be the Lord knows what,
But his mother we knew a quean.


For the concluding chorus the movement of the voices begins and ends in note-against-note style, but the central section features imitative entries, the imitation being particularly insistent with the repetitions of "a quean" on a single note (Ex. 39). The play on the homonyms "queen" and "quean" adds point to the political allegory of the verse.29

In "While you for me alone had charms" ("The 9th Ode of Horace Imitated: A Dialogue betwixt the Poet and Lydia")30 three solo


30 Purcell, op. cit., XXII, 146-149.
passages for the poet alternate with three for Lydia, all set to vocal lines determined primarily by declamatory considerations. The work thus falls within the classification of the recitative dialogue, the principal musical form of the dialogue after 1650.\textsuperscript{31} After the six solo sections in common time there is a final chorus in triple meter which is primarily melodic, the two voices joining in renewed vows of love.

"Lost is my quiet for ever"\textsuperscript{32} is one of the great examples of Purcell's settings of the English language, one in which the vocal lines express flawlessly the beauty of the poetic lines (Ex. 40).


\textsuperscript{32}Purcell, op. cit., pp. 91-92.
Lost is my quiet for ever,
Lost is life's happiest part,
Lost all my tender endeavor
To touch an insensible heart.

But tho' my despair is past curing,
And much undeserved is my fate;
I'll show by a patient enduring
My love is unmov'd as her hate.

The dactylic meter of the verse has little, if any, influence on the vocal line, which is shaped instead by the innate rhythms of the words—stated simply ("quiet," "for ever"), repeated ("all"), expanded ("touch"), or placed on lengthy notes ("enduring," "unmov'd") to express not only spoken inflections but the thoughts accompanying them as well.

With the culminating work of Purcell the seventeenth-century development of writing for the English language was reached and then swept aside by enthusiasm for the Italian Baroque style.
CHAPTER VIII

THE LATE BAROQUE DUETTI DA CAMERA

The term "Duetti per camera" first appeared in 1677 in a group of works published by Maurizio Cazzati in Bologna, but this date is not of stylistic importance. The earliest duets of the century were often labelled madrigals, but by the 1650's duets more often appeared under names such as Dialoghi, Scherzi, Echi amorose, Canzonette, and Lagrime. The term "Madrigali a due," however, continued to be used throughout the century, as in the chamber duets of Steffani and Clari, some of which are indicated as "Madrigali a 2."1

The greatest individual writers of chamber duets are generally acknowledged to be Agostino Steffani (1654-1728) and Giovanni Carlo Maria Clari (1677-1754).2 Chrysander adds to this list the name of George Frederic Handel (1685-1759),3 and for a study of the late Baroque duet that of Alessandro Scarlatti (1660-1725) must be added as well.

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2Eugen Schmitz, "Zur Geschichte des italienischen Kammerduetts im 17. Jahrhundert," Jahrbuch der Musikbibliothek Peters, XXIII (1916), 44.

3Ibid.

Agostino Steffani (1654-1728)

It is interesting to note that Steffani's chamber duets exceed his comparable solo works in both number and importance; they are considered by Riemann to surpass even his operatic duets. There are at least seventy-six chamber duets, of which at least nineteen exist in two versions.

Although Steffani composed or revised most of his chamber duets while he was at the Hanover court (1688-1703), all of them show the influence of his study in Rome from 1672 to 1674. His duets were popular with his contemporaries and were still published frequently during the latter half of the eighteenth century.

Of Steffani's duets about twelve have only one section; most are of intermediate construction, while twelve in a third group have been referred to by Chrysander as the "grosen Duette." The "great duets" are long vocal scenes which include solos and are framed by two-voiced sections. Chrysander asserts that the weakest parts of these

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7 Ibid., pp. 119-120.

8 Gerhard Croll, "Steffani, Agostino," Die Musik in Geschichte und Gegenwart, ed. by Friedrich Blume (Kassel, 1965), XII, 1213.
works are the solos, which are almost uninteresting in contrast with the lively and masterful duets. 9

"Occhi, perché piangete" 10 consists of three musical sections, as do most of Steffani's duets of intermediate construction. 11 The established tonal system of the late Baroque is reflected in the structure of the duet. Section A begins in A minor and closes in C major; section B is in C major; the lengthy section C passes through several related keys but begins and ends in A minor.

The texts of sections A and B comprise a four-line strophe: 12

Occhi, perché piangete,
Forse ancor vi credete
Lusingar la mia fede?
Stolto a ben vi crede.

Section A falls into two subdivisions; the first (A₁) is based entirely on phrase a (Ex. 41), which reflects the words of the text in a vocal line dominated by chromatic descent. The basso continuo is principally harmonic in function, but it participates in the imitation of

9 Chrysander, op. cit., I, 332-333.


12 "Eyes, why are you weeping? / Are you still believing? / Are you coaxing my faithfulness? / You are foolish indeed to believe."
the voices at two places. In the imitative passages it utilizes not the descending chromatic line of phrase a but its triadic skips (Ex. 41), terminating the phrase by a dotted-rhythm pattern (\( \cdot \cdot \cdot \)) which recurs in section C. The second subdivision (A\(_2\)) is based on phrases b and c (Ex. 42), which correspond to the second and third lines of verse. As in subdivision A\(_1\) the imitation takes place primarily between the two voices, the basso continuo participating only briefly (Ex. 42) with a modification of the "head" of phrase b (the second rising fourth occurs a step above rather than below the first). At
Ex. 42. Agostino Steffani, "Occhi, perché piangete," meas. 30-38.

This point soprano and alto move quite briefly in parallel thirds. The voice movements are noticeably free from extended parallel movement so that the general effect is of two linearly-oriented lines over a harmonic bass.

Section B is shorter and faster than section A. The text consists of the fourth poetic line which is repeated for the second of the two phrases, a and b, which comprise the single melody of the section (Ex. 43). Phrase a is dominated by a melismatic unit on the word "crede," phrase b by a falling scalar passage. This descending line is diatonic rather than chromatic and contains noticeable notes tied across the bar line. A single phrase and its imitation are used

simultaneously at the opening and closing of the section, but in the middle portion the two phrases provide counterpoint for each other (Ex. 43). The basso continuo does not participate in the imitation.

Like section A, section C is divided into two parts, each based on musical phrases related to lines of the text. The first subsection \( C_1 \) is based on four rather contrasting phrases (a, b, c, and d) which correspond to the following lines of text (Ex. 44):\(^{13}\)

\[
\begin{align*}
\text{Dal vostro pianto amaro,} \\
\text{Discoprir non poss'io} \\
\text{Raggio alcun di pietade} \\
\text{Al dolor mio.}
\end{align*}
\]

Phrase a is generally triadic in nature with chromatic embellishment of the stressed syllable in "amaro" ("bitter") and is thus related to phrase a of section A. Phrase b, while not so striking in outline as

\(^{13}\)"From your bitter weeping/I can uncover/No ray other than that of pity/For my sorrow."
Ex. 44. Agostino Steffani, "Occhi, perché piangete," meas. 98-117.
either preceding or succeeding phrases, is important because it lends itself well to sequential treatment and because its salient characteristics—the rhythmic pattern \( \updownarrow \updownarrow \updownarrow \updownarrow \) and its close with a descending contour—are used in the bass at several points (Ex. 44). Phrase c opens with a scalar passage on the word "raggio" ("ray") which is somewhat archaic in flavor and continues with a triadic figure. Phrase d is notable for its descending diatonic pattern (related to phrase b of section B), a rising octave leap, and a chromatic ending.

The final portion of section C \((C_2)\) is based on the following irregular verse:\textsuperscript{14}

\begin{quote}
Ne me splendore han luminoso  
E chiaro le lagrime giammai,  
Poi ch'esser sanno  
Tanto figlie d'amor,  
Quanto d'inganno.
\end{quote}

A single long melodic phrase e is used for setting the first two lines of text, and phrases f, g, and h correspond to the last three lines (Ex. 45). In phrase e the descending diatonic scalar portion is reminiscent of phrase b in section B. The remaining lines of verse are set to two principal phrases, g and h. These two phrases are preceded by phrase f, emphasized by presentation in parallel thirds by the two voices.

\textsuperscript{14}"Bright tears can never illuminate unless they heal those offsprings of love, deceptions."
All three sections are in triple time; all are imitative in style; yet there is a variety of imitative treatments. The first two sections use a single poetic strophe. Section A contains some soloistic passages for the singers, and it utilizes strict and free imitations of brief as well as long passages, of complete and incomplete phrases. Section B is noticeably faster than the other sections. One-voiced passages are practically non-existent, and only complete statements of either of the two phrases are used. In both sections A and B parallel movement of the voices is quite brief, and the dominant effect is of linearly-oriented lines. Section C is based on a fairly long text of irregular structure. The last section contains principally rather long solo passages for each of the voices and utilizes phrases of moderate length. Sequences are used rather prominently. From a motivic standpoint all three sections are unified by the use of diatonic descending passages; sections A and C are related by the use of triadic phrases and of dotted-rhythm patterns in the basso continuo. The continuo participates in the imitation briefly in section A, not at all in section B, and repeatedly in section C.

Alessandro Scarlatti (1660-1725)

Scarlatti wrote about thirty cantatas for two voices. Nine of these duets are specified for two sopranos, fourteen for soprano and alto, six for soprano and bass. The distribution of voices in

these duet cantatas suggests a weakening of the earlier preference for two equal voices.

The theatrical style of two of his pastoral dialogues contrasts with the contrapuntal style of Steffani's "Occhi, perché piangete." In "Cleri e Lisa" ("Lisa, del mio foco"), written in early 1706, two shepherdesses discuss the sorrows and conflicting emotions of love. The cantata consists of six sections which alternate recitatives with da capo arias in accordance with the pattern he used most frequently after 1700. Section A ("Lisa, del mio foco"), section C ("Amica, con raggione"), and section E ("Ma dimmi, Lisa mia") are recitatives; in each recitative the two voices alternate. Section B ("Sono amante") is a two-voiced da capo aria in imitative style. Dotted rhythms are prominent in this fairly slow aria in common meter. Section D consists of two da capo arias, one for each of the solo voices. Section $D_1$ ("Ogni imagine") is a common-time aria for Clori, while $D_2$ ("Benchè rigido") is a triple-time aria for Lisa. The latter contrasts with section $D_1$ not only in meter but also in its use of a faster tempo and a more florid vocal line. Section F ("Benchè schernito") is a second da capo aria for

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16 Alessandro Scarlatti, Two Duet Cantatas, perf. by Jennifer Vyvyan and Elsie Morison, sopranos; Thurston Dart, harpsichord; and Desmond Dupré, viola da gamba (L'oiseau-Lyre OL 50154), side 1.

two voices; this lovely imitative aria is somewhat rapid and is in triple meter.

The large-scale structure of "Floro e Tirsi" ("Ahi, che sarà di me") \(^{18}\) departs noticeably from the "Scarlatti cantata" form. Of the eight sections only one is in recitative style, and only two are da capo arias. In place of the recitative-aria alternation the principal variation is one of tempos, slow sections alternating with fast ones. On a less consistent basis there is alternation of triple- and common-time sections.

Written in 1707 for two castrati, this cantata consists of a dialogue between two shepherds bewailing their hardhearted loves. In section A Flora and Tirsi express the opening line, "Ahi, che sarà di me?" ("Alas, what will become of me?") in a short imitative section in triple time. This poetic line plays the role of a textual (and to a slight extent a musical) refrain, appearing a second time as a part of section C and a third time as a part of section E.

Section B ("Fugge sempre") is a fast common-time da capo aria for Floro; the dotted rhythms and fast tempo reflect the words "Fugge sempre" ("She always flees"). Section C ("Amando, penando") is a slow triple-meter section in which Floro continues with four additional lines of verse. He is joined in his third line by Tirsi, who voices "Ahi, che sarà di me?" as a countermelody. Section C ends

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\(^{18}\) Scarlatti, *op. cit.*, side 2.
with the two shepherds joining imitatively in this refrain. Sections D ("Se no vuol") and E (Ah' fate beato") parallel sections B and C. Section D is a fast da capo aria for Tirsi. Section E is a slow section in which Tirsi continues with four more lines of verse; he is joined at the end of the second line by Floro, who sings "Ahi, che sarà di me?," and the two then express the refrain imitatively. The three musical settings of this refrain are not identical, but they are related; all three are based on descending scalar patterns appropriate to the despairing words. Although the fast-slow order of movements for the two pairs of sections (B-C and D-E) is maintained, variety is provided by a reversal of the sequence of meters: sections B and C for Floro are in duple and triple time, respectively; sections D and E for Tirsi are in triple and duple time, respectively.

The single section in recitative style is section F ("Tirsi, di che ti lagni?"); both voices participate in alternating comments. Sections G ("Così pietate") and H ("Che nel regno") are a pair of brief movements for both voices which parallel the two earlier pairs for the individual soloists. The first, in imitative style throughout, is quick and in common meter. This brief movement passes smoothly into section H, which is slow and in triple meter; after the lines have been sung as solos by each of the shepherds, the two join for an imitative close. The cantata comes to a rather inconclusive end as the voices die away, expressing the lovers' vain search for pity.
One must have more than a superficial acquaintance with the Italian language to appreciate the subtleties and beauties of Scarlatti's phrasing—one must become almost intoxicated with the words themselves. Dent has commented on the Italians' "extraordinary passion for mere language." He asserts that it is with a perhaps exaggerated sense of the beauty of words that we must sing a Scarlatti recitative, or indeed a Scarlatti aria. It will not do to be sentimental over the ideas expressed; but the more voluptuously sentimental we can make ourselves over the mere sound of the words and their varied arrangement, the more we shall enter into the spirit of the period. The words are not there to give us information; they are intended to be music themselves.

Giovanni Carlo Maria Clari (1677-1754)

Like Monteverdi and Steffani, Clari wrote more prolifically for two voices than for one. He is best known today for five of his duets which Handel adapted for his oratorio *Theodora*. In his collection *Duetti e Terzetti da camera* (six duets and six trios published in 1720) the continued preference for the soprano voice is to be noted. In each of the twelve works of the collection there is at least one soprano; the alto is used in seven, the bass in five, the tenor in only three. Most

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19 Dent, "Italian Chamber Cantatas," p. 191.
20 Ibid., p. 192.
of the duets are for two sopranos, but the ranges of the two voices differ. The first soprano usually has a range about a major third higher (in both upper and lower limits) than the second.  

"Cantando un dì," like many of Steffani's duets, is fashioned in three sections. The general plan for each section is fugal. The imitative interplay involves primarily only the two singers, but the instrumental bass participates in a rather distant way in the third section. The bass is very active and extremely melodious; consequently the work is a striking trio of three equally beautiful voices—Canto I, Canto II, and the instrumental bass.

Each section begins with an opening "exposition" in which the melodic materials are stated by each of the singers; this opening portion ends in the dominant (or relative minor). The exposition is followed by a "development" in which the phrases or fragments of them are treated in a modulatory section. The "recapitulation" then consists of a restatement of the phrases in the tonic.

The text for section A consists of four lines set to five melodic phrases (a, b, c, d, and e); the musical phrases (Ex. 46) seem to be conceived on a purely musical basis and bear little relation to the meaning of the text or to the poetic structure.

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23 Clari, op. cit., pp. 2-19.

24 "One day, when Laurinda was sitting under the green laurels, the sweet breezes pleaded with each other."
Although there is an occasional passage in which a single voice is heard alone for a measure or two, the voices are usually heard simultaneously. Yet the listener is clearly aware of the imitative structure of the work. The phrases are brief and the rests between phrases frequent, and there is consequently only a fleeting impression of voices related vertically. Brief parallel movement of the voices heralds the cadence in E major for the exposition of section A (Ex. 46).

Section B consists of two miniature fugues, both beginning and ending in E; the second conforms less closely to the structure of a fugue than do the other portions of the duet. The two parts of section B, like sections A and C, are in duple time.
Section C is based upon three musical phrases (a, b, and c), each corresponding to one of the lines of the poetic text:

Poi disse in brevi accenti
Ahimè, ahimè! son troppo
I tuoi sospiri ardentí.

Phrases a and c (Ex. 47) are each constructed in two parts; thus there are four short melodic units and one long one available for treatment. These phrases are the most fugue-like of the "subjects" in any of the movements; the early ones are primarily melodious rather than striking in contour, as might be expected for subjects in a vocal fugue. Section C also differs from the earlier sections in that the basso continuo participates to a slight extent in the imitation, using some melodic material related to, though not identical with, that of the voices.

Just after Canto II begins phrase a, the continuo enters with four descending (diatonic) notes which sound almost like a counter-subject for phrase a (Ex. 47). This phrase in the bass is loosely related to the four chromatically descending notes of phrase b. As the voices state phrase c, the bass presents its pattern in inverted form and then restates the original descending form as Canto I ends phrase a.

Phrase c opens with a motive which is then presented in sequence a third higher; this motivic unit is particularly striking
since its imitation in Canto II results in a noticeable set of four closely-spaced rising sequences. This memorable pattern recurs several times throughout the section; it precedes the full cadences.
at the ends of the exposition, the development, and the recapitulation.

At the beginning of the development section (Ex. 48) the continuo uses a figure related to the "head" of phrase c, which is made more prominent by the use of a rising octave at the opening. The same figure recurs a few measures later in inverted form.

George Frederic Handel (1685-1759)

Most of Handel's solo arias are in da capo form and begin with a ritornello which uses motivic material related to that of the
The duet cantatas show more variation in structure, partly because they span a larger portion of his life and partly because of traits common to most chamber duets, such as the slight role played by purely instrumental sections. When Handel arrived in Italy in 1706, chamber works were particularly popular because of the suppression of opera by the Pope. His cantatas written during the next few years include two duets and two chamber trios which were patterned after those of Scarlatti. Duets III through XII, written in Hanover between 1710 and 1712, were the first really important ones. Modelled after those of Steffani, his predecessor in Hanover, these duets show greater contrast in lengths of phrases and in diatonic-chromatic relationships. In some the imitation of one voice by another is replaced by the use of an "answering" phrase in the second voice. Duets XIII and XIV were written during Handel's early years in England, and Nos. XV through XX during his later years in London (1741-45).


27 The numbers given for the duets conform to the revised listing used in the German Handel Society edition of Handel's works.


29 Chrysander, *op. cit.*, I, 362, 373.
Though two of the Handel duets have four sections and seven have only two, most of them have three movements. Some of the movements contain small contrasting sections (as in duet VII), and Anthony Lewis has consequently referred to the dominant structure as similar to that of the *sonata da chiesa*, consisting of a large number of rather brief contrasting sections.\(^{30}\) There is generally metric contrast with at least one of the sections in triple time and at least one in duple time, but the lack of metric contrast exhibited in Steffani's "Occhi, perché piangete" and Clari's "Cantando un dì" does occur (for example, in duets IX and XIII). Homophonic passages occur occasionally (as in the opening and closing sections of duet XV), but the works are predominantly imitative, the length of phrase and space of imitation varying from one section to another. In duet XI the second section opens with a single melody divided between the two voices by means of "motto" beginnings in both voices; the two melodies are then extended and juxtaposed contrapuntally.

The verbal influence on Handel's vocal lines is referred to in a negative way by Anthony Lewis, who notes that Handel's French *chansons* "are as distinctively French as the cantatas are Italian, his lack of familiarity with the language being no more conspicuous in one case than in the other . . . ."\(^{31}\) Dent expresses the same

\(^{30}\) Lewis, "The Songs and Chamber Cantatas," p. 196.

\(^{31}\) Ibid., p. 190.
idea differently by saying that Handel's settings of both English and Italian words lack the "delicate intimacy of declamation" which is characteristic of Purcell and of Scarlatti. 32 Both of these comments point to the fact that with Handel the main source of inspiration even for his vocal works was a musical rather than a textual one, a reflection perhaps of his Germanic background or of the increasing importance of instrumental music. When the melody does arise from the words, it is the general idea of the phrase, not the individual words nor their spoken inflections, that is important. 33 Following his frequent practice of reworking musical material from one composition for use in another, Handel used much of the material of the last six duets in the oratorios of the same period. Though the disparity between the sacred and secular pairs of texts using the same musical ideas may sometimes be a little startling, 34 it simply emphasizes that with Handel the verbal influence was slight.

"Beato in ver chi può" 35 (duet XVIII) is one of the late group of chamber duets. Like most of the early Italian works it has the form of a da capo aria, and the first and last sections close with a

32 Dent, Scarlatti, p. 199.
34 Lewis, "The Songs and Chamber Cantatas," p. 197.
ritornello whose motivic material is related to the preceding vocal lines. Like many of the Hanoverian duets it uses phrases of various lengths and contains diatonic-chromatic contrast between the phrases of sections A and B.

Section A reflects in its major mode and jaunty melodic material the general meaning of the text:\textsuperscript{36}

\begin{quote}
Beata in ver chi può,
Lontan da gravi affari,
Star ne' paterni lari,
E il suo terren solcar.
\end{quote}

Like the sections of the Clari duet, the opening portion is roughly fugal in form. The soprano opens with a rather lengthy solo setting of the entire text; the opening phrase (Ex. 49) has a memorable

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}\textsuperscript{36}"Indeed happy is he who can/Far from serious affairs/Follow his paternal patterns/And plough his own ground."
contour which makes its recurrences noticeable. The alto enters
with a motto beginning by introducing only the first phrase during the
soprano's long solo; she then presents the entire passage in an E-
major tonal answer. The voices sing simultaneously for only brief
passages during this exposition. In a somewhat modulatory develop-
ment section the imitation is more closely spaced and there is more
overlapping of the vocal lines (Ex. 50). The relationship between
soprano and alto lines is generally imitative, but there are many

passages in which the voices proceed homophonically, predominantly in thirds and sixths, and more passages in which one voice moves more rapidly than the other with a dominant effect of thirds and sixths (Ex. 50). At the end of the development section the continuo provides one of its prominent pedal points (Ex. 50) before the beginning of the short recapitulation in the tonic. The role of the continuo is primarily a strong harmonic one.

The pastoral flavor of the verse is made more evident in the wistful lines of the poetic stanza for section B:

Troppa richezza, nò,
Ne, povertà l'affana.
Ambizion 'iranna
Nol fa mai sospirar.

The envy of the speaker is depicted in the use of the minor mode and in chromatic melodic lines (Ex. 51). The continuo utilizes a descending chromatic pattern which recalls the ground bass laments of the seventeenth century. Imitation is used for the moderately long opening solo, for the following phrases, and for brief motives.

This survey of the Baroque chamber duet has been primarily concerned with the writings of Italian composers. But in this period vocal music was predominantly Italian in style regardless of the country in which the music was written. In chamber works as in

37, "Neither excess of riches/Nor poverty vexes him. /Tyranous ambition/Never makes him sigh."

operatic ones German composers set primarily Italian words and composed in the Italian style. 38 Cantatas were written in France

by Charpentier, Clérambault, Rameau, and others, but these compositions display strong Italian influences. Only in England was there any notable composition of duets independent of the Italian style.

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CHAPTER IX

THE FOLK SONG DUETS OF HAYDN
AND BEETHOVEN

In the last half of the eighteenth century the domination of Italian music began to wane and interest in the poetry of other languages increased. Although duets were still written in the Italian manner,\(^1\) works of a different style emerged in the guise of folk song arrangements.

Following the great interest shown in chamber duets during the Baroque era, the slight attention given to them during the Classical period is rather marked. The Mozart thematic index includes only four duets outside of his larger works, and three of these were originally intended for use in operas.\(^2\)

The works of Joseph Haydn (1732-1809) and Ludwig van Beethoven (1770-1827) indicate similar lack of enthusiasm for the vocal duet.


Perhaps their most significant contributions to the field lie not in the works which belong clearly to the realm of the art song but in their folk song arrangements, some of which are for two voices. These works are also significant for their connection with general musical and literary interests of the time.

Exclusive of the folk song settings and the duets which constitute portions of larger works, Haydn's principal compositions for two voices are two duets for soprano (Nisa) and tenor (Tirsi) which are Italian in text as well as musical style. 3 Like those of Haydn, Beethoven's duets are few in number and slight in interest; outside of the folk song settings these are primarily early works with Italian texts and stylistic traits. 4 In addition to these four duets, Beethoven set one short German poem by J. B. Rupprecht, "Merkenstein," for two voices as well as for a single voice; 5 both solo and duet settings are brief strophic works. He also composed six two-voiced canons to German, Latin, and Italian texts. 6 Haydn produced three such works. 7

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5 Ibid., pp. 277-278, 613.

6 Ibid., pp. 676-690.

In order to view the Haydn and Beethoven folk song arrangements in the proper light one must recognize that they do not fit clearly into either the folk song or the art song category. The composers were supplied with a folk melody and asked to provide musical arrangements. In some cases they were given the texts as well, but in many cases the texts were not available to them at the time of their work and were added at a later date by the publisher. In the usual art song procedure the poem is the starting point for the composition; it serves as the inspiration for the musician, who creates a setting to intensify its meaning. Because the melody was specified and because the inspiration of the musical settings did not stem primarily from the verse, these folk song settings do not qualify as art songs. In the usual folk song arrangement of today both words and melody are taken down in original form and then placed in a setting devised to reflect the spirit of the song and of the people with whom the song originated; no modifications of the characteristics of the song are made. The Haydn and Beethoven folk song arrangements fulfill the latter stringent requirements no more closely than they do those of the art song.

They were written in the late eighteenth and early nineteenth centuries when the wave of enthusiasm for folk literature and folk music was high. MacPherson's "Ossian" poems and Percy's Reliques of Ancient English Poetry had appeared in the 1760's,
Herder's *Stimmen der Völker in Lieder* in 1778-1779, Praž's *Sammlung russischen Volkslieder* in 1790, *Des Knaben Wunderhorn* in 1805-1808. A famous musical periodical of the day, the *Allgemeine musikalische Zeitung*, published many examples of folk songs.

At this time the study of folk materials was still in its infancy, and the desirability of maintaining both folk verse and folk music in original forms was not universally recognized. Each of the collectors was guided by his own particular interests. Sir Walter Scott's enthusiasm for Scottish ballad verse and his lack of interest in the accompanying music resulted in the recording of many as literary ballads only. The largest collection of Irish songs, recorded during the 1792 Congress of Harpers, contained many melodies with only a few poems; this result was partly due to their being recorded by Edward Bunting, a young Irish musician whose greatest interest was in the music rather than the poems. Thomas Moore, whose *Irish Melodies* were inspired to a large extent by the Bunting collection, at times required that the notes, rhythms, and tempo of a melody be adjusted to fit his poems.\(^8\) There are some indications that Haydn made alterations in the melodies which he used when he considered them to be harsh or unappealing.\(^9\)

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Haydn and Beethoven began with enthusiastic interest in folk song. But each approached the composition of these arrangements with a mental bent formed by the approach to art songs combined with a lack of national background to appreciate fully the characteristics of these songs. Most of them were originally sung by a single voice, possibly with a harp accompaniment; the harmonizations provided by the arrangers often obliterated their peculiar national features. Considering their inadequate assimilation of Celtic culture and the firm basis of their musical backgrounds in the continental tradition, it is not surprising that the results are frequently less than congenial to the folk song; for the most part the overall musical impression is not that of Scotland or Ireland or Wales, but that of Haydn or Beethoven.

Joseph Haydn (1732–1809)

Although Haydn's interest in the folk songs of various nations can be traced in many of his works, it was during the years 1791–1804 that he worked intensively on folk song arrangements. Unfortunately most of these are not available in current publications. The original issues by Napier, Thomson, and Whyte are scarce, and only a few reprints have appeared, some of which have only German texts.

The first arrangements were made for William Napier. Haydn's interest in the project was probably stimulated by his own general
interest in folk music as well as the desire to help Napier, who was in a vulnerable financial situation. In 1790 Napier, a Scottish musician then living in London, had published a volume of Scottish songs in which several of Haydn's friends had collaborated. This first collection was not very successful, but a second volume (1792), consisting of 100 arrangements by Haydn, was quite popular. In 1794 Napier published a third volume containing an additional 50 songs by Haydn, but this collection failed to achieve the popularity of the second. 10

Three staves were used for these early Haydn arrangements; the top line was an instrumental part for violin, the text was placed below the melody on the middle staff, and the numbers for the figured bass were placed below the bottom line. 11 The introduction to Napier's first Haydn volume indicates that the keyboard accompaniment is to be sparsely realized as a support for the voice. No introductions or other purely instrumental passages are supplied, but the preface indicates that the whole song is to be played by the instruments as an introduction and the last part of the song repeated between stanzas. These arrangements, like many published works of the time, were intended for amateur musicians. Napier's


reassurances to the prospective users of the next volume indicate that he must have received a number of complaints concerning the difficulty of the earlier instrumental parts. 12

A more important publication, containing 187 Haydn arrangements, was issued after the turn of the century by George Thomson, a Scottish civil servant who was interested in preserving the melodies of Scottish song and promoting their use "from the cottage and the tavern to the drawing-room." 13 The figured bass used in the Napier issues was replaced in the Thomson publications by a complete pianoforte accompaniment with introductions and postludes, both of which were termed "symphonies"; these emendations reduced the problems for the amateur significantly. Thomson also issued parts for the violin and cello, a combination which may have been based on the contemporary London preference or possibly upon the musical interests of himself and his friends. 14 The string accompaniments were supplied separately, and for the benefit of more limited households Thomson preferred parts that were simple and largely doubled the voice or keyboard. Judging from the number of


14 Felix Lederer, Beethovens Bearbeitungen Schottischer und anderer Volkslieder (Bonn, 1934), p. 17.
extant copies, the string parts were probably not too popular and
were omitted in the octavo editions of 1822-1824. Nonetheless
Geiringer considers that they contribute substantially to the arrange-
ments. 15

Because of the unavailability of Scottish composers of inter-
national reputation Thomson contacted continental musicians for the
settings. Pleyel and Kozeluch supplied the piano and violin parts
for the first sets of Scottish songs, many of which were collected
by Thomson himself and by his friends. These were reissued in
1801 with added cello parts. In the fall of 1799 Thomson secured
Haydn's participation in the project; the relationship between the
two continued until 1804, at which time Haydn's poor health forced
him to discontinue the work. 16

Thomson's editorial procedures were not very systematic. The
songs occasionally appeared in more than one version, sometimes
even by the same composer. The issues, particularly those of
Scottish song, appeared in a confusing multiplicity of reissues and
new editions which mixed new with old arrangements. Some of the
new editions contained papers left over from earlier printings; title
pages were apparently interchanged indiscriminately in an attempt
to utilize material on hand. 17

16 Ibid., p. 184.
17 Hopkinson and Oldman, op. cit., pp. 5-12.
Although Thomson's enthusiasm was sparked by songs of his native Scotland, he later included Welsh and Irish melodies at the urging of his friend Robert Burns; \(^{18}\) eventually he even published a few from England and some non-British countries. The Welsh collection contained 42 Haydn settings, but the Irish only 1. These numbers are significantly less than the 144 Scottish songs which Haydn prepared for Thomson's use. \(^{19}\)

In spite of the complete keyboard parts there were still complaints regarding the difficulty of the accompaniments. Thomson wrote several times to Haydn asking that they be simplified. Haydn supplied altered arrangements, but these were not always less difficult than the original ones. Thomson made additional changes, mostly after Haydn's withdrawal from active participation. These changes included transpositions, tempo indications, even changes between solo and duet versions. \(^{20}\)

In 1803 Haydn received a more lucrative offer from another Edinburgh publisher, William Whyte, who subsequently issued sixty-five Haydn arrangements in two volumes. \(^{21}\) A total of 402


\(^{19}\) A thematic index of these 187 works by Haydn as well as the Beethoven settings may be found in Hopkinson and Oldman, *op. cit.*, pp. 25-64.


\(^{21}\) Ibid., pp. 188, 191-192.
folk song settings by Haydn were issued by the three publishers, 150 by Napier, 187 by Thomson, and 65 by Whyte. An additional 43 exist only in manuscript form. Many of the total number, however, consist of different arrangements of the same melody. Hoboken classifies the folk songs on the basis of the original melody. Of the 273 Scottish songs 22 appear for two voices, 15 occurring only in duet form; Thomson published 15 of the 22, Whyte the remaining 7. Among the 61 songs of the Welsh-Irish group there are 8 more duets which were published by Thomson plus four unpublished ones. 

The duet "Ar hyd a Nos" ("The live-long night, " more popularly known as "All through the night") was first published by Thomson in the first volume of A Select Collection of Original Welsh Airs (1809) and later appeared in the second volume of the same publisher's octavo edition, The Selected Melodies of Scotland interspersed with those of Ireland and Wales (1822). The song was


26 Duets, perf. by Victoria de los Angeles, soprano; Dietrich Fischer-Dieskau, baritone; and Gerald Moore, piano (Angel 35963); side 1, band 3.

27 Hopkinson and Oldman, "Thomson's Collections," p. 44.
published in 1927 by Steingräber in a group of selected songs with the German words "Schlaf in deiner engen Kammer."²⁸

In the introductory symphony the violin is clearly dominant; it begins with the folk song melody and then departs from it before the voices enter. The cello part at times retains characteristics of the old basso continuo style; at others it has greater melodic independence. The two figures most noticeable in the cello line, a long sustained note and a melodic fragment based on a triad, recur during the vocal sections as well as in the interlude and postlude. The keyboard part also utilizes this triadic fragment; keyboard and cello parts alternate in prominence.

The folk melody appears in the higher of the two voices. The lower voice moves always with the upper and is clearly subordinate in interest. After the voices enter, the violin part becomes less independent, sometimes doubling the lower voice, as does the cello. Refrains occur in many folk songs; in this one the second, fourth, and eight verses are identical in both words and music.

Ludwig van Beethoven (1770-1827)

When Haydn's contribution dwindled, Thomson wrote to Beethoven. Although he was contacted by Thomson in 1803, Beethoven's participation did not begin until several years later. His first works appeared

²⁸Hoboken, op. cit., p. 568.
in Thomson's earliest volume of Irish airs in 1814. Works were later published in the Welsh collection beginning in 1817 and in the Scottish collection beginning in 1818. A total of 126 Beethoven arrangements appeared in the Thomson publications—59 Irish, 26 Welsh, and 41 Scottish songs. These arrangements include 19 duets—1 Scottish song, 4 Welsh, and 14 Irish. Of these, 14 appear only as duets and 5 in both duet and solo versions.

The correspondence between Thomson and Beethoven occurred during the years 1803 to 1820 and indicates that relations between the two were in many ways similar to those between Thomson and Haydn. It should be realized that far greater interest has been afforded the letters written by Beethoven than those by Thomson, and pertinent comments have consequently been somewhat slanted. Misunderstandings between two very dissimilar personalities were increased by the fact that their correspondence could be carried out directly in neither German nor English but had to be pursued with considerable lack of clarity either through a third party or in a third language. The two often disagreed over the payments for the arrangements. Thomson complained of the difficulty of the instrumental parts, and Beethoven—surprisingly—complied with many of his requests for alterations.

30 Ibid., pp. 48-64. 31 Hufstader, op. cit., pp. 357-359.
Thomson usually sent to Beethoven only the melody of the song with a word or two indicating tempo or character. The composer, aware of the influence of the texts on the settings, asked repeatedly in early letters for the words to be used with the tune. But only eight or nine of the sixty-two Irish melodies set by Beethoven had English words when they were sent to him. Those with words only in Gaelic or Erse needed new words in English. Most of the songs had been transmitted orally and the recorded versions included many without words or with mismatched texts. 32

For many of the melodies, then, new poetry was needed. In planning for the Irish collections Thomson tried to obtain the participation of Thomas Moore, who was unavailable because of his collaboration with John Stevenson in the more popular rival collection, *Irish Melodies*. Thomson's early attempts to obtain both texts and musical settings separately for the songs were unsuccessful because the disparate parts were often incompatible. Not until shortly before the first Irish songs were published (1813) did Thomson suggest to Beethoven that he compose the settings for the melodies and that these be given to the poets, letting the musical setting furnish the spark for the poet's imagination. In a sense this procedure paralleled the historic development of Irish folk music, in which the words sometimes evoked the tune, the melody sometimes evoked the poem. 33

In addition to the folk song arrangements which appear in the collected works of Beethoven (most of these published by Thomson), an additional group was issued in 1940. Although the subtitle indicates that these were intended for one voice, three are for two voices. The inclusion of these duets in this collection indicates one of the difficulties of locating duets. These songs were selected by Beethoven at Thomson's request from sources which included the Praë collection, the Allgemeine musikalische Zeitung, and Des Knabens Wunderhorn. Thomson did not publish the songs because he could not obtain English versions for them.

Among the Irish duets is "O! would I were but that sweet linnet." The fluttering sixteenth-note figure which occurs at the beginning of several vocal phrases is used prominently in the piano and string parts in the symphonies (Ex. 52). Whether Beethoven had prior knowledge of the verse or simply adopted the figure because of

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35 Ludwig van Beethoven, Neues Volksliederheft, ed. by Georg Schünemann (Wiesbaden, 1940).

36 See also the duets contained in Carl Loewe, Werke, Gesamtausgabe der Balladen, Legenden, Lieder, und Gesange für eine Singstimme and Robert Schumann, Werke, Series 13 (Für eine Singstimme ...).


Ex. 52. Ludwig van Beethoven, "O! would I were but that sweet linnet," meas. 1-5.

its prominence in the melody is not known, but the result depicts the delicate warbling of a bird. The two voices move almost exclusively in parallel thirds and sixths. The violin has little independence in the vocal sections, but the pizzicato passages for the cello supply independent interest.

The duet "They bid me slight my Dermot dear,"39 presents the two voices at the interval of an octave throughout (Ex. 53). Engel

39Ibid., No. 261, pp. 48-50.
Ex. 53. Ludwig van Beethoven, "They bid me slight my Dermot dear," meas. 1-10.
has noted the use of two voices singing in octaves for the purpose of strengthening the sound (as used in Bizet's Carmen, in Puccini's Bohème, and in Verdi's Aida). The use of voices in this fashion can also serve another important function—the heightening of dramatic intensity. In Act II of Wagner's Lohengrin Telramund and Ortrud reproach each other with Lohengrin's continued success. After a lengthy passage in which Ortrud reveals knowledge that can lead to Lohengrin's downfall, the two join in a declaration to obtain vengeance, singing in octaves to underline their now-united minds.

In a similar sense the use of octaves in "They bid me slight my Dermot dear" stresses effectively both the desperate mood of the entire song and the single-mindedness of the girl and her lover. The singing of Dermot at the eighth below the soprano may also have been intended to reflect his social status of 'low degree.'

They bid me slight my Dermot dear,
For he's of low degree,
While I my lady's maid am here,
And of the quality.

The prelude opens with marcato notes in piano and strings which give a frantic impetus to the song; the sixteenth-note passages in the piano and then in the violin underline this feeling of haste. When the voices

40 Hans Engel, 'Duett,' Die Musik in Geschichte und Gegenwart, ed. by Friedrich Blume (Kassel, 1954), III, 882.

enter, the lower line of the piano part maintains an incessant sixteenth-note pattern, and the pizzicato strings emphasize the octaves in the upper piano part (Ex. 53). The intensification of the poem by the setting which Beethoven devised is great enough to indicate either that he knew the poem or that his genius enabled him to grasp the underlying tenor of the music even without knowledge of the poem.

"The Dream," taken from the collection of Welsh songs, is based upon a melody that seems to have been created just for the setting which Beethoven gave it. The upper voice opens with the first of two eight-measure sections and continues with a countermelody as the lower voice sings the first melodic portion. The upper voice then presents the second eight-measure section while the lower sings a line of such beauty that it is difficult to be certain that this is indeed a countermelody; this portion is repeated with the voices interchanging parts (Ex. 54). The keyboard part is clearly the principal instrumental part; the piano makes use throughout of languid triplets which contrast with the duple rhythm of the voice lines. Pizzicato chords in the strings accentuate the cantabile quality of the opening piano lines, but the string accompaniments make only small contributions.

Although these songs have been criticized for lack of differentiation from one song to another, the examples examined above do


Ex. 54. Ludwig van Beethoven, "The Dream," meas. 30-38.

not bear out this criticism. There are many of the arrangements
to which this comment does apply, but there are musical gems to be
found as well.
The fact that they are neither authentic folk song settings nor art songs in the lieder tradition need not consign them to neglect. These charming pieces, remainders of the early days of interest in folk music, should be judged on their own merits.
CHAPTER X

OTHER DUETS RELATED TO FOLK SONGS

OR TO FOLK SONG STYLE

Folk music continued to interest musicians throughout the nineteenth century. Unfortunately the style of vocal duets related to folk song all too frequently approximates that of the less interesting ones by Haydn and Beethoven with instrumental parts of negligible interest, a dominant upper voice, and progressions primarily in note-against-note style with plentiful thirds and sixths.

John Sullivan's arrangements for Thomas Moore's Irish Melodies include a few for two voices;¹ these are extremely simple settings in which the piano part invariably doubles the voices.

Thirteen of the fifteen songs in Francesco Paolo Tosti's Canti popolari abruzzesi consist almost exclusively of two voices progressing in thirds. The one additional duet of the group is in simple dialogue style.²

¹See, for example, the duets in Moore's Irish Melodies, rev. ed. (Philadelphia, 1893), pp. 24-25, 39, 40-41, 48-49, 58-59, 76-77, 81.

²F. Paolo Tosti, Canti popolari abruzzesi trascritto per canto e pianoforte (Milan, [1880]), pp. 13-16.
Luigi Caracciolo's folk songs, though more interesting than Tosti's, are in much the same vein. The piano setting is generally simple, and the demands on the vocalists quite modest. They were probably intended for use by amateurs, for the range of any single voice rarely exceeds a tenth. These works provide more interesting fare for the lower voice than do those by Stevenson (1761-1833) or Tosti (1846-1916), but in the two-voiced sections there is excessive use of thirds and sixths and only occasional imitation. In "When I am dead" the intertwining voices reflect the words of the poem, and the increasing intervals with which the phrases open provide added interest (Ex. 55). The duets have occasional solo passages for the voices, as in 'On Monday morn I think my love is dearest;' the quick succession of solo comments pertaining to successive days of the week lends impetuosity to the setting.

It is often difficult to determine the extent to which genuine folk material has been used. In the Moore-Sullivan duets the situation is the same as that in many of those by Haydn and Beethoven—the melody is a folk tune, the poetry (inspired by the melodies) is new. Sullivan's contributions consisted of making accommodations of the melody to Moore's poetry when alterations were needed, supplying

3 Luigi Caracciolo, *Six Tuscan Folk Songs for Two Voices* (New York, [1890?]), pp. 13-16.
Ex. 55. Luigi Caracciolo, "When I am dead," meas. 1-8.

the keyboard accompaniment, and adding the second voice for the duets. The works by Tosti seem to comprise both folk poetry and folk melody. The publication of Caracciolo's Tuscan folk songs indicates that the words are by Theo. Marzials; it is probable, however, that his words are the English translations of the original Italian verse.
Niels Gade's *Neun Lieder (im Volkston)*

Still other works, such as Niels Gade's *Neun Lieder*, were written in the style of folk song. A Danish composer, Gade (1817-1890) became interested in the folk songs of Denmark and other nations through the encouragement of A. P. Berggren, with whom he studied composition; he made arrangements of Scandinavian folk tunes and sought to adapt folk idioms to established forms of composition. His nine duets conform to the general style of folk song arrangements discussed above. All of the songs consist of two or more identical strophes; they are generally in a rather mild folk style and avoid tone painting, which is not often encountered in folk song. Folk character is perhaps strongest in "Reiselied" (Ex. 56). The most effective songs of the set are "Mein Herz ist im Hochland" (to a German version of a poem by Robert Burns) and "Das Zigeunermädchen" (after a Spanish poem). Both songs have melodies with a general folk flavor, but neither displays particular affinity to the folk music of the corresponding country. The same nine duets appeared in an American publication which includes a

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tenth song, "The Nightingale." Like the other nine, this duet consists of several identical strophes, but there is greater independence of the voices, and the piano part supplies considerably more interest.

**Pedagogical Duets**

The style, if not the use, of folk melodies is also the basis of many of the pedagogical duets of the century, such as the popular duets and solo songs of Tosti. Since he was a teacher of singing, it

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may reasonably be inferred that many of his works were designed for his pupils. One of his duets, "We will watch,"10 is more elaborate than the ones cited above. The rippling accompaniment, which aptly depicts the "silvery lake" of the poem, is moderately difficult. The treatment of the voices is varied and interesting. They alternate in rather long solos for about half the song; the alternation then becomes quicker, and there is some use of imitation (Ex. 57).

Luigi Caracciolo (1847-1887), whose Six Tuscan Folk Songs are mentioned above, was also a singing teacher. Ciro Pinsuti (1829-1888), a pupil of Rossini and a teacher of singing, composed thirty-five duets as well as other works. The rather elaborate introduction of his "Sovvenir"11 is followed by a mildly operatic tenor solo, which is essentially repeated by the soprano. After alternating solos the voices join for a two-voiced section in which the movement is primarily in thirds and sixths with occasional use of imitation.

There were numerous publications of vocal solos, duets, and trios in the nineteenth century, many by composers not known today. Publishers found it more lucrative to produce songs and piano pieces than larger compositions, for the small works were bought in large numbers by the amateur public.

A nineteenth-century catalog listing duets of many publishers was compiled by Ernst Challier, a German publisher of songs, duets,

Ex. 57. F. Paolo Tosti, "We will watch," meas. 35-42.

and trios. An examination of this catalog\(^\text{12}\) indicates a fairly large number of duets by Tosti, Pinsuti, Giuseppe Concone (an Italian singing master who is now best known for his publications of vocal

\(^{12}\)Ernst Challier, Ernst Challier's Grosser Duetten-Katalog (Giessen, 1898).
exercises), Ferdinand Sieber (a singing teacher who published several valuable pedagogical works, both vocalises and instructional books), and a few by Domenico Ronconi (another teacher of singing). The listing includes many duets by Carl Reinecke and by Franz Abt as well. Though neither Reinecke nor Abt is identified as a singing teacher in the standard references, it is fairly certain that Abt was, for it is unlikely that his vocal exercises would have been written by anyone other than a singing teacher. Since Abt is not indicated as a voice teacher, it is reasonable to infer that other musicians not so identified may also have taught singing.

Franz Abt (1819-1885) was a prolific composer of vocal works for one, two, or three voices and for choirs. His collection of twelve duets called Buds and Blossoms contains no song which requires more than modest ability on the part of the three performers. With the exceptions of "The Blue-bell," "The Primrose," and "The Hawthorn," the piano parts are quite simple; the instrumental portions for these three songs are only moderately difficult (and moderately interesting). The range required of either singer is usually a tenth or less, and that of the subordinate second voice is


15 Ibid., pp. 20-23.

16 Ibid., pp. 40-42.
about a third lower than the top voice. Throughout the set the two
voices move mostly in joint motion with frequent thirds and sixths.
Brief imitation is used occasionally; in "The Eglantine" there is
almost incessant alternation of voices with the use of free imitation.

There is little contrast in tempos or styles in these duets de-
scribing twelve different flowers. However strange this group may
seem at the present time, it conforms to a late nineteenth-century
movement to restrict texts for concert songs to a single subject so
that only "Jägerlieder, Blumenlieder, or Farbenlieder" be included
on a single program. This was but one manifestation of interest on
the part of various musicians in obtaining greater unity in concerts.
Less radical suggestions were the inclusion of a song cycle on every
program, the limitation to works of a single composer, or simply a
limitation on the kinds of performing groups.

A second set of twelve duets by Abt, Songs of Woodland and
Field, also reflects this interest in unity of subject matter. The com-
ments made above for Buds and Blossoms apply in general to this set
as well, but these songs are considerably more interesting and varied.
There is occasional prominence of the lower vocal line, some oc-
currences of independent movement, and some fairly long solo sections

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17Ibid., pp. 36-37.

for each voice. Perhaps the best songs of the group are "In Fenland"\textsuperscript{19} (Ex. 58) and "The Swallow,"\textsuperscript{20} both of which have piano parts of more

than moderate difficulty, particularly in their use of tone painting.

The minor mode opening of "In Fenland" lends contrast to the other

\begin{ex}
\begin{music}
\begin{musicsettings}[t]{0.5}\[1ex]
\setStaffWidth{0.6in}
\setTime{4/4}
\setRhy{4/4}
\begin{musicitems}
\item[11]\textbf{Frantz Abt,} "In Fenland," meas. 11-19.
\end{musicitems}
\end{musicsettings}
\end{music}
\end{ex}

\textsuperscript{19} Franz Abt, \textit{Songs of Woodland and Field} (London, [1884]), pp. 35-39.

\textsuperscript{20} \textit{Ibid.}, pp. 40-43.
songs of the group; both G minor and G major are used in the song to correspond to the "winter" and "summer" strophes. One song of the group, "Wild Flowers," has a folklike quality (Ex. 59). Theodore Baker notes that some of Abt's songs have been mistaken for actual folk songs.\footnote{Ibid., pp. 6-7.}

Friedrich Kücken (1810-1882)

Another writer whose duets have often been looked upon as folk songs is Friedrich Kücken, a teacher and a performer as well as a composer. His songs and duets were quite popular with amateurs and the general public, though not with professional musicians.\(^{23}\)

Kücken's "Barcarole\(^ {24}\) might conceivably be considered a folk song, though the range of the melody (an eleventh) is somewhat large (Ex. 60). The piano part is based on a triplet rhythm throughout.

Ex. 60. Friedrich Kücken, "Barcarole," meas. 22-28.

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Both vocal parts of this duet for two sopranos are musically interesting. The song begins with the voices moving simultaneously in thirds and sixths; there are, however, passages in which the intervals are more varied, portions in which the two voices move in overlapping, but non-imitative, phrases (Ex. 61), and two fairly long solos for each of the voices. There is some voice crossing, as might be expected in a duet written for two sopranos.

"Ich denke dein"\textsuperscript{25} from the same set of duets would hardly be mistaken for a folk song; the general style is well within the lieder tradition. The piano part again uses a triplet rhythm continuously, but interesting harmonic devices and variations in voice leading keep the constant triplet rhythm from palling. Until the last portion of the song the vocal lines maintain a duple division of the beat, and

\textsuperscript{25}\textit{Ibid.}, pp. 2-5.
the contrast between vocal and instrumental rhythms lends some musical sophistication. Both the soprano (or tenor) and alto parts are melodically interesting, though the alto line is consistently lower in pitch. The first portion presents the voices in overlapping phrases followed by a brief passage of joint thirds and sixths. A repetition of this pattern (a passage with overlapping phrases followed by a passage of simultaneous movement of the voices) leads to the closing section in triplet rhythm.

Antonín Dvořák's Moravian Duets

Antonín Dvořák (1841-1904) used a procedure which contrasts with that of Haydn and Beethoven. He combined folk poetry from František Sušil's Moravian National Songs with music which he himself composed.

A single volume of Dvořák's complete works contains his twenty-three duets for two voices and piano. Although this arrangement does not exactly follow the groupings in which he first composed them, the duets are organized in three principal sets with two additional single works. The three sets are Op. 20 (four duets for soprano and tenor), Op. 32 (thirteen duets for soprano and contralto), and Op. 38 (four duets for soprano and contralto). Op. 32 is the group which has been most popular and to which the name Moravian

26 Antonín Dvořák, Moravské Dvojzpěvy, ed. by Otakar Šourek (Prague, 1962).
Duets or Airs from Moravia is most frequently applied. The two individual duets are "Život vojenský" (included in the original Op. 32) and "Na tej našej střeše," a single duet written four years after the completion of the others. With the exception of this final duet all were composed in less than three years. The only other extant duets by Dvořák are a single sacred duet for alto, baritone, and organ, a children's song for two unaccompanied voices, a Russian folk song arrangement for two voices and piano, and a (dubious) two-voiced work probably written for a girls' school. Since Dvořák wrote only some eighty solo songs, his compositions for two voices thus constitute a large portion of his vocal works.

The first duets composed were the first three of Op. 20. Dvořák was then teaching piano; and in the home of Jan Neff, a wealthy businessman of Prague, he found friends as well as employers. After the piano lessons Dvořák often accompanied Jan, his wife Maria, and the children's governess in solos and duets. At Neff's request Dvořák wrote three duets for the couple in March of 1875. Neff later asked Dvořák to compose additional works for two women's voices. In May of the next year Dvořák wrote a group of five works for two sopranos, and in the summer of 1876 he

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composed a third group of ten duets for soprano and contralto. Thirteen of the duets for women's voices with their original Czech words were published privately in late 1876 by Neff. This group, the present Op. 32, was sent by Dvořák to be considered in the awarding of the yearly Austrian State Award. Brahms, a judge in the competition, sent the works to Simrock, who published them in 1878 as *Klänge aus Mähren* in German without the Czech words from which they stemmed. In 1879 Simrock published two additional sets, each of four duets: the three original soprano-tenor duets were combined with a fourth (one of the original soprano-contralto duets) arranged for soprano and tenor as the present Op. 20; the four duets of the present Op. 38 for soprano and contralto, composed by Dvořák in the fall of 1877, formed the second set. In 1881 the last duet was written.²⁹

After examination of some of the rather pedestrian folk song settings made by lesser men of the century, the delightful *Moravian Duets* are refreshing. John Clapham notes that Dvořák's songs in general do not seem to him quite "natural," due possibly to the fact that literature exerted little attraction for him.³⁰ It is perhaps not surprising that Dvořák's finest vocal music is contained in these


duets, both because the Sušil collection seems to have stirred his literary interest and because his fascination with folk music shaped many aspects of these works.\(^{31}\)

One linguistic characteristic quite influential in Dvořák's music is particularly noticeable in these duets. In both the Czech and Slovak languages the stress rarely comes on any syllable of a word other than the first and sentences rarely start with unstressed monosyllables. Thus folk songs almost invariably begin each phrase with the first beat of the measure. Clapham notes that approximately three-fourths of Dvořák's themes in music of all types begin on the first beat of the measure, reflecting this characteristic rhythm of Czech and Slovak sentences.\(^{32}\) In the duets not a single phrase begins on anything but the first beat of the measure. This trait adds to the difficulties of producing suitable English translations for singing, for it is not easy to frame a long series of English sentences in which each phrase begins with a stressed syllable.

It is interesting to examine the variety of musical forms which Dvořák used in his settings. In folk song strict strophic form occurs frequently, but this is not prominent in the duets. "Možnost" ("Hoping in Vain," Op. 38 No. 1),\(^ {33}\) which consists of two identical

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\(^{31}\)The original Czech words are included in the Artia and current Simrock publications.

\(^{32}\)Clapham, op. cit., pp. 48-49.

\(^{33}\)Dvořák, op. cit., pp. 90-91.
strophan, is one of the simplest. The opening three-measure phrase, typical of Czech folk music, combines duple and triple time, a fairly frequent occurrence in Moravian and Slovak music. 34 This three-bar phrase in E major occurs twice, is followed by a closely related four-bar phrase in E minor (Ex. 62), and recurs in slightly modified form to complete the song. The use of the major and minor modes for the various sections is fairly common in Moravian and Slovak folk songs. 35 Though the voices move simultaneously most of the time, the lower vocal line is quite interesting.

"Vodu a plác" ("Sad of Heart," Op. 32 No. 7) 36 is a setting of a dialogue text in one of the most folklike of the settings. This characteristic is evident in the brevity, the repetition of phrases, the melody itself, and the use of textual refrains for the final two-voiced portion. The repetition of the first measure of the melody (Ex. 63) is particularly typical of Czech music. 37 Following the stranger's address is a brief answer by the girl in which the rapidity of her notes reflects her flustered reply. The second and third strophes correspond to the second and third exchanges of the pair. The form of the duet is not a simple strophic one, but what might be termed a


35 Clapham, Dvořák, p. 43. 36 Dvořák, op. cit., pp. 48-49.

37 Clapham, Dvořák, p. 45.
"rounded strophic" form. In a closing two-voiced section the stranger repeats his last line of text to music which is related to

2. po- věs mně, panen- ko, kdo kvům cho- di- vá.

Já ho ne-ná- po- jím, já se tu- se bo- jím, se jsem má- li- čka.
2. Mno- sé tě ne- mr- zí, mne smen- den- ko bo- lí, pla- ka- la bych hned,
the girl's vocal lines; the girl, on the other hand, repeats her last verbal phrase to music related to the man's earlier musical material. The role of the piano is not striking, but it contributes in a quiet way and echoes in the postlude the music of the stranger's lines. \(38\)

There are several texts among the duets which are dialogue in character, but most are not treated in dialogue style. Only two of the songs with dialogue texts make consistent distinction between the two speakers by dividing the lines between the two singers (Op. 32 Nos. 7 and 8). \(39\)

Besides the two duets discussed above, few conform very closely to the strophic pattern. In Op. 20 the duet which most nearly approaches strophic form is No. 2, in which the second strophe is slightly modified. In Op. 38, the last of the groups to be composed, three of the four duets are strophic. No. 1 (Ex. 62) is not only strophic but as brief as the majority of folk songs; No. 2 is strophic, but each long strophe consists of three rather diverse and lengthy portions; No. 4 is essentially strophic with minor variations introduced in the third stanza. The remaining duet, No. 3, is in an extensively-modified strophic form; each strophe begins with the same eight-measure portion, but each is completed by different material.

\(38\) Gervase Hughes terms this fascinating dialogue (along with Op. 32 Nos. 12 and 13) monotonous and uninteresting. See Gervase Hughes, Dvorak, His Life and Music (New York, 1967), p. 67.

\(39\) Clapham, Dvořák, p. 240.
An examination of the duets of Op. 32 indicates that most of them are in modified strophic form, but modifications occur in various ways. There is exchange of voice roles (No. 1), change from one to two voices (No. 8), abbreviation (No. 1) or extension (No. 12) of a section, and use of multi-section strophes with modifications or omissions of one or more sections (No. 12).

Several of the duets are in rounded strophic form. In addition to No. 7, described previously in this fashion, Nos. 10 and 13 fit such a classification. In No. 10 there are two long strophes, each consisting of three major portions and an important transitional passage which connects the second and third parts; the duet is ended by a modified return of the first portion only.

No. 2 may be described as a rondo. Nos. 4 and 5 are in simple ternary form, the third part a modification of the first. No. 3 has four sections (A, B, C, and A'), the last a modified recurrence of the first. Thus it is seen that the forms of the duets vary greatly, ranging from a folklike simplicity to a subtle and sophisticated complexity.

The traits of folk song in general and of Czech folk music in particular are evident in varying degrees in the different songs. Although most commentators give slight, if any, attention to Op. 20, 40

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40 For an exception see Clapham, Dvořák, p. 240.
it contains two of the four duets which exhibit the greatest affinity to Czech folk music—Op. 20 Nos. 3 and 4 and Op. 32 Nos. 6 and 11.

"Chudoba" ("The Silken Band," Op. 20 No. 3)\textsuperscript{41} and "Vuře, šohaj, vuře" ("The Last Wish," Op. 20 No. 4)\textsuperscript{42} are comparable in general tone and in economy of melodic and rhythmic materials. Both have a decidedly Czech sound; both have extremely effective piano parts; both have unusual formal structures. "Chudoba" consists of four major sections, the first three essentially independent, the last a modified and extended version of the first.\textsuperscript{43} Section A is built on repetitions and sequences of a two-measure phrase based on a descending fourth. Section B consists of a three-measure phrase which is related rhythmically to that of section A. Section C features a descending scalar passage and a sequence of that passage.

An even more restricted fund of melodic and rhythmic material is used for the construction of "Vuře, šohaj, vuře." The first section is built upon the unceasing pattern $\uparrow\uparrow\uparrow\uparrow\uparrow\uparrow\uparrow\uparrow$. This pattern uses the melodic outline of a descending fourth for the two-measure phrase a and of an embellished falling semitone for the one-measure phrase b (Ex. 64). The second section is formed almost entirely from phrase a. The third section uses a modification of the first

\textsuperscript{41}Dvořák, \textit{op. cit.}, pp. 12-15.  \textsuperscript{42}Ibid., pp. 16-19.

\textsuperscript{43}Clapham describes the form as basically ternary with no exact repetition. See Clapham, \textit{Dvořák}, p. 240.
rhythmic material, $\frac{1}{4} \frac{3}{4} \frac{1}{4}$; the tenor leads with a descending third, and the soprano imitates one measure later on a monotone (Ex. 65). The fourth section begins with the rhythmic pattern of the third but continues with a rhythmically augmented return of phrase b from the first section, the voices moving simultaneously (Ex. 66).

"Holub na javoře" ("Forsaken," Op. 32 No. 6)\textsuperscript{44} consists of two strophes, each containing two contrasting sections, the first with triple subdivision of the beat (Ex. 67), the second with duple subdivision (Ex. 68). The subordinate lower voice moves frequently in thirds and sixths with the upper; as is often the case in such songs, the piano part is particularly important and demanding. Section B (Ex. 68) begins with a dramatic leap upward followed by a rather gradual descent, a movement found often in Czech folk music.\textsuperscript{45} After the second strophe the 6/8 rhythm of section A recurs briefly in the piano postlude.

\textsuperscript{44}Dvořák, \textit{op. cit.}, pp. 43-47. \textsuperscript{45}Clapham, Dvořák, p. 47.

Perhaps the strongest Czech coloring is to be found in "Zajatá" ("The Maid Imprisoned," Op. 32 No. 11). The opening modal sounds recall the gypsy music which has so entranced the western world (Ex. 69). As in the two duets of Op. 20 considered above, the melodic material is quite restricted. The introductory piano part consists basically of two phrases, that of the second and third bars and that of the sixth and seventh bars, which contain the germs of the melodic material of the vocal lines. The latter phrase is modified to form phrase a of the vocal part. Multiple occurrences of opening portions of a phrase often occur in Czech and Moravian folk song. This effect is obtained here by the repetition of phrase a and its twofold imitative appearance in the contralto line; this

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46 Dvořák, op. cit., pp. 70-73.

47 Clapham, Dvořák, pp. 45-46.

Andante cantabile

Za-lo děvče, za-lo trávu, neda-le-ko víno-

ha-du.
Pán se na ňu

ne-da-le-ko víno-hra-du.
Pán se na ňu

To-kne di-vá, on si na ňu ru-ků ký-vá.

To-kne di-vá, on si na ňu ru-ků ký-vá.
results in a fourfold appearance of the first measure. Phrase b echoes the motive of the piano in measure three with the ascent of a minor third and a return to the opening note. Phrase c consists simply of a descending scale which is related to the descending piano line of measures two and three. All three phrases (a, b, and c) are unified by use of the rhythmic motive \( \cdot \cdot \cdot \cdot \cdot \). The second strophe is extended by sequential use of this rhythmic motive. The closing section presents only phrase a in an extended version.

Taken collectively the Moravian Duets, particularly Op. 32, might almost be used as a handbook for illustrating the variety of procedures in duet writing. There are cases in which the upper voice is clearly dominant and the lower moves with it in thirds (as in No. 3, pp. 31-32), those in which the two voices progress simultaneously but with greater independence (No. 2, pp. 26-27), passages in which there is imitation at long or short intervals (No. 1, p. 20), portions in which two voices move in an interplay of melody and
countermelody (Ex. 63), instances of the voices moving with overlapping but nonimitative phrases (No. 8, p. 51), duets in which one voice moves more rapidly than the other (No. 4, pp. 35-36), solo sections (Ex. 63), and passages where the voices sing in unison (No. 9, pp. 54-55).

The piano parts, referred to by one critic as "satisfactory," vary in role from one duet to another. In general they call for a good pianist but are not excessively difficult. In some duets they provide primarily a harmonic background and at times double the voices (Ex. 68). In many the piano part, though not commanding the primary attention of the listener, contributes markedly to the mood of the song (as in No. 2); in others (as in No. 3) the piano contributes a major portion of the effectiveness of the work. The relative importance of the two voices varies from one duet to another, and that of the piano part varies also. In songs planned as a group this aspect of their construction strengthens the contrasts provided by their varied forms, their differences of tempo and mood, and their varied treatment of the voices.

48 Alec Robertson, "Dvorak's Songs," Music and Letters XXIV (1943), 84.
CHAPTER XI

DUETS BY RUSSIAN COMPOSERS

The rise of European nationalism in the nineteenth century is an important aspect of its political and artistic spheres. In Russia the surge of nationalism which followed the defeat of Napoleon's army was fomented by the writings and influence of Alexander Pushkin, whose genius was to a large extent the source of the Russian's new pride in his language and in his heritage of history and folk tales. Mikhail Glinka, born at nearly the same time as Pushkin, played a somewhat parallel role in the development of Russian art music, perhaps the most striking illustration of nationalism in the realm of the arts.

Although some art songs had been composed by Russians in the eighteenth century, there is little distinctively Russian about them. On the other hand Russian songs of the people were sung in both city and country. In the villages the peasants sang the songs polyphonically, the singers using a free, improvisatory contrapuntal, or "polymelodic," approach in which the different parts were usually

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variations of the original melody. In the latter half of the eighteenth
century the folk songs were sung in the cities as solos with instru-
mental accompaniments. Since these chordal accompaniments were
based on the western musical system, the folk melodies were modi-
ified and the often irregular rhythms were regularized. The modal
basis of the older peasant melodies yielded to the major and minor
patterns of western music. These new city or "town" versions of
the folk songs were published in collections such as Vasily Trutovsky's
Collection of Simple Russian Songs (1776-1795) and the more widely
known Collection of Russian Folk Songs by Ivan Prač (1790). It is
these town folk songs which provided the basis for Russian national
music.2

The transition from the category of folk music to art music
came about through the appearance of the songs in operas and in
numerous published journals and albums, which stimulated their
wide usage.3 In the early nineteenth century the leading song writers
were Aleksandr Aliab'ev (1787-1851), Aleksandr Varlamov (1801-
1848), and Aleksandr Gurilev (1803-1858). The most technically
accomplished of the three was Aliab'ev, who is considered to be the
more talented; but Varlamov and Gurilev incorporated more aspects


of Russian music in their compositions. All three composers, however, showed interest in collecting folk music and in publishing arrangements of folk songs. In addition they wrote numerous romances and "Russian songs." The former were songs patterned after the salon romances which the French had brought with them to Russia, and the latter were in the style of the town folk songs. During this time some of the traits of Russian national music became established—the use of minor keys, the recurrence of a few melodic cadences, the assimilation of folk music, and the deliberate diminution of foreign influences. ⁴

Mikhail Glinka (1804-1857)

Only slightly later, during the late 1830's and the 1840's, Mikhail Glinka, the first Russian song writer of major importance, composed his most important songs. ⁵ His seven published duets, whose styles range from the simple romance to the operatic, show harmonic and rhythmic variety in the accompaniments. One of the voices, usually the upper one, is always dominant, but the other voice shows some rather interesting and somewhat surprising features; in "Dubrava shchumit"⁶ ("The Howling Forest"), for example, the complementary voice has some odd leaps, moves at times rather extensively in a single direction, and requires a two-octave range.

The two duets which show most strongly the emerging Russian musical traits are "Kak sladko s toboiu mne byt'" and "Kolibel'naia pesnia." "Kak sladko s toboiu mne byt'"7 ("How sweet life would be with you") is in modified strophic form. In the first strophe the melody is presented as a tenor solo, in the second it appears in the mezzo-soprano part with complementary lines sung by the tenor, and in the third the mezzo and tenor exchange roles. The broken-chord figuration of the piano, which contributes markedly to the yearning mood of the song, is enhanced in the opening bars by a harmonic figure which shifts with the change of only a single note (Ex. 70). The major portion of the melody consists of a brief phrase (a), its repetition, a variant of the phrase (a'), and repetition of this variant, a structure typical of the Russian 'lyrical songs' of the fifteenth and later centuries.8 The extent of this principal portion of the melody corresponds closely to the limited range of the older melodies, which were often limited to a sixth or less.9 The added tenor line in section A' is somewhat fragmentary, as were the added voices of many of the polyphonic peasant folk songs.10 The staggered entries of the voices in sections A' and A'' could be called "imitative" only by a rather

7Ibid., pp. 23-28.
9Ibid., p. 15.
10Bakst, op. cit., p. 22.
Ex. 70. Mikhail Glinka, "Kak sladko s toboiu mne byt', " meas. 37-49.

extreme extension of the usual meaning of the term and seem more closely connected with the folk use of polymelody.\textsuperscript{11} Chromaticism

\textsuperscript{11}Ibid., p. 52.
occurs extensively in the piano part and in the vocal lines. This chromaticism leads to several occurrences of diminished or augmented fourths (or fifths) in the complementary vocal lines.

"Kolibel'naia pesnia"\(^{12}\) ("Cradle Song") is also in modified strophic form. The continuous eighth-note motion in the piano (Ex. 71) provides a rocking accompaniment, which is accentuated in the


\(^{12}\) Glinka, *op. cit.*, pp. 29-36.
introduction by alternation of first-beat notes between low G's and D's two-and-a-half octaves above. Additional rocking figures are provided by the upper voice in its second principal phrase (b) and by the corresponding material in the lower voice. The chief vocal line consists of four melodic portions (a, b, c, and d), each of which recurs immediately in exact or in modified form, similar to the use of a single phrase and its variants in "Kak sladko s toboiu mne byt'." The first two melodic portions (a and b) are two-measure phrases and are presented with both voices participating (Ex. 71). The next two portions (c and d) are sung by a single voice; the third (c) consists of a pair of phrases, and the fourth (d) of one two-measure phrase (Ex. 72); the latter is highly chromatic and suggests the mother's crooning to her child. The second strophe differs in mode (major rather than minor); it is two-voiced throughout and ends with a use of imitation which contrasts with the more frequent poly-melodic approach.

Aleksandr Dargomyzhskii (1813-1869)

Aleksandr Dargomyzhskii is generally considered to have written romances and Russian songs which are inferior to those by Glinka. Since it is the lyrical songs that most frequently appear as duets, one would expect much less of interest among his two-voiced works. Of thirteen published non-operatic duets the majority are in the style of the romance and show influences of the salon style which was
Ex. 72. Mikhail Glinka, "Kolibel'naia pesnia," meas. 18-23.

prominent in his earlier period. The accompaniments are of slight interest. The primary melody is usually given to the upper voice, but the lower one is reasonably independent and interesting.

"Devitsy, krasavitsy" to a Pushkin text opens with two pages which could well have been written by any number of composers of salon music, but later pages of the same duet show Dargomizhskii's assimilation of Russian elements. On the third page the second voice becomes the one of primary importance for two measures (Ex. 73), ending with the ascending octave leap

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13 Seaman, op. cit., p. 231.

Ex. 73. Aleksandr Dargomyzhskii, "Devitsy, krasavitsy," meas. 11-16.

which occurs in many Russian folk songs. The rhythms and melodies of Russian folk dance appear in two important phrases

15Seaman, op. cit., p. 153.
(Ex. 74 and 75); the first is a one-measure forte phrase on the word "zabrosaem," and the second is a triple-meter phrase inserted in


the prevailing duple time. The latter is only one of the three melodic phrases which occur in repetition, either exact or varied. The first (a) appears shortly after the rising octave leap and is immediately repeated (Ex. 73). This same one-measure phrase recurs in variant forms (a' and a'', Ex. 74 and 75) and in its original form. Another one-measure phrase appears just after the triple-meter dance phrase (Ex. 75) and is immediately repeated. This melodic unit, like many of the peasant melodies, is contained within the interval of the fourth. ¹⁶

¹⁶Bakst, op. cit., p. 82.
Ex. 75. Aleksandr Dargomyzhskii, "Devitsy, krasavitsy," meas. 31-37.

The predominant salon style and the use of a Pushkin text for "K druž'iam" ("To friends") both indicate that it is a fairly early

Although there are not noticeable Russian traits in the melodic line, the duet is interesting because it contains the only declamatory lines in the non-operatic duets. Dargomyzhskiǐ's chief contribution to Russian music is his development of lines expressive of Russian speech, a development important for both Russian opera and Russian song. These lines are most effective, however, when they are dramatic expressions of the individual speaking them. They more often appear, therefore, in theatrical contexts or in monologues rather than dialogues—in works in which a character reveals himself to himself rather than to another. The scarcity of declamatory lines in the non-operatic duets is not, therefore, surprising. A further indication of an early date of composition for "K druz'iam" is its sparse use of augmented and diminished intervals, which Dargomyzhskiǐ used frequently in his attempts to reflect Russian speech inflections. The text for this duet consists of two stanzas, each of eight lines. The first stanza is presented as a declamatory solo by one of the tenors, the second as a two-voiced lyrical section.

Although "Kamen' tiazhioly na serdtse lezhit" ("There is a heavy stone on my heart") is subtitled "romance for two voices," it

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18 Seaman, op. cit., p. 216.  
19 Ibid.  
20 This duet is also included in a version a minor third lower than that discussed.  
21 Dargomyzhskiǐ, op. cit., pp. 126-128.
shows greater affinity to the Russian song. The agitated song has an eight-line text. The first two lines are set to a melody (a, Ex. 76)

which reflects the Russian folk idiom, and this melody recurs in modified form for the last two lines of verse. The third and fourth lines use a related melody (b, Ex. 76) whose ending includes a leap of the sixth, a characteristic folk device,\(^2\) which is emphasized by the use of syncopation. The same material recurs in varied form for lines five and six. The second vocal line for melody b is notable for its lengthy progress in the downward direction (compare Glinka's "Dubrava shchumit").

The Balakirev Circle

By the 1860's there was a prominent group of composers led by Milii Balakirev who centered their interests around the development of distinctively Russian music. This group has been referred to variously as "The Balakirev Circle," "The Five," and "The Mighty Handful."\(^3\) Although the group was a fluid one and included more than five members, the most widely known composers were Balakirev (1836-1910), César Cui (1835-1918), Modest Musorgskii (1839-1881), Aleksandr Borodin (1833-1887), and Nikolai Rimski-Korsakov (1844-1908). The musical abilities of the members ranged from the slight talent of Cui to the genius of Musorgskii. Folk song

\(^2\)Seaman, op. cit., p. 176.

\(^3\)The last term was first used by Vladimir Stasov, a knowledgeable historian, critic, musician, and nationalist of the day. See Gerald Abraham, Rimsky-Korsakov (London, 1945), p. 33.
continued to be a major interest; both Balakirev and Rimskii-Korsakov published two collections of folk song arrangements.

The Balakirev Circle was strongly opposed by some composers, educators, and critics. One of the principal points of dissension was the group's nationalism—that is, their conviction that the folk and religious music of the Russian people could form the basis for art music. Another was the ubiquitous conflict between progressives and conservatives, for the Balakirev group generally championed the more progressive writers of the west, while some of their opponents were less than enthusiastic. A third point of division was the group's stand that composers should be free of western technical disciplines if they desired, a view promulgated by Balakirev and confirmed by Musorgski's powerful works.24

Though Rimskii-Korsakov's early music conformed to the ideals of the Balakirev group, he later disassociated himself from them when he recognized his own desire for systematic musical study. Aside from an early duet written when he was eleven years old, "The Butterfly," he wrote four vocal duets in 1897-98, two in Op. 47 and two in Op. 52.25 These four duets26 form two contrasting sets.


25 Gerald Abraham, Rimsky-Korsakov (London, 1945), pp. 139-140.

the first reflecting to a greater extent his interest in Russian folk
song, the second his absorption of western forms and techniques.

The two duets of Op. 47 are for mezzo-soprano and baritone.27

"Pan" (No. 1, "Pan") is built principally with three brief melodic
fragments (a, b, and c) and variants of these (Ex. 77, 78, and 79).

Ex. 77. Nikolai Rimskii-Korsakov, "Pan," meas. 5-8.

The piano accompaniment alternates chordal passages which show
the influence of Russian church music (Ex. 77) and passages of
staccato eighth notes (Ex. 78 and 79); the latter often incorporate
variants of phrase a, which is the phrase used most pervasively.

"Pesnia pesen" (No. 2, "Song of Songs") is perhaps the most ef-
fective of his duets. As in "Pan" Korsakov constructs the song
principally with a few phrases and variants of these phrases. The

27 Both duets also appear a minor third higher for soprano and
tenor.
The rhythmic pattern \( \hC \), which appears in the vocal lines, is used almost continuously in the accompaniment and contributes markedly to the oriental quality of the song (Ex. 80).

The less appealing duets of Op. 52 show a stronger influence of imitation in the western style and of western forms. "Gorny kluch" (No. 1, "Mountain Waters") is in a rough ternary form in which the two voices (soprano and mezzo-soprano or tenor and baritone) are generally imitative. "Angel i Demon" (No. 2, "Angels and Demons") is also imitative in structure with the second voice
Ex. 79. Nikolai Rimskii-Korsakov, 'Pan,' meas. 70-73.

(baritone or mezzo-soprano) generally leading the first (soprano or tenor) in the imitation. The song is a modified strophic one in which each strophe consists of three sections separated by piano interludes and further distinguished by changes of key as well as changes of melodic material. The vocal lines are not particularly interesting; but the piano part, which contributes rather lengthy solo sections, plays a prominent and effective role in the work. The rippling broken-chord figurations and interesting harmonies have an appeal which suggests Rimskii-Korsakov's orchestral works.
The "Conservatory" Composers

The effects of the conservatories established in St. Petersburg and Moscow also became important in the 1860's. The leading composers of this group are Anton Rubinstein (1829-1894), the leader of the conservatory movement, and Petr Il'ich Chaikovskii (1840-1893), its first renowned graduate.

Chaikovskii's early alignment against the Balakirev Circle was modified both by Rubinstein's conservatism and by his own interest...
in Russian song.\textsuperscript{28} Some of his first duets were among the folk songs which he collected and arranged.\textsuperscript{29} He started composition of a duet in operatic style for Romeo and Juliet but left this unfinished.\textsuperscript{30} In 1880 he wrote a group of six duets for two voices and piano, Op. 46.\textsuperscript{31}

Of these six duets the one of outstanding interest is \textit{Schottische Ballade},\textsuperscript{32} for which he used a Russian version by Tolstoy. The Scottish ballad "Edward," which had appeared in Percy's \textit{Reliques}, was set in Herder's German version more than once, most importantly by Carl Loewe. Although Chaikovski\ũ set few dramatic ballads, he was drawn by this one to write a powerful work which transcended the generally sentimental style of his numerous romances. The ballad reflects no Russian traits, but it displays the interest which Chaikovski\ũ shared with many contemporary artists in the folk verse of many peoples.

The text is set in six sections, each consisting of two lines for the mother and two lines for the son. Chaikovski\ũ reinforces the

\begin{itemize}
  \item \textsuperscript{28}Leonard, \textit{op. cit.}, pp. 174-175.
  \item \textsuperscript{29}Petr Il'ich Chaikovski\ũ, \textit{Polnoie sobranie sochinenii} (Moscow, 1940- ), Vol. LXI.
  \item \textsuperscript{30}Ibid., LXII, 267-292. This work was completed by S. I. Taneev.
  \item \textsuperscript{31}B. Jurgenson, ed. \textit{Catalogue Thématique des œuvres de P. Chaikovski\ũ} (Moscow, 1897), reprint ed. (London, 1965), pp. 43-44.
  \item \textsuperscript{32}Petr Il'ich Chaikovski\ũ, \textit{Schottische Ballade} (Leipzig, [1894?]).
\end{itemize}
ballad style by repeating the first line of each pair. There are three melodic portions, those of the piano, the mother (soprano), and the son (baritone). The melodies of the piano (Ex. 81) and of the mother


(Ex. 82) are closely related both rhythmically and melodically; that of the son (Ex. 83) shows a rhythmic relationship to them, but it is in a less lyrical, almost a recitative, style.

The hammering octaves of the piano introduction in A minor establish the agitated rhythm for the entire duet. The mother's opening question, which is repeated exactly, is set to a piano part whose repetitious nature recalls early ballad accompaniments; her
second question is set almost exclusively to the tonic chord. The son's reply makes extensive use of repeated notes in a vocal line which rises gradually from G to E for the climax of his section. The son, as well as the mother, repeats his first line, but his is a modified repetition. After a second section using the same musical setting, the third begins not in A minor but in B-flat major. The fourth section (identical musically to the third) makes another change in key, beginning in B major. The rising tonality contributes to the mounting dramatic tension. The fifth section begins with the original A minor section, but there is some variation in harmony toward the end which leads to the opening of the sixth section in F minor. The mother's
lines are shifted up a sixth, not down a third, the higher tessitura increasing the emotional stress. The entire sixth section differs musically from the previous ones as well. The now personal plea ("What have you to say to your mother?") is set to a new melody and accompanied by broad, rich chords which lead to the modulatory setting of the son's reply. His curses are punctuated by his mother's anguished cries of "Edward," which rise to a climactic ending on high A.

Anton Rubinstein wrote sixteen duets in two sets. Op. 48 consists of twelve duets to Russian texts; Op. 67 consists of six duets to German texts. Both in the piano parts and in the vocal lines
Rubinstein is more successful with the settings in minor mood. In Op. 67 the best duets are "Waldlied," which is in E minor, "Lied der Vögelein," which has a minor central section, and "Frühlingsglaube," which has a yearning quality in spite of its use of a major key. In Op. 48 none of the eight songs in major mode is very satisfactory. Though the piano parts and the lower voice lines are of moderate interest, the general style is that of the less inspired salon duets. But of the four songs in minor mode three are quite effective. "Das Vögelein" (to an original text by Pushkin) has a particularly attractive piano part. "Die Turteltaube und der Wanderer" (to an original text by Dmitrief) has interesting harmonies, piano figurations, and vocal lines.

Perhaps the most striking of all, particularly in view of Rubinstein's conflicts with the Balakirev Circle, is "Volkslied" (to an original text by Kolzof), which is either a genuine folk song or one in which he uses quite successfully the folk idiom. The principal melody consists of three musical portions (a, b, and c). The first is contained within the interval of a fifth and the second within the third.

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33 Anton Rubinstein, Zweistimmige Lieder, ed. by Max Friedlaender (Leipzig, n.d.), pp. 57-60.
34 Ibid., pp. 51-57.
36 Ibid., pp. 34-38.
37 Ibid., pp. 39-41.
38 Ibid., pp. 48-50.
interval of the sixth (Ex. 84). The last phrase of b has a major-
minor ambivalence which appears in folk music at times. The last

Ex. 84. Anton Rubinstein, "Volkslied," meas. 21-32.
material (c) ends with a typical folk cadence (Ex. 85). The lower voice uses some variants of the a and c melodies. In the first of the


In the next generation of Russian composers the Italian influence so noticeable in Glinka and his followers was partially replaced by a rise in German influence, the result of the conservatory emphasis upon study of established technical procedures and western forms.

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39 Seaman, op. cit., p. 16.
CHAPTER XII

SALON DUETS BY OPERATIC COMPOSERS

After two centuries of Italian stylistic domination the leadership of vocal music moved in the nineteenth century to France and to Germany. Although there had been vocal chamber music written in France earlier, the works had been principally in the Italian manner (see, for example, Rameau's duet cantata "Les amants trahis"). The same was true in Germany for the most part, but here and there appeared early works in the folklike style of the Berlin school. During much of the century the musical life of France was greatly dependent upon foreigners who found there great opportunities for professional achievement and for professional rewards; this was especially true of the operatic composers in the first half of the century. Among these were Luigi Cherubini, Gioacchino Rossini, Giacomo (or Jacob) Meyerbeer, and Gaetano Donizetti. In Germany a distinctive Romantic opera was popular for a short span before Germany, like the rest of the world, was


swept by enthusiasm for the grand opera developed in France. Yet
the influence of this German opera and that of its first major com-
poser, Carl Maria von Weber, was important for its effect on the
total musical fabric of Germany. Each of these five composers
was primarily known for his compositions in the operatic field, and
each wrote, at least in a limited way, chamber duets which indicate
the changing musical interests of the time.

Luigi Cherubini (1760-1842)

Among Cherubini's non-operatic works are fourteen duets; the
earliest of these were written between 1782 and 1784. These in-
clude seven for two equal voices with an accompaniment for key-
board or harp, one with an accompaniment for two cors d'amour,
and a pair of duets with related texts by Metastasio, "La Libertà
e la Palinodie a Nice." 3

Cherubini's last group of duets, 4 composed in 1801, consists
of four works which have greater melodic and harmonic depth and
freer forms than the earlier ones. 5 The title sheet is marked "mit
Begleitung des Pianoforte oder Harfe." The instrumental parts for
the first and fourth duets seem more suitable for the harp, those
for the second and third for the piano.

3 R. Hohenemser, Luigi Cherubini, Sein Leben und seine Werke
(Leipzig, 1913), pp. 66, 183.

4 Luigi Cherubini, Duette für 2 Soprane (Leipzig, [1805]), re-
print ed. (Leipzig, [19--]).

5 Hohenemser, op. cit., p. 260.
"Ahi, ch'è il suon del rio che frange" is perhaps the most appealing of the duets. Like the other works of the group it is in a rather free binary form. Section A begins in F minor and ends in A-flat major. Its vocal lines, which overlap most of the time, are almost overshadowed by the very effective accompaniment (Ex. 86).

Ex. 86. Luigi Cherubini, "Ahi, ch'è il suon," meas. 16-20.

One of the principal traits of section B is its highly modulatory character, one in which the chromatic alterations contribute to an

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6 Cherubini, op. cit., pp. 18-23.
almost wavering harmonic basis. It opens with a declamatory section which makes the duet seem more operatic than the others of the group. There is a brief phrase of recitative and another in 6/8 rhythm for Soprano I; these two phrases are then imitated by Soprano II a minor third lower and a major second lower, respectively. The declamatory section ends in B-flat minor and is followed by a portion which begins imitatively and ends in joint movement of the voices (Ex. 87).

Ex. 87. Luigi Cherubini, "Ah, ch'è il suon, " meas. 39-45.

In general one feels that if Mozart had written chamber duets they would sound much like these by Cherubini.
Carl Maria von Weber (1786-1826)

Weber's works for two voices include three duets written for various theatrical works (composed between 1809 and 1818), the arrangements of three traditional songs for two voices and accompaniment (1817), and three Italian duets for two voices and piano (1811). The last three were presented to Queen Carolina of Bavaria. Weber himself seems to have been rather unenthusiastic about Italian music and disparaged his Italian songs as "trifles." When one hears "Mille volte," one is rather inclined to agree with Weber's own assessment of his Italian works. The pastoral text is treated with little to distinguish it from a multitude of other Italian vocal works. The third duet of the group, "Se il mio ben," is not much more interesting. This duet was originally written for two low altos and a small instrumental group which included Heinrich Bärmann, a famous virtuoso clarinetist. The duet was revised for its inclusion in the group dedicated to Queen Carolina. Traces

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9 Warrack, op. cit., p. 126.


11 Ibid., pp. 13-20.
of the distinctive clarinet line are occasionally obvious, and the re-
placement of the original instrumental accompaniment may be the
cause of at least some of the duet's rather lacklustre quality.

In the second duet of the group, "Va ti consola addio," signs
of the budding operatic innovator are more apparent. The opening
section is in a recitative style clearly allied to that of Classical
opera. The basic musical matrix is primarily Classical, but hints
of the more adventurous harmonies of the nineteenth century are to
be heard. The exciting lines for the sopranos (Ex. 88) in which

Ex. 88. Carl Maria von Weber, "Va ti consola addio,"
meas. 34-39.

sections of contrary motion alternate with others of parallel motion,
are punctuated with the offbeat emphasis favored by Beethoven in his
later years. Repetition of units and interesting harmonies contribute
to the agitation of the work (Ex. 89).

\[12\text{Ibid.}, \text{ pp. 8-12.}\]
Rossini's compositions of songs and duets for various occasions began at least as early as the 1830's after his first stay in Paris. A group of these solos and duets were published in 1835 under the title *Serate Musicali* or *Soirées Musicales*. The works were not only used in their original form in the salons of the period but also appeared in transcriptions. Wagner orchestrated "I marinai," the most dramatic of the duets, and Liszt published a more extensive
transcription, *Soirées musicales de Rossini transcrrites pour piano*. ¹³

*Serate Musicali* consists of eight solos and four duets. Of the eight solos the individual subtitles include "bolero," "barcarola," and "tarantella napoletana," reflecting the varied names accorded the songs of that time. Three of the duets are designated by the term "notturno," a term frequently used for a two-voiced romance. The term "romance" had been used in the eighteenth century for a strophic song with an unornamented folklike melody and a simple accompaniment. ¹⁴ Though it originated with the French folk song, the romance gradually assumed traits of more sophisticated music. Frits Noske dates the distinction between the romance as a song of the folk and the romance as an art song from the 1784 publication of Martini's "Plaisir d'amour," the first romance to have a completely written-out accompaniment. ¹⁵ After about 1815 a number of terms were used for special types of romances, the type determined by the text, by musical characteristics, or by both. ¹⁶

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In "La regata veneziana," two girls urge their lovers to win the race in a duet well suited to the master of opera buffa. Like most non-strophic romances, the duet is ternary in form. The piano introduction opens with broken-chord passages outlining a seventh; various kinds of sevenths occur prominently in both vocal and piano parts. After the introductory seventh chords the piano presents its principal material, making the near-caricature aspect of the setting apparent (Ex. 90). In order for the duet to be effective the singers

Ex. 90. Gioacchino Rossini, "La regata veneziana," meas. 4-14.

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must be able to match with their singing the tongue-in-cheek tone set by the piano. In section A most of the voice movement is note-against-note in thirds, particularly in the more florid passages; these are generally scalar and not so demanding as those of Rossini's operatic works (Ex. 91). In section B there are two solo passages


for each of the girls. Unity is provided not only by the return of section A and the frequent use of intervals of the seventh but by the return of the comic passage of the introduction in the interlude and postlude.

"La pesca"\textsuperscript{18} is also in ternary form. The gentle invitation of the text is aptly depicted in the tranquillity of the melodies. Rather numerous chromatic alterations produce an appropriate undulating

\textsuperscript{18}Ibid., pp. 12-18.
atmosphere (Ex. 92). Although the florid passages are not so rapid as in "La regata veneziana," their disjunct movement makes them more difficult.

Ex. 92. Gioacchino Rossini, "La pesca," meas. 5-12.

During this century many people opened their homes for regular evenings of musical performances. Some composers, such as Paolo Tosti and Stephen Foster, specialized in writing music for these entertainments. It is for such social evenings that the works in Serati Musicali and similar compositions were written. In the last decade
of Rossini's life he held regular musical entertainments in his home on Saturdays. For these evenings formal invitations were sent out and programs were sometimes printed. Dinner for some of the guests was occasionally a part of the evening's plans. The principal parts of the entertainment, however, were conversation and music-making. Rossini selected the performers and the works, which included others' compositions as well as his own. He usually appeared in the main salon only to accompany an occasional performer. 19

Rossini's compositions of this period were primarily small pieces which were often first performed on his samedi soirs. In conversation with Ricordi, Rossini referred to the lighter works as "these sins of mine"; these he wrote for his own entertainment, not for publication. 20 One of these light works, his "Duetto buffo di due Gatti," 21 is an extremely clever duet which requires two singers who can use their voices with the deceptive skill of the true clown and a pianist who can maintain an absolutely straight face along with his absolutely bland and monotonous accompaniment. The entire text consists of repetitions of the word "Miau," which must therefore be produced with realistically varying inflections. The first of the three sections (adagio-allegro, 4/4) presents the "secondo gatto" in an opening solo and the "primo gatto" in a somewhat free repetition


of it; a brief and rapid dialogue between the two cats ensues, ending with rising cries of indefinite pitch (Ex. 93). Section B (andante, Ex. 93. Gioacchino Rossini, "Duetto buffo di due Gatti," meas. 24-34.)

6/8) is a brief section in which the cats sing primarily in parallel thirds, their sixteenth-note wails sounding like the prelude to a fight. But in section C (allegretto, 4/4) the two evidently decide to patch up their differences; their alternating phrases are a delightful reminiscence of the durchbrochene Arbeit of the Baroque duets, terminated by a unison phrase and another in "close harmony" (Ex. 94).
This lighthearted composition suffered the fate of several of Rossini's compositions--it appeared in pirated form. Arthur Jacobs, noting that humor was rare in the Victorian period, cites a duet by G. Berthold entitled "Duetto for Two Cats" as one of the unpopular comic duets.\(^2^2\) An examination of Berthold's duet, however, reveals

that it is identical with that in *Quaderni Rossiniani*.\(^{23}\) Rossini at first gave away copies of these light works composed for the *samedi soirs*; after unauthorized publications of them appeared, however, he curtailed his distribution of them.\(^{24}\)

Both of the French duets which appear in *Quaderni Rossiniani* belong to the classification of the romance. "Les amants de Séville (Tirana pour deux voix)"\(^{25}\) is in a rondo form with a mild Spanish flavor appearing in the piano part. "Un Sou (Complainte à deux voix)"\(^{26}\) is in a modified strophic form; each strophe begins the same but is continued differently. It has no outstanding characteristics and is probably one of the works which Rossini never intended for publication. Herbert Weinstock's listing of Rossini works also includes seven additional duets with Italian or French texts.\(^{27}\)

**Gaetano Donizetti (1797-1848)**

Like Rossini, Donizetti began his operatic career in Italy but later spent some time in Paris. His smaller compositions, including solos and works for more than one voice, appeared individually and in collections. The collections often appeared under

\(^{23}\)G. Berthold, *Gaet's Duet* (Boston, [185-?]).

\(^{24}\)Weinstock, *op. cit.*, p. 303.


\(^{26}\)Ibid., pp. 58-68.

\(^{27}\)Weinstein, *op. cit.*, pp. 511-518.
more than a single title, were issued by more than a single publishing house, and consisted of varying contents. Weinstock lists sixteen duets which were never published, six published only individually, and twenty-one which appeared in the collections.  

The publications were not dated, but supplementary information supplies dates for some of the collections. Probably the earliest was *Notti d'estate a Posilippo*, which appeared in 1836. From references in letters and other records it can be inferred that the composition of such works was in general one which Donizetti undertook not because of any great artistic interest but for the financial return or for occupation during relatively inactive periods.

The group *Matinée musicale* reflects the form of the romance. Of the six solo pieces one is in ternary form, one is a rondo, and the remainder are in modified strophic forms. The two duets are less standard in form. The five-section form of "La gelosia" might be indicated as A A' B A' C. Sections B and C use material from section A in a somewhat developmental fashion. The first section is a solo for the bass, A' a solo for the upper voice, and A'' a two-voiced section in which the bass utilizes the material from

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29 *Ibid.*, p. 120.


section A while the upper voice has a countermelody. The music is of slight interest: the melody is not particularly rewarding, the handling of the voices not inventive, the accompaniment monotonous rhythmically and harmonically.

"L'Addio" ("Io resto fra le lagrime")\(^{32}\) is in a rather watered-down operatic style. The harmonic treatment is slightly more interesting than that of "La gelosia," but the melodic material is little better. Public demand for these works probably stemmed from the desire of mediocre singers to perform works by the great Donizetti.

Giacomo Meyerbeer (1791-1864)

While Meyerbeer's principal achievements were in the realm of the new operatic style, he was, like many of his contemporaries, a successful song composer. Most of his songs were written before the production of Les Huguenots in 1836. In 1849 he published a group of pieces using the term "mélodie," although the term did not at this time have the stylistic meaning which it later acquired. Some of the songs were written to French words, some to German or Italian words with French translations.

Two of the compositions have dialogue texts and are indicated for two voices. "La dame invisible"\(^{33}\) also uses a dialogue text, but

\(^{32}\)Ibid., pp. 31-34.

\(^{33}\)Giacomo Meyerbeer, 40 Mélodies à une et à plusieurs voix (Paris, [ca. 1849]), pp. 198-205.
there is no indication that it was intended for performance by two voices. Since the two persons do not sing at the same time and the larger part of each strophe is sung by one of them, it is likely that he intended performance by a single singer.

"Mère grand" is subtitled a "nocturne à deux voix." Its popularity is indicated by its publication individually as well as in the 1849 collection. The term "nocturne" connects it with the romance, and the musical form of the work is strophic. In place of the generally simple melodies of the romance, however, are vocal lines quite demanding in agility and range; these seem closer to Meyerbeer's operatic style or to the earlier bel canto than to salon music.

In the first part of the song the grandmother (contralto) commands the girl to come inside because a storm is brewing. Here the music of the vocal line is quite simple except for the triplet figurations which are used as embellishments (Ex. 95). The use of staccato notes and triplets in the accompaniment lend urgency to the music. The young girl (soprano) then sings a very brief solo in which she answers "no," and the two join in a two-voiced section. Each sings different words: the young girl sings of the beautiful evening and the sound of her Philomèle's love songs, and the

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34 Ibid., pp. 60-71.


grandmother repeats the words of her opening solo. The phrases of the two at times overlap, but many of the florid passages occur in note-against-note style. In the cadenza the soprano's embellishment on the word "chants" is appropriately more elaborate than the grandmother's on the word "le" (Ex. 96). The second and third strophes differ little from the first except in the rather elaborate cadenzas supplied for the endings. The vocal line for the soprano is quite demanding throughout, and the embellishments for both singers require considerable agility, far more than that required for the Rossini duets examined above.
Ex. 96. Giacomo Meyerbeer, "Mère grand," meas. 39-44.

The role of the shepherd in "La ranz-des-vaches d'appenzell," a "Chanson Suisse," is allotted to a soprano; there is no indication as to the voice intended for "the stranger," but the musical requirements indicate a mezzo or a second soprano.

Each of the five strophes consists of two parts; section A (in 3/4 time) is in the minor mode, and section B (in 6/8 time) in the major.

\[\text{Meyerbeer, op. cit., pp. 217-229.}\]
Except for some extensions in the final B section the strophes are musically identical. Though section A calls for some agility, it is relatively simple (last part of Ex. 97); but section B, which is the


shepherd's call for his flock, is quite demanding (first part of Ex. 97). The stranger sings only the greater part of section A in the
third and fifth strophes and the lower of the parts in the final two-voiced version of section B. As might be expected for a song of this nature, the piano part contributes little except a harmonic background.
CHAPTER XIII

DUETS BY GERMAN COMPOSERS

Although operatic leadership in the early nineteenth century centered in Paris, the general musical leadership of the Romantic period centered neither there nor in Italy. Stimulated by the developments of Haydn, Mozart, and Beethoven the composers of Germany and Austria became the principal leaders in the music of this fertile period.

Carl Loewe (1796-1869)

Carl Loewe, only a few months older than Schubert, is primarily known now for his art ballads. His works include many songs of a lyrical nature, but these are largely overshadowed by the more effective compositions of Schubert. Five duets (four to texts by Goethe) appear in the collection of Loewe's works "für eine Singstimme." Because of Loewe's conservative nature these works are not very progressive and tend to reflect only the ideas of emerging romanticism even though they were written after 1830.

"Nur Platz, nur Blösse,"¹ composed in 1836, is one of a group of seven songs with texts from Goethe's Faust. The rousing song

of the woodcutters is a strict canon at the unison (Ex. 98). The


rather heavy chords in the piano and the prevailing quarter-note
motion of the voices conjure up a picture of the woodsmen which is
quite compatible with the more folksy scenes of Der Freischütz.
"Zwist und Sühne" was composed in 1837 to a text by K. Simrock.

Set in a very simple folk style, the dialogue text has strophes which

\[\text{Ibid., XVI, 128-131.}\]
alternate between the "Mädchen" and the "Knabe," and the two join at the end for a two-voiced close.

In 1844 Loewe composed a group of three duets, *Duetten-Trifolium*, for his daughters, Julie and Adele. Although his use of coloratura passages has been criticized as generally unsuitable to the texts, this is not true of the passages contained in "Die Freude." There are two brief strophes, each having three musical sections, and a brief closing portion. Section A is presented as a solo for the first soprano with "fluttering" figures in both voice and piano for the dragonfly who "flattert um die Quelle." Section B is a striking solo for the second soprano; it is in the minor mode and has rhythmically interesting embellishments descriptive of the hovering dragonfly. Section C is a two-voiced section in which the voices proceed principally by brief alternating phrases. In the second strophe the material is somewhat modified in each of the three sections. Both A' and B' consist of two-voiced versions of the previous solo material. The latter (Ex. 99) is quite extended and is technically difficult for the singers. The piano part is frequently demanding; the rapid tempo contributes to the difficulty of the broken-chord figurations and other florid patterns. The other two duets of the set, "An Sami" and "März," are similar in style, though a little less difficult.

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Ex. 99. Carl Loewe, "Die Freude," meas. 82-91.
Franz Schubert (1797-1828)

Aside from his six pedagogical duets (see Chapter II) and the ones in his theatrical works Franz Schubert wrote but two duets, a surprisingly small number for a composer who wrote prolifically for the solo voice and enthusiastically for the small chorus. "Licht und Liebe" is a rather uninspired setting. The work is ternary in form; section A consists of a solo for the tenor, section B is primarily a soprano solo, and the opening melodic material is treated imitatively for a two-voiced closing section.

In "Mignon und der Harfner," however, is found a work worthy of this master of song. This single text, beginning "Nur wer die Sehnsucht kennt," was set six times by Schubert--four times for solo voice, once for male quintet, and once for two solo voices. Although this is not the only text which he set more than once, the large number of versions indicates the strong attraction which the verse held for Schubert and his lack of satisfaction with the early musical forms given it. The three solo settings composed in 1815 and 1816 were not published until the collected works


6-Ibid., VIII, 166-168.

edition appeared in 1895. The version for male quintet was composed in 1819 but not published until after his death. But the last solo version and the duet, both probably composed in 1826, were published in 1827 as part of Op. 62.8

Composers other than Schubert have been attracted by the Wilhelm Meister lyrics, as may be seen in the multiple settings of a number of others. For the single poem "Nur wer die Sehnsucht kennt" there have been fifty-six musical settings.9 The poem is preceded in the novel by the comment that it was sung as a duet by Mignon and the Harper. The setting by Reichardt which appeared in the first edition of Wilhelm Meisters Lehrjahre (1795) was for two voices. But by the time of Schubert the connection of the songs with the novel was rather loose, and most of the settings were made for a single voice.10 Jack Stein notes that it is likely that all of the Wilhelm Meister lyrics set by Schubert, Loewe, Schumann and Wolf were taken not from the novel but from a portion of Goethe's collected poems entitled "Aus Wilhelm Meister." He considers further that none of these composers was "completely successful" with his musical settings.11


10Ibid., p. 126. 11Ibid., pp. 135-136.
Stein is not the only critic to consider Schubert's duet undistinguished. Arthur Hutchings characterizes it as good but less close to the spirit of the poem than the solo setting of Op. 62. Richard Capell regrets that Schubert follows the Goethe direction that the song be sung by both Mignon and the Harper, considering the verse too intimate to be subjected to the use of imitation and other devices used in duet singing. He even postulates that Goethe himself must have inserted in the novel a poem written earlier merely to supply a song needed at this point. Maurice Brown, however, fails to join the condemning chorus and refers to the duet as a "superb" setting.

From a structural standpoint the sections of the song are determined by the sentences of the verse. The four sections formed by the four sentences are separated by piano interludes. The first section returns at the close as a poetic and musical refrain, the voices reversing their initial musical roles.

As might be expected, the treatment of the piano parts of the solo and duet versions differ somewhat. Whereas the piano does not double the voice in the solo version, it does so at times in the

duet. In the solo setting the words "Es schwindelt mir, es brennt mein Eingeweide" are accompanied by rapid repetitions of chords in the piano; at the same part of the duet the piano makes extensive use of tremolo figures (Ex. 100).


The rhythm of the solo setting reflects more closely the poetic meter of the verse. But the elongation in the duet of words such as
"nur," "weiss," and "leide" (Ex. 101) reflect the oratory emphasis appropriate to the soliloquies.

Contrary to the opinion that the imitative duet form destroys the intimate character of the words and vitiates the dramatic situation, this form as used by Schubert underlines both the unacknowledged father-daughter relationship of the pair and their isolation from each other. Each of the voices could stand alone as a solo; hence dramatically the two voices constitute a pair of independent monologues. Though the voices are linked by imitation, the imitation is extremely free, and the generally overlapping rather than coinciding phrases give the impression that each of the two is lost in his own thoughts and is completely oblivious of the other. Their independent singing of closely related material is thus an indication that each is alone in his longings and yet in an obscure way their destinies are related.

Felix Mendelssohn (1809-1847)

The songs written by Felix Mendelssohn have been overshadowed by his more important instrumental works. His vocal works include three groups of duets, Drei Volkslieder, Sechs Lieder (Op. 63), and Drei Lieder (Op. 77). The first group was composed about 1830, the second between 1837 and 1844, and the third between 1836 and 1847. One additional secular duet, "Suleika und Hatem" (Op. 8 No. 12), was originally attributed to him but was actually written by his sister Fanny.

Of these twelve duets all are strophic or modified strophic in form except for one (Op. 63 No. 2) in ternary and one (Op. 63 No. 4)
in rondo form. None has a dialogue text. The ranges required of the voices are generally quite moderate, and the works can be performed effectively by the amateur singers for whom they were probably intended. The lower voice is subordinate in interest to the upper and moves primarily in simultaneous movement with it; thirds and sixths between the voices are plentiful. But the similarity between these duets and most of those composed in the "folk song style" is only superficial. The variety and vitality of the accompaniment figures and the lovely lyrical lines of both upper and lower voices place Mendelssohn's duets far above those of his less inspired contemporaries.

Of the Drei Volkslieder only the first, "Wie kann ich froh und lustig sein,"\textsuperscript{15} has a melody with a folk song quality. The minor melody of the first voice is particularly beautiful (Ex. 102). While not outstanding on the whole, the lower voice has one particularly appealing phrase near the close, when there is a lovely, surging movement below a sustained note in the upper voice. The piano part is generally unobtrusive, but the passage in octaves in the first two measures and the undulating phrase of measure three are quite striking.

Three of the duets are settings of texts by Heine. Unlike the many inspired Schumann settings of Heine texts, Mendelssohn's fail to make the most of the poet's beauties of words and ideas. The appeal of the duets can be traced instead to Mendelssohn's musical
ideas. In "Abendlied"\textsuperscript{16} the melody pulls against the verbal rhythms of the last strophe (Ex. 103). Although Mendelssohn has modified


the musical material of the earlier strophes, the setting of the words "Und mit dem Traum des Morgens" is a little jolting, and the remainder of the verse is not set with much grace. Yet the song as a whole is a charming, lighthearted reflection of an untroubled and

\textsuperscript{16}Ibid., pp. 26-28.
uncomplicated love. The most interesting of the three parts is that of the piano, which makes striking use of staccato chordal patterns, rests, rippling arpeggios, and patterns which wind around a central pitch.

"Wasserfahrt" uses another Heine text. One feels that Mendelssohn fails to capture the depth of the verse, but the excitement of the music alone is nonetheless sufficient. The two voices move almost exclusively in thirds. From the beginning of the vigorous introduction the difficult piano part is quite effective.

The third duet with a Heine text, "Ich wollt' meine Lieb'ergösse sich," is one of Mendelssohn's loveliest duets (Ex. 104). The exuberance of this delicate love song stems from both the vocal lines and the piano part. Except for a single instance of imitation near the end of each strophe the voices move simultaneously, but the lower voice is an interesting one. There are only minor variations of the triplet-eighth patterns of the piano, but these variations combined with the occasional importance of the bass line are sufficient to contribute noticeably to the lilt of this graceful song.

If one listens to these duets without following the texts, one might well imagine a different sort of poem from the one actually set. Like that of Handel's duets, the inspiration for the vocal lines is basically a musical rather than a text-related one.

17 Ibid., pp. 29-31. 18 Ibid., pp. 1-3.
More elaborate in musical form than most of the duets (A B A' C A") is "Herbstlied." The piano part makes a major contribution with several variations of the rollicking 6/8 accompaniment for this thrilling duet. Sections B and C make more extensive use of imitation than do most of the duets, which usually use imitation quite sparingly. Another effective though common device which is used twice is the appearance of a sustained note in one voice while the other voice moves (Ex. 105). The setting seems somewhat surprisingly agitated and almost joyful in comparison with the text.


\[\text{cresc. e ritard.} \]

Es ist das Sehnen, das nimmer vergelt.

\[\text{cresc. e ritard.} \]

Es ist das Sehnen, das nimmer vergelt. Ach, wie so...

\[\text{cresc.} \]

Ach, wie so bald -

\[\text{bald - verhal - set der Fei - gen!} \]

\[\text{cresc.} \]

\[\text{\textsuperscript{19}Ibid., pp. 8-11.}\]
which would seem to suggest a more wistful and placid setting. One can only be glad that Mendelssohn's response to the verse was a primarily musical rather than poetic one.

Mendelssohn has more effectively captured the spirit of Hoffman von Fallersleben's text for "Abschiedslied der Zugvögel"; one of the chief beauties of the work is the flowing piano part. The prominent interlude between sections A and B of this ternary form and its recurrence at the end of the final section contribute to the wistful mood of the song. The haunting minor melody is set with plentiful thirds between the two voices, but the limited intervallic use does not hamper the beauty of the lower voice (Ex. 106). Both voices sustain the last syllable of "Sommerzeit" to a somewhat surprising length over the undulating accompaniment.

In general Mendelssohn's duets are dependent only in a general way upon the texts used. Since the principal interest is a purely musical one, good translations can be used with no diminution of effectiveness. The primary components of this musical interest are the graceful melodic lines of the upper voice, the subordinate but rarely inconsequential lines of the lower voice, and the large share of interest afforded by the piano.

20 Ibid., pp. 4-5.
Robert Schumann (1810–1856)

Robert Schumann wrote thirty-four chamber duets. Fifteen of these were published in four sets of duets, Vier Duette für Sopran
und Tenor (Op. 34), Drei Duette für zwei Singstimmen (Op. 43),
Vier Duette für Sopran und Tenor (Op. 78), and Mädchenlieder von
E. Kulmann für zwei Singstimmen (Op. 103).\(^1\) Ten duets appeared
in sets which included solo songs or other vocal works. In some
cases the various compositions of a single opus number seem to
have been combined simply for convenience in publication;\(^2\) in
others the set of works consists of a cycle, the relationship within
the cycle often being rather free. There is one duet in Drei Gedichte
74), two in Minnespiel aus Fr. Ruckert's Liebesfrühling (Op. 101),
and two in Spanische Liebeslieder (Op. 138).\(^3\) Eight of the duets
are contained in the volumes "for one voice"; there are three duets
in Zwölf Gedichte (Op. 37), one in Romanzen und Balladen (Op. 64),
and four in Lieder-Album für die Jugend (Op. 79).\(^4\) "Sommerruh"
is included in the supplemental volume of the complete works.\(^5\)

\(^{1}\) Robert Schumann, Werke, ed. by Clara Schumann (Leipzig,
1881-1893), reprint ed. (Farnborough, England, 1967), Series 10,
Vol. I.

\(^{2}\) Op. 64 combines two solo songs to texts by Mörike written
in 1847 ("Die Soldatenbraut" and "Das verlassne Mädlein") and a
group of two solos and one duet written in 1841 to texts by Heine
("Tragödie").

\(^{3}\) Schumann, op. cit., Series 10, Vol. II.

\(^{4}\) Ibid., Series 13, Vols. II and III.

\(^{5}\) Ibid., Series 14, Vol. V.
Since the connection of the works within a single opus number is for the most part slight, even the duets which appear in cycles will be considered as individual works for this study.

Schumann's duets are quite uneven from several aspects. The duets vary in general effectiveness from the rather dull "Auf ihren Grab" (Op. 64 No. 3, part III)\textsuperscript{26} and "Frühlingslied" (Op. 103 No. 2) to the crisp "Schön ist das Fest des Lenzes" (Op. 37 No. 7) and the limpid "Er und Sie" (Op. 78 No. 2). In "Herbstlied" (Op. 43 No. 2) and in "In der Nacht" (Op. 74 No. 4) the piano plays the interesting roles which one expects from Schumann; but in "So wahr die Sonne scheinet" (Op. 37 No. 12) and "Intermezzo" (Op. 74 No. 2) the piano part is strangely uninteresting. The lower voice is in most cases of negligible interest but occasionally has a rewarding melodic line. The unevenness of the works does not correspond closely to the different periods of composition, both of which are represented above in the better and in the more mediocre examples. The duets of Op. 29, 34, 37, 43, and 64 were all written in 1840-1841, and the other duets were written between 1849 and 1851.

Although the forms used in the duets vary considerably, about half were written in strophic or modified strophic form, often with

\textsuperscript{26}"Tragödie" (Op. 64 No. 3) contains the only Schumann duet to a Heine text. Parts I and II, solos for tenor and soprano, seem to have no connection with part III or with each other except that each is by Heine and each deals with some aspect of sorrow.
an added coda. If the term "modified strophic" is broadened to include forms such as A A B and A B A, the portion increases to about three-fourths. In a large number of the duets the voices move often in joint thirds and sixths, but imitation is used more frequently than in the duets of Mendelssohn.

Several of the duets are extremely brief. Outstanding among these is "Schön ist das Fest des Lenzes." It opens with three phrases by the tenor which are imitated almost exactly at the octave by the soprano (Ex. 107); the remaining phrases are sung primarily in simultaneous motion of the voices.

There are interesting piano parts in the three duets of Op. 43, and the second, "Herbstlied," is one of the most stirring of all of Schumann's duets (Ex. 108). The four stanzas of verse are set in four melodic sections (A A B B'). Except for brief alternate movement on the words "ja, ja" the voices move jointly. In spite of the clear domination of the upper voice, the lower line is an interesting one. A particularly effective introduction opens the first section, in which the autumn of the year and the end of a love are compared. In the interlude following the second minor section there is a modulation to the relative major for the effervescent B section in which winter is welcomed as the herald of a new year and a new love.


\[28\] Ibid., Series 10, I, 20-23.
The duets of Op. 74 are of only mild interest with the exception of "In der Nacht," a superb duet for soprano and tenor in which the piano plays a significant role. The text consists of a single poetic stanza of six lines which is used as the basis for each of three musical sections (A A' B). In section A the soprano sings the entire poem ("everything sleeps, my heart, but you with your hopeless sorrow") in a magnificent slow, sweeping melody; the vocal

\textsuperscript{29}Tbid., Series 10, II, 55-58.
line is accompanied by a smooth piano part of great beauty (Ex. 109).

The rich harmonic basis is conveyed with an open-textured accompaniment in which there are fairly frequent recurrences of the opening rhythm and occasional irregular uses of triplet eighths, both of which
contribute to the poignancy of the setting. In section A' the original melodic material is sung by the tenor, and the soprano supplies overlapping related phrases. Section B uses a truncated version of the verse for a closing section in which the two voices move jointly.

*Lieder-Album für den Jugend* consists of four duets and twenty-four (or twenty-five) solos.\(^3^0\) The solo songs include some of

\(^3^0\) The differences in the numbers assigned to the latter parts of Op. 79 in the *Werke* and in other editions of the solos and duets stem from the numbering of "Zigeunerliedchen" as either No. 7 with two parts or as Nos. 7 and 8.
Schumann's best-known works, such as "Der Sandmann," "Das Marienwürmchen," and "Schneeglöckchen." Of the four duets the most interesting is "Das Glück,"31 which is set for two sopranos in a modified strophic form (A A' B). In section A the twelve brief lines of text are set to twelve brief phrases in which the two voices alternate. In section A' twelve new lines of text appear in a two-voiced section; the melodic material of section A appears entirely in the first soprano line, and the second soprano presents somewhat fragmentary complementary material. Section B presents four brief lines of text in a section following the same general structure as that of section A' with new melodic material.

Six of the duets have dialogue texts. Cf the earlier dialogues (Op. 34 Nos. 2 and 3 and Op. 37 No. 6) two have texts along the lines of the familiar "Vergebliches Ständchen" theme. The most effective of these early dialogues is "Liebhabers Ständchen,"32 whose interest lies chiefly in the accompaniment's portrayal of the storm mentioned in the verse. The effect of the storm is perhaps too vividly portrayed, for it conveys a tragic atmosphere not in keeping with the relatively light verse. The harmonic structure is rich, and the bass line is frequently important from a melodic as well as a harmonic standpoint.

32 Ibid., Series 10, I, 6-11.
"Ich bin dein Baum," one of the later dialogues, is a part of Op. 101. In the dialogue text the alto expresses the lines of the first four-line stanza, which begins "Ich bin dein Baum," and the baritone expresses the second stanza, which begins "Ich bin dein Gärtner."

The lyrical introductory measure of the piano part is extremely important for setting the mood of this reflective duet. Its effectiveness is enhanced by the irregular use of duple and triple subdivision of the quarter note. The most important role of the work is that of the alto, who sings the principal melodic material in each section of the modified strophic form (A A' A''). In section A she sings alone; in section A' she repeats both text and music of section A but is joined by the baritone, who sings the second poetic stanza to new melodic material (Ex. 110). Section A'' is almost a coda, consisting of a shortened version of both text and melodic material. In general the baritone's lines seem to have been shaped with a primary concern for contrast to the alto line rather than inherent melodic beauty. There are several places which seem to be rather awkward, but these lines can be quite delicate and graceful when performed by a technically accomplished and musically perceptive singer.

The two remaining dialogue duets are contained in one of the duet sets, Op. 78. The text for "Tanzlied" has five strophes.

\[33 \text{Ibid.}, \text{II}, 94-97. \]

\[34 \text{Ibid.}, \text{I}, 28-31. \]
The first, third, and fifth are sung by the soprano, the second and fourth by the tenor. The accompaniment for this rather disjointed conversation between two dancers is quite important. It establishes the dance rhythm which both sets the scene and provides the principal musical continuity of a work which uses little melodic repetition. The first poetic strophe is sung as a solo by the soprano, the second as a solo by the tenor (with a single phrase from strophe one
interpolated by the soprano). The soprano then sings strophe three with one phrase from the second strophe interpolated by the tenor. After the entire third strophe has been sung, the soprano uses melodic material from the first for a repetition of three verbal phrases of the third strophe. Strophes four and five are then presented simultaneously by the tenor and the soprano; each singer expresses independent lines which proceed in overlapping phrases until the concluding portion.

"Er und Sie" has a contemplative dialogue text. The varied triplet patterns of the piano provide a placid setting for the poem in which both lovers look at the beauties of nature but see only the beauty of the beloved. There are four poetic stanzas, the first and third sung by the tenor, the second and fourth by the soprano. Schumann has used a ternary musical structure (A B A') for this verse. In section A the tenor sings stanza one, and then the soprano sings stanza two to the same melodic material. In the two-voiced section B the tenor sings stanza three while the soprano sings stanza four, the two vocal lines beginning and ending imitatively but having independent melodic lines in the middle portion. In section A' the tenor repeats the first stanza and the soprano the second in a two-voiced section, which begins imitatively and continues with joint motion.

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35 Ibid., I, 32-35.
The piano provides a rich harmonic basis for the modified strophic structure (A A' B A') of "Ich denke dein," but here the voices move simultaneously throughout in somewhat jerky and unvocal lines which fail to show the poetic sensitivity of Schumann's best vocal works. His separation of the short second and fourth lines from the connected first and third lines is particularly awkward in the first strophe (Ex. 111). The tenor line is subordinate in interest to that of the soprano and rather uninteresting except for a single lovely phrase ("bald leuchten mir die Sterne") near the end of the duet.

"Wiegenlied" is to be sung "am Lager eines kranken Kindes." The voices move primarily in simultaneous motion for the two stanzas of the poem. Major and minor seconds occur fairly often in the chords of the piano both at the beginning and at the end of each strophe, stressing the tension at the sick child's bedside. The strophe begins in E minor and ends in G major with a recurrence of the opening line. When the second strophe opens with the refrain in its original key, the immediate repetition of the refrain a minor third lower is quite expressive (Ex. 112).

Peter Cornelius (1824-1874)

Between 1847 and 1873 Peter Cornelius wrote a total of eighteen duets in addition to three earlier versions of one of these. Nearly

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\[36^{36}\textit{Ibid.}, I, 36-38.\]

\[37^{37}\textit{Ibid.}, I, 39-41.\]
two-thirds of his sixty or more solo works were written to verses of his own composition, but the majority of his duets were written to texts by other poets. The first to be composed were four duets for two sopranos or soprano and tenor. "Scheiden und Meiden" is

interesting because of its use of a device which Schumann used in "Das Glück." It is in ternary form (A B A'); in section A the melodic material is presented chiefly in phrases alternating between
the two voices. In the two-voiced section A' the same melodic
material is presented entirely in the upper voice.

The most effective duet of this first group is "Verratene
Liebe,"\(^{39}\) which is also in ternary form. In section A the rolling
triplets of the accompaniment make a suitable background for this
lighthearted song of "betrayed" love. The two voices sway gently
as they tell of a kiss seen only by the stars. Thirds and sixths be-
tween the voices are prominent, but frequent contrary motion main-
tains interest in the combination of voices. In section B the voices
"speak" in unison as they tell of the fall of a star into the sea (Ex. 113).
The same phrase a step higher describes the star's disclo-
sure of their kiss to the sea; a similar phrase reveals the next step
in the chain of the tale. The frequent occurrence of unisons or oc-
taves depicts the rather breathless concern of the couple. The
musical return of section A tells of the boatman's singing of their
kiss to his sweetheart so that their love is soon revealed to every-
one. The song is simple, but its effectiveness is at least partly
traceable to the naivety of both text and music.

Cornelius' second group of duets consists of six unaccompanied
works for soprano and alto\(^{40}\) which he presented to his sister
Susanne at Christmas, 1854. Of these six, one was a second ver-
sion of "Lied des Narren" or "Komm herbei, Tod" (from Shakespeare's

\(^{39}\textit{Ibid.}, \text{ pp. 6-11.}\) \(^{40}\textit{Ibid.}, \text{ pp. 23-30.}\)
Ex. 113. Peter Cornelius, "Verratene Liebe," meas. 18-23.

Twelfth Night), and "So weich und warm" had been written in 1848.

The four remaining duets were written in 1854 and utilize German texts, probably by Cornelius, for two Irish melodies, a Scottish melody, and for Thomas Hood's poem "I will not have the mad Clytie." The voices move simultaneously throughout with thirds and sixths predominating. They are in strophic or modified strophic form and are not of great musical interest.

The four duets of 1861-62 were written for soprano and baritone, and three of them were published in 1865 as Op. 6. All four of these
duets show greater harmonic richness than the earlier ones. "Ein Wort der Liebe"\textsuperscript{41} is interesting for its reflection of the procedure used by Schumann in "Er und Sie." The song is in modified strophic form (A A'). The first strophe is sung by the baritone alone; in the second the baritone sings the same melodic material, and the soprano joins imitatively. The section ends with voices singing in parallel octaves, evidently a device favored by Cornelius.

"Der Beste Liebesbrief"\textsuperscript{42} is one of the most delightful of the Cornelius duets. The sprightly accompaniment vividly portrays playful breezes and the fluttering of a butterfly's wings (Ex. 114). The four pairs of poetic lines are set in four related musical sections. In the first pair of lines the voices are presented in simultaneous motion with chromaticism rather prominent in the early phrases. In two later phrases the soprano and baritone sing in parallel octaves. The second pair of poetic lines ("Hasche dir . . . ") and the third ("Borge von der Biene dann . . . ") use the opening vocal material in an imitative fashion. The final pair of poetic lines ("Lass das Blatt . . . ") opens with a return of the passage in parallel octaves. The final vocal phrase is interrupted by the piano as the wind carries away the message of love.

Like "Der Beste Liebesbrief," "Ich und du"\textsuperscript{43} is strongly dependent upon the accompaniment for its effectiveness. The three

\textsuperscript{41}Ibid., pp. 31-33. \textsuperscript{42}Ibid., pp. 42-46. \textsuperscript{43}Ibid., pp. 37-41.
pairs of poetic lines are used as the basis for the three related musical sections of the song. In the first section the vocal lines are set to a slow, sweeping melody, the two voices moving together. The second pair of lines ("Du trat'st . . .") opens with two brief solos and ends with parallel thirds. In the third and final pair of lines (Ex. 115) the voices move jointly for another far reaching melody. They soar to the climax on "eins"; the prominent triplet
eighths of "rollen hinab" are complemented by important bass line movement.

The last group of seven duets was written chiefly in 1866-67. Syncopation appears prominently in these last duets, particularly in the fourth and final version of "Komm herbei, Tod," which was published as one of four duets in Op. 16. "Heimatgedenken," also a part of Op. 16, consists of six two-line sections of verse which, with the exception of the last, begin with the word "Wenn"; the final lines complete the idea--it is at these times that thoughts of home return. The consistency of phrase length contributes to the

44 Ibid., pp. 19-22.
almost plodding pace of the duet (Ex. 116). A wistful atmosphere created in the piano introduction is retained by the voices' smooth lines.


Johannes Brahms (1833-1897)

Johannes Brahms wrote twenty works for two voices and piano. During his second period he composed two groups of duets, Op. 20 (three duets for soprano and alto) in 1858-60 and Op. 28 (four duets for alto and baritone) in 1860-62. In his last period he composed three groups of duets, Op. 61 (four duets for soprano and alto) in 1874, Op. 66 (five duets for soprano and alto) in 1875, and Op. 75 (four duets for various voice combinations) in 1877-78. In 1881 he composed a set of five works which he headed Romanzen und
Balladen für 1 oder 2 Stimmen (Op. 84). The songs of Op. 84 have dialogue texts, but they are usually performed by a single singer. Only the fifth has even a brief passage requiring two voices. As in Schubert's "Der Tod und das Mädchen" and "Der Erlkönig" the added challenge to the singer of characterizing more than one person supplies much of the attraction of these works.

Whereas none of Mendelssohn's duets and only six of Schumann's thirty-four use dialogue texts, about half of Brahms's are dialogues. Nine use dialogue texts, and a tenth becomes a dialogue text because of its musical treatment. Another interesting aspect of the duets is Brahms's frequent use of folk verse. Of these folk poems only three are dialogues, and these are musically among the least interesting of the dialogues.

Two of his first group of duets (Op. 20) have strophic or modified strophic form and voices which move simultaneously. No. 1 has a more complex musical structure and contains brief passages


47 Op. 28 Nos. 1, 2, and 4; Op. 61 No. 1; Op. 66 No. 4; and Op. 75 Nos., 1, 2, 3, and 4.

48 Op. 28 No. 3.

49 Op. 20 Nos. 1, 2, and 3; Op. 28 No. 2; Op. 61 No. 4; Op. 66 No. 5; Op. 75 Nos. 1 and 2.

of imitation. The piano parts are undistinguished. Although the style of these duets is similar to that of Mendelssohn's, they lack the latter's almost intangible charm.

About two years later Brahms wrote a second group of duets (Op. 28) which display far greater individuality. All are dialogues, and the musical style stems from the nature of the poetry. The rather uninteresting piano parts of the earlier duets are replaced by quite varied and generally difficult accompaniments, containing passages typical of Brahms at his best.

The text of "Die Nonne und der Ritter"51 consists of seven four-line stanzas, sung more or less alternately by the two persons. A nun looks out upon the night and is stirred by vague anxiety. A knight speaks to her, reminding her of the past and telling of his departure for the Holy Land. Slow, widespread chords over a tonic pedal establish a somber mood for the nun's contemplation of the night (Ex. 117); her first poetic stanza ends with a distinctive rhythmic extension of the final word ("rauschen") which recurs at the end of each of her stanzas. The knight then voices a related musical setting for the second stanza. In the interlude which follows, staggered rising and falling lines over a dominant pedal in the piano contribute to the eerie medieval atmosphere. Before the knight has

completed stanza four, the nun begins stanza five; each voice continues its independent line, for the nun is unaware of the knight's nearness and her musing is not heard by him. Preceding the sixth stanza is a one-measure piano figure which recurs as the knight tells of his departure for the crusade (Ex. 118). The agitation is

Überm Walde blitstu von weitem,
Christi Grab sie streiten; dort hin will mein
Gehein Schiffein Mann stand drinnen,
Schifflich wenden da wird alles, alles enden!
further heightened by modulatory means. While the knight is still speaking, the nun begins her last stanza, the overlapping of the two voices more extensive than before. As the ending of the agitated piano figure signals the departure of the knight, the nun's anxiety subsides. A brief piano interlude precedes the closing lines in which she bids farewell to the world.

The other two dialogue texts of Op. 28 are treated similarly, though each is more concise than "Die Nonne und der Ritter": there is an opening solo by one voice, a second solo by the other, and two sections in which the two voices sing differing lines. The independence of the two voices reflects the lack of dramatic interaction present in each of the poems. "Vor der Tür"\(^5\) is a setting of an old German poem on a theme frequent in such folk verse, that of a young man who asks permission to enter a girl's room and is refused.\(^5\) The two singers voice their views in a musical fabric consisting of occasional solos for each with many overlapping phrases. "Der Jäger und sein Liebchen"\(^5\) is a quite lighthearted boy-girl dialogue in which the boy announces he'll come after his evening's hunting and the girl replies that she has other plans. The

\(^5\)Ibid., pp. 23-28.


ending of this dialogue is particularly effective in its use of contrary motion of the voices, possibly indicating the different directions taken by each of the pair.

The most subtle of the dialogues from a textual standpoint is "Es rauschet das Wasser." Goethe's verse is a lyric poem in which the first stanza expresses the transience of love while the second expresses its durability. In his musical setting of three sections Brahms gives the first stanza to the alto: "as water and clouds rush past so love passes." The baritone sings the second stanza (Ex. 119): "though water and clouds move ever onward, love like the stars changes but does not depart." The important word "bleiben" is extended by a brief change in meter from 4/4 to 6/4. This rhythmic stretching of the word can be compared to many of the long phrases of Brahms's works; it is impressive because it is an "unexpected extension" following a regular pattern. Though the poem is not in the usual sense a dialogue, the assigning of the first stanza to the alto and the second to the baritone implies that the girl's comment has been answered by her lover. In a third musical section both singers repeat their stanzas with slight musical modifications. Although the voices are heard together, each is

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55 Ibid., pp. 29-32.

Ex. 119. Johannes Brahms, "Es rauschet das Wasser,"
meas. 18-25.

quite independent of the other until the final phrases (Ex. 120),
where the baritone imitates the alto in his affirmation of the con-
stancy rather than the mutability of love.
"Die Schwestern" has a dialogue text by Mörike. The frequent thirds in the first four stanzas are well suited to the two sisters who look and act alike. The jaunty vocal lines are accompanied by a quite difficult piano part; the tempo is rapid, and the parts generally require rather wide movements of the hands (Ex. 121). At the beginning of the fifth stanza the G minor of the preceding strophes gives way to a modulatory opening. A new speaker tells of the girls' love for the same man. At the crucial words

\[\text{Brahms, op. cit., pp. 39-43.}\]
"ihre liebet einerlei Liebchen, ja einerlei Liebchen" prominent seconds appear between the two voices, vividly depicting the new dissension between the girls.

The dialogue "Jägerlied" consists of brief questions and answers. The questions are placed in rapid 2/4 rhythm and in the major mode; the answers are in 6/8 rhythm and in the minor mode. Some modifications of both vocal and piano parts occur in successive stanzas. The most significant change is the use of 6/8 rhythm in the accompaniment for the fourth question, possibly as a presentiment of the hunter's dismaying answer.

58 Ibid., pp. 69-71.
Of the four dialogue duets in Op. 75 only "So lass uns Wandern" utilizes a form like that of the three similar Op. 28 duets. In the others the voices sound only in alternation. In each of these there are some melodic variations and, more importantly, changes in the piano figurations from one section to another. In each of them the principal changes contributing to the mounting climax are those of tonality and the consequent change of tessitura for the singers. The most effective of the three is "Walpurgisnacht," a dialogue for a mother and a daughter, both sopranos. The alternation of the voices is quite rapid, for each of the two characters sings a single line of the verse in a solo passage. The accompaniment is highly chromatic; and as the daughter gradually suspects that her mother is a witch, the chromaticism begins to invade the vocal lines. In the mother's final reply she sweeps up again and again to a high A in her revelation that she is indeed a witch. The rapidity of the alternations between voices, the chromaticism of the harmonies, and the rising tessituras of the vocal lines create a highly dramatic situation.

In some of the duets of Op. 61 and 66 Brahms returned to the use of texts not involving dialogue. Four of these are in strophic or ternary form and conform to the general pattern of the earlier works of this nature.

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59 Ibid., pp. 101-106.
60 Op. 61 Nos. 3 and 4 and Op. 66 Nos. 3 and 5.
Among the duets of this style the most effective is "Klosterfräulein." In this brief but quite lovely strophic setting a reluctant nun looks upon the world she has relinquished. The primary musical modifications occur in the piano part. The simple accompaniment of the first two stanzas has an added triplet-sixteenth figuration in the third stanza as the nun watches a flying bird. Equally striking are the silent punctuations of the accompaniment, which rests each stanza during two measures of the third line. Similarly the piano rests for the pianissimo repetition of the last phrase except in the third strophe, where the piano accompanies this final phrase with gentle chords. The ending of both voices on the dominant, the octave spacing between the voices, the ascending motion of the lower voice, and the prominence of tonic and dominant in the piano—all contribute to a feeling of suspension which portrays vividly the yearning of the nun.

"Klänge No. I" and "Klänge No. II" also make significant use of silence in the piano part. The choice of these two related poems by Klaus Groth follows the interest displayed by Brahms in his second and even more in his third periods of composition in the combination of two or more songs in a larger group. These two duets also indicate his interest in the older musical techniques of

61 Brahms, op. cit., pp. 44-46.  
62 Ibid., pp. 59-64.  
63 Geiringer, Brahms, p. 277.
imitation and inversion. The two brief stanzas of "Klänge No. I" parallel each other in thought:

Aus der Erde quellen Blumen,
Aus der Sonne quillt das Licht,
Aus dem Herzen quillt die Liebe
Und der Schmerz, der es zerbricht.

Und die Blumen müssen welken,
Und dem Lichte folgt die Nacht,
Und der Liebe folgt das Sehnen,
Das das Herz so düster macht.

The music reflects the poetic parallelism by a strophic setting; the second uses nearly the same melodic material for the upper voice, but the lower voice imitates this melodic line in inverted form. The text makes no mention of bells, but the piano introduction utilizes a repetition of the note D and descending chords which suggest their ringing (Ex. 122).

Slow, tolling funeral bells are heard at the beginning of the second stanza of "Klänge No. II." This poetry also makes use of two parallel stanzas--parallel not only in thought but in wording as well:

Wenn ein müder Leib begraben,
Klingen Glocken ihn zur Ruh!
Und die Erde schliesst die Wunde
Mit den schönsten Blumen zu!

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64 "From the earth spring flowers and from the sun light, but the flower must wilt and the light be followed by night."

65 "Whenever a tired body is buried, bells ring it to rest; whenever love is buried, songs sing it to rest."
Wenn die Liebe wird begraben,
Singen Lieder sie zur Ruh,
Und die Wunde bringt die Blumen,
Doch das Grab erst schliesst sie zu!

The upper vocal line uses a single six-measure phrase and variants of that phrase for both musical strophes. As in "Klänge No. 1" the second musical strophe makes use of imitation, but the verbal music of the poem calls for a less complex imitative procedure than that of the earlier song. The piano uses extensive chromaticism, cross rhythms between the two hands, full chords, and sweeping pianistic figures in a technically demanding part.
Although Hector Berlioz is known primarily for his works on a large rather than a small scale, he was instrumental in developing the style of the *mélodie*--a new type of French song which blended aspects of German romanticism with traits of French poetry, language, and music. Since the more "overt" approach of German song would have been inappropriate to French verse,¹ the resulting creation was distinctive. It produced the most important and innovative song compositions of the latter part of the century--works in which the music reflected the language of French poetry, a language of understatement and suggestion, a language of juxtapositions rather than declarations.

The term *mélodie* probably stemmed from the great popularity of Thomas Moore's *Irish Melodies*. Moore seems to have considered the combination of text and tune as an entity, but outside of the British Isles the poetry was translated into many European languages and the airs which had inspired them were little known. Several

musicians in France made musical settings for the Moore poems, using the term mélodie for these works. Berlioz selected some of the French versions for his Op. 2, *Neuf Mélodies imitées de l'anglais*. Like Rossini's *Serati Musicali* and Donizetti's *Matinée musicale* this was a mixed group of works for one or more voices and piano.

In its early years the mélodie was musically much the same as the romance, but its structure gradually changed, especially after the term was used in France for the publications of Schubert's songs. The literary quality of the texts increased, and the structure of the verse became more free. These changes were accompanied by a corresponding loosening of the strophic form, changes in the vocal line, and an increase in the importance of the accompaniment.

Hector Berlioz (1803-1869)

Berlioz wrote six songs for two voices and piano, of which four were composed prior to 1830. From a musical standpoint the single duet of Op. 2, "Hélène," is one of the simplest of the Irish songs and of the early duets; it was later rewritten for a larger group of


performers, as were about half of Berlioz' songs. The six stanzas of verse are placed in a simple strophic setting. Only minor variations are made to accommodate the changes of text from one strophe to another, and the voices move throughout in the same rhythm. The introduction, interludes, and postlude feature a horn call motive presaging the text of the fourth strophe, in which William sounds his horn to have the gates to Rosna Hall opened. This duet could hardly be called progressive. Some of the Irish songs, however, do display hints of the developing form of the mélodie. Frits Noske cites "Le coucher du soleil" as perhaps the first genuine mélodie by Berlioz.

The strict strophic form used in early romances is also followed in "Pleure, pauvre Colette." A third duet, "Canon libre à la quinte à deux voix," is little more than an exercise in the use of canon. The piano does not participate in the imitation but supplies a somewhat interesting harmonic matrix for the voices.

Berlioz' duet for soprano and mezzo-soprano, "Le montagnard exilé," is termed by Noske the most progressive of the works of his early period, partly because of the use of chromatic and altered notes for text emphasis. In setting the verse Berlioz has used

5 Noske, op. cit., p. 92. 6 Ibid., pp. 97-101.
for each musical section a group of eight poetic lines, the first seven
each containing eight or nine syllables and the eighth line twelve.
Donald Ivey notes that the development of poetic lines of unequal
lengths, in contrast to the even lengths of romances, was an im-
portant factor in the freeing of the musical phrase.\(^\text{11}\) It is interesting
that in this duet the variations in length of musical phrases do not
parallel those of the corresponding lines of text. The first musical
section, for example, makes use of musical phrases three, three-
and-a-half, and four measures in length, with no relation between
verse length and phrase length.

Several years later, in 1834, Berlioz composed "Sara la
Baigneuse"\(^\text{12}\) to a text by Victor Hugo. The principal attraction
of this duet is its use of Sara's swinging to influence both the melody
and the accompaniment.\(^\text{13}\)

After an interval of over fifteen years, in 1850, Berlioz wrote
"Le Trébuchet, "\(^\text{14}\) which reflects his more mature musical style.
The large-scale form, a ternary one in which the B section is
closely related to section A, is not new. But the treatment of the


\(^{13}\) A later version of the work for a triple choir (STBB, SA,
TTBB) and orchestra is discussed in some detail by A. E. F.
Dickinson. See A. E. F. Dickinson, "Berlioz's Songs," Musical

\(^{14}\) Berlioz, op. cit., pp. 215-222.
verse shows a fresh approach to musico-poetic scansion. The poem by Emile Deschamps\textsuperscript{15} consists of three stanzas:

Lison guettait une fauvette
Dans un buisson.
Tout auprès l'Amour en cachette
Guettait Lison.
L'oiseau s'enfuit;
Lise, surprise par un amant,
Au trébuchet se trouva prise,
Ne sait comment.

La bergerette, avec courage
Luttant déjà,
Du joli piège sous l'ombrage
Se dégagea.
Deux jours après, l'âme brûlante
D'un doux émoi,
Elle revint, pâle et tremblante,
Ne sait pourquoi.

Deux jours plus tard, grandes alarmes:
Pauvre Lison
Attendit seule et toute en larmes
Près du buisson,
Le beau berger guettait loin d'elle
Minois piquant,
Il reviendra vers sa fidèle,
On ne sait quand.

At the beginning of section A Berlioz sets the nine-syllable lines to two-measure phrases and the four-syllable lines to four-measure phrases, thus producing a shift from quickly articulated, staccato

\textsuperscript{15} "Lison was watching a bird in the woods when Cupid saw her. The bird flew away, and Lison was surprised by a lover. She also escaped, but later found herself in the same place--I don't know why. A third time she went to the same woods and waited alone for the shepherd, who was watching someone else.\"
syllables to elongated ones, a decided contrast to the way in which the verse would normally be read (Ex. 123). The delicate

accompaniment is highly imaginative as well. The opening staccato chords, like the later dotted rhythms in measure ten, set the scene for the furtive approach of the lover. The little run of a fifth which appears in the introduction is later used in a madrigalian fashion to describe the bird's startled flight; its further recurrence at "au trébuchet se trouva prise" makes a subtle comparison of the startled bird and the startled girl.

The accompaniment in the B section utilizes a repeated figure expressive of Lison's agitation and a similar one which is repeated by her to the word "dégagea" as she frees herself (Ex. 124). The chromatically descending lines of voices and piano express Lison's trembling return. The phrase pattern used in section A does not recur in section B. Here the four-syllable line is musically short even when extended by imitation. The final line of the stanza, "ne sait pourquoi," is a quasi-refrain and is set to the same musical phrase as "ne sais comment" in the first stanza.

For the third stanza (section A') the voices sing the lines of section A with little modification, but the skipping accompaniment of the opening is replaced by smooth, sighing phrases. At "près du buisson" the shepherd's nearness and the doubtfulness of his return are mirrored in "flighty" piano figurations. Section A' is extended (Ex. 125) with a chromatically descending line in the top voice which recalls the chromatic descents of section B (Ex. 124).
and adds to the mock-pathos of the verse. The stanza closes with a new variation of the quasi-refrain, "on ne sait quand."

Several interesting effects are created by the use of two voices rather than one. The passage at the close (Ex. 125) for example, would have been far less effective without the additional lower voice to emphasize the syncopation and the dissonances. In several places there is effective use of voices in contrary motion. Probably
the chief reason for choosing two voices, however, was the need for balance with the piano part, which is generally quite independent, musically, of the vocal lines. Both the text and the music call for extremely delicate singing, and a single voice would be too light for a good balance with the piano.

**Charles Gounod (1818-1893)**

The principal writers of the mélodie after 1850 included Charles Gounod, Georges Bizet, and Jules Massenet. Of the four chamber duets by Gounod which appear in the fifth collection of *Quinze Duos*, three are modifications of the strophic form in which his early songs were usually written while the other two utilize the freer forms often occurring in his duets and scènes. The piano parts for the three strophic forms are rather monotonous, for they make too insistent use of a single rhythmic pattern and the same harmonies. The melodic line of "Fuyons ô ma compagne!" is better than that of the others (Ex. 126). In section B the words "Fuyons ô ma compagne!" elicit a slightly more energetic vocal line. The final section, a modified version of section A, incorporates some melodic material from section B and includes some imitation.

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Ex. 126. Charles Gounod, "Fuyons ô ma compagne!"
meas. 4-15.

Le soleil monte et brûle le sable au bord des mers.
"Sous le feuillage"\(^{19}\) seems to be unified principally by rhythmic patterns. The voices use few patterns other than \(\uparrow \downarrow \uparrow \downarrow \) and \(\uparrow \uparrow \downarrow \downarrow \) and move almost throughout in thirds. The accompaniment uses unceasingly the rhythmic pattern \(\uparrow \uparrow \downarrow \downarrow \).

Georges Bizet (1838-1875)

Compared to the sixteen by Gounod and the twelve by Massenet, Bizet's four duets\(^{20}\) seem to make a slight contribution to the genre. From a relative standpoint, however, Bizet's duets constitute a larger portion of his output of songs than do those of Gounod and Massenet.\(^{21}\) In addition to the four published duets Bizet wrote "Barcarolle" at the age of eleven. This textless duet possibly reflects his father's use of vocalises with his pupils.\(^{22}\)

Of the four published duets only one, *La fuite*, appeared during his lifetime (1872); the other three were published posthumously in 1887. Winton Dean suggests that both *Revons* and *Les nymphes des bois* utilize dramatic fragments of the second act of *La coupe du roie de Thule* with modifications and new texts. *Le retour* may also have been derived from some dramatic work.\(^{23}\) Noske suggests

\(^{19}\)Ibid., pp. 34-40.


\(^{21}\)Gounod wrote about 200 songs, Massenet 260, and Bizet 48.

\(^{22}\)Noske, *op. cit.*, p. 195.

that Le retour may have been extracted from Voyage, but he makes no claim concerning a dramatic origin for Révons or Les nymphes des bois.  

Le retour has the style of an operatic scene or of the salon equivalent, the scène. The latter was quite popular, particularly before the mid-century, and was often used as a sort of study in operatic style by composers. Except for a few appearances of tremolos, the accompaniment is generally pianistic, reflecting Bizet's own capabilities as a pianist. The text is a dialogue between a young girl and a soldier returning home. The dramatic tension of the poem is made apparent in the opening recitative by the threefold appearance of a tritone figure which ends with a descending semitone, thus producing a compass of an augmented third (Ex. 127). The two voices sing alternately until the closing section. The first solo of the soldier (Ex. 128) uses a cross rhythm between voice and piano to heighten further the dramatic tension. In the young girl's second solo she utilizes the musical material from the preceding tenor solo, in which chromaticism is prominent in the voice and in the bass line of the accompaniment (Ex. 129). Chromaticisms are further used in the inner voices of the accompaniment.

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and rising sequences heighten the emotional stress. When the girl realizes that the soldier is her lover, she cries "adieu le deuil!" to a descending major seventh and "adieu le désir de la tombe!" to a diminished octave (Ex. 130). Her solo passage terminates with a joyous arpeggiated figure, and in the closing two-voiced section soprano and tenor sing predominantly in octaves. The use of
octaves in this case seems intended to increase further the dramatic tension of the lovers' reunion.

This scene could be considered a study in ways of depicting dramatic tension: the use of diminished and augmented intervals, cross rhythms, chromaticism, and finally the use of octave passages.

Camille Saint-Saëns (1835-1921)

After the 1850's a new aspect of French song was developed by primarily instrumental composers such as Camille Saint-Saëns, Edouard Lalo, and César Franck, who added a new harmonic depth.
to the mélodie, releasing it from the salon style of Gounod, Massenet, and Bizet.27

Saint-Saëns also supplied some innovative approaches to the setting of words to music. In his early years he became interested in contemporary French poetry and in the problems of setting French texts to music.28 Aside from those in his larger works, he wrote five duets.29 "Pastorale," "Viens,"30 and "Le soir descend sur la

27 Ibid., pp. 219-220.  
28 Ibid., pp. 163, 220-221.  
29 Ibid., pp. 387-395.  
30 Saint-Saëns also set this Victor Hugo text for a single voice, flute and piano under the title "Une flûte invisible."
colline" were composed when he was about twenty, while "El Desdichado" and "Vénus" were written much later in his life.

The text of "Pastorale," \(^\text{31}\) by Destouches, is a delightful reversion to the popular genre of the seventeenth century:

\[
\begin{align*}
\text{Ici les tendres oiseaux} \\
\text{Goûtent cent douceurs secrètes,} \\
\text{Et l'on entend ces côteaux} \\
\text{Retentir des chansonnnettes} \\
\text{Qu'ils apprennent aux échos.} \\
\text{Sur ce gazon les ruisseaux} \\
\text{Murmurent leurs amourettes,} \\
\text{Et l'on voit jusqu'aux ormeaux,} \\
\text{Pour embrasser les fleurettes,} \\
\text{Penchent leurs jeunes rameaux.}
\end{align*}
\]

The soprano-baritone setting repeats the first stanza of poetry to form a ternary structure. The delicate staccato accompaniment of section A forms a perfect setting for the placid pastoral scene. Its seeming simplicity is deceptive, for execution of the repetitive pattern is far from simple (Ex. 131). The more fluid pianistic lines of the modulatory B section are also difficult, for here the lines often cluster about a few closely spaced notes or range over the keyboard, and a light touch is absolutely essential (Ex. 132).

In section A Saint-Saëns uses repeatedly the rhythmic pattern \(\text{♩♩♩} \), which occurs first in measure three. Quite appropriate

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to later words, such as "aux échos," it is somewhat awkward for the words of its appearances in measures three and seven (Ex. 131), but the musical effect of the pattern is sufficiently engaging to make it worth the time the singers must spend to produce the words smoothly. To counteract the placing of the weak syllable of "tendres" on a strong beat Saint-Saëns uses an agogic accent on the last syllable of "oiseaux," a practice adopted first by Gounod and then used

extensively by other French composers. The false accent placed on the word "les" by its occurrence on the first beat of measure twenty-eight (Ex. 132) is emphasized by its appearance in the next bar in a syncopated pattern. Perhaps this odd stress of the insignificant article is related to the songs of the café-concerts which made deliberate use of false rhythms.


33 Ibid., p. 164.
Section B begins with simultaneous movement but continues with imitative phrases presented soloistically by the voices. Imitation also appears in the modified return of section A, in which the principal melodic material is sung primarily by the lower voice. Imitative treatment continues into a brief coda, and the voices end with a line which sways with the fading "échos."

Edouard Lalo (1823-1892)

Although Lalo's rather small musical output was chiefly instrumental, it included thirty-three solo songs and two duets. He was important for the development of the French mélodie because of his preoccupation with many aspects of the German Lied. The piano part of "Au fond des Halliers," composed in 1886, displays the harmonic richness he introduced to French songs. More effective as a duet, however, is "Dansons!" The voices move primarily in thirds and sixths for most of this rondo form, but the rhythmic verve of the parts makes them exciting. In the slower fourth section the voices sing alternating solos. The somewhat numerous embellishments add to its Spanish flair, and the duet sparkles harmonically and vocally (Ex. 133).

34 Ibid., pp. 396-398.  
37 Ibid., pp. 64-77.

César Franck (1822-1890)

The vocal works of Franck include twenty-one solo songs and a single unpublished cantata written for two voices, violin, and piano.\(^38\)

There is also a group of six duets written in 1888 which are indicated for 'petit chœur (ou duo) à deux voix.'\(^39\) In these six duos the voices move more or less in the same rhythm. Thirds and sixths are not

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\(^{38}\) Noske, op. cit., pp. 243, 398-400.

\(^{39}\) César Franck, Six Duos (Paris, [1945]).
unnecessarily prominent; at times, in fact, one almost wishes that there were more of them for the lower voice sometimes remains on a single pitch or has a line which contains rather awkward intervals. The accompaniment too often supplies only harmonic background (rather interesting ones in "La Vierge à la crèche" and "La Chanson du Vannier") with frequent doubling of the vocal lines.

The most attractive of the duets is "Les Danses de Lormont." The text and the music suggest performance by a group of singers, but the song would be effective sung by two soloists.

Poursuivant les nuées
De nos chansons
De main en main nouées
Dansons! Dansons!

Nous sommes de Lormont
Les blanches demoiselles
La brise nous soulève
Et nous porte en avant,
Pour nous jeter au vent.

Avec sa grande voix,
La mer nous accompagne,
La mer qui bat la grève
Et qui rompt les roseaux,
En nous voyant d'en bas
Planer sur la montagne
Nous prend pour des oiseaux
Regardez, regardez
Le montagne enflammée,
C'est Lormont qui s'allume
Au coucher du soleil.
Regardez sur son front
Tourner la ronde aimée
Comme un cercle vermeil.

40 Ibid., pp. 20-32.
As is usual with Franck, the inspiration for the musical setting seems to come primarily from the subject rather than the imagery of the poem or the music of the words. Both accompaniment and vocal lines show that a striking work can result from such a poetic response. In this rondo (A B A C A') the piano accompaniment plays a far more important role than in any of the other Franck duos. In section A it provides a swaying setting for the dancers; in the interlude and in the first part of section B a variation of this figure gives a twirling effect, and in section C the sixteenth-note figures supply a rippling background for the lines referring to the sea.

Franck's general weakness in the rhythmic treatment of text is apparent in the first phrase, in which both "les" and "de" fall on the first beats of measures; but the lilting swing of the melodic line makes this fault one easy to forgive. A brief solo is provided for each of the singers in section B. Most interesting from a musical standpoint is section C, where the voices begin with a unison phrase and continue in octaves. After a brief passage in which the voices move in chromatically narrow lines typical of many of Franck's themes (Ex. 134), there is a delightful soaring portion (Ex. 135).

41 Noske, op. cit., p. 243.  
42 Ibid., p. 242.  
Ex. 134. César Franck, "Les Danses de Lormont,"
meas. 77-80.

Ex. 135. César Franck, "Les Danses de Lormont,"
meas. 89-92.
Gabriel Fauré (1845-1924)

In addition to one two-part composition for women's chorus (Op. 22) and two sacred duets with organ accompaniment (Op. 47 and 93) Gabriel Fauré wrote three secular works for two voices and piano (Op. 10 and 72). In comparison with his hundred or so solo songs this production of duets seems slight, but the musical qualities of the duets makes them an important part both of Fauré's vocal works and of the repertoire of chamber duets. Although both of the duets of Op. 10 were written about 1870 and Op. 72 in 1896, the three actually fit fairly well as examples of his three periods of song writing.

Puisqu'ici-bas toute âme reflects the style of most of Fauré's earlier songs, which are generally strophic and show strongly the influence of Gounod. There are two musical strophes, each consisting of five poetic quatrains. The first two sections of verse are sung as solos by the first and second voices, respectively. The third is divided between the two voices, with the second voice imitating interestingly the material used by the first (Ex. 136). Most of the remaining poetic lines are sung jointly by the two voices, principally in thirds. The duet is indicated as being for two sopranos or for

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46 Noske, op. cit., p. 269.
soprano and tenor; but many of the musical effects, such as the overlapping imitative phrases with which the strophe closes, will be greater when it is sung by two "equal" voices. For the second musical strophe the roles of the two voices are exchanged. The piano part utilizes broken-chord figurations as shown in Example 136 for most of the duet.
Far more advanced harmonically is Tarentelle. Written for two sopranos to a text by Marc Monnier, its rhythmic and melodic Mediterranean traits bring to mind the Spanish sound of the Lalo duet "Dansons!" Examination of the text (a lighthearted, flirtatious poem in which a pair speak of dancing the tarantella as a "game of love") and the music (which is primarily concerned with the Neapolitan dance rhythm itself) supports Martin Cooper's comment that for Fauré it was generally not the literary value of a poem but its atmosphere which was of chief interest.

The form of Tarentelle can be described as ternary (A B A') with a coda. The A section consists of three musical ideas, the second of which is used in a developmental fashion for section B. The two voices begin in a startling unison (Ex. 137). The melodic material on which the developmental section B is based first appears in the piano, where it occurs as a pair of phrases. These phrases then appear in the voices (Ex. 138). With the third melodic portion the piano becomes increasingly important and supplies harmonies more advanced than those of most of the first collection songs.

Near the end of the developmental B section the voices cross and recross as they move up and down the scale in contrary motion.

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The four flats of the key signature appear in one measure and are cancelled by accidentals in the next (Ex. 139). After a modified return of section A the tempo is increased sharply in a two-part coda which vividly expresses the frenzy of the tarantella dance.

Pleurs d'or is musically akin to Fauré's third group of songs.

The poem itself possesses all three of the qualities which Noske

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49 Gabriel Faure, Pleurs d'or, Op. 72 (Paris, [1896]).
mentions as reasons for selection by a song composer—"exterior atmosphere" (objects described), "interior atmosphere" (ideas suggested rather than expressed), and the "music" of the verse.  

The poetic form of the verse by Albert Samain is rather free, but this form is used by Fauré as the basis for his musical structure:

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50 Noske, op. cit., p. 81.
Ex. 139. Gabriel Fauré, Tarentelle, meas. 75-82.

Larmes aux fleurs suspendues,
Larmes aux sources perdues
Aux mousse des rochers creux,

Larmes d'automne épandues,
Larmes de cor entendues
Dans les grands bois, douloureux,

Larmes des cloches latines,
Carmélites, Feuillantines,
Voix de beffrois en ferveur,

Larmes des nuits étoilées,
Larmes des flûtes voilées,
Au bleu du parc endormi
Larmes aux grands cils perlées,
Larmes d'amantes coulées
Jusqu'à l'âme de l'ami,

Larmes d'extase,
Eplorement délicieux,
Tombez des nuits,
Tombez des fleurs,
Tombez des yeux!

The dominant words of the poem are highlighted by their use at the beginning of several lines: "larmes" ("tears") appears as the first word of ten lines and "tombez" ("fall") at the beginning of the last three. The first six lines, which have the rhyme scheme aab aab, are set for alternating solos by the two voices; each solo begins with the opening phrase or a slight modification of it. The next nine lines have an interlocking rhyme scheme; the music for this poetic section uses the two voices jointly. There is another major change in musical approach for the last group of five lines.

The song opens with a suspended quality traceable partly to the verse, partly to the rising of the opening mezzo-soprano phrase, and partly to the piano part, whose upper notes coincide with the middle of each group of smooth triplets (Ex. 140). The entire song is permeated by a dreamlike quality in which melodic intervals and the ranges of vocal lines seem much larger than they actually are. Contributing to the pervading dreamy atmosphere are Fauré's uses of enharmonics and chromatic alterations (Ex. 141).
In the ninth line ("Au bleu . . . ") the rhythmic pattern of duplets presages the change in the next measure from the original 12/8 time signature to common time (Ex. 141). Beginning at this point there is a cross rhythm between voices and piano for several measures.

The five-syllable line with which the last section of text begins, "Larmes d'extase," is set apart musically by slow movement in the piano and in the voices. For both this and the following poetic line the vocal parts are determined by speech inflection (Ex. 142). The final parallel poetic lines use parallel musical phrases in which the
movement of the voices alternates with that of the piano. "Tombez des nuits" is set to notes outlining a "falling" major sixth. For "Tombez des fleurs" the baritone pitches remain the same and each note for the mezzo except the third is lowered a half-step, producing the feeling that the chord is "falling." The baritone's descending diminished fourth enhances the poignancy of the close.

The vocal lines of this enchanted and enchanting song reflect speech inflections in a way which is usually considered to have been

-mi- Larmes d'entêse, émouvement délicieux,

-mi- Larmes d'entêse, émouvement délicieux,

Tombee des nuits, Tombee des nuits

Tombee des nuits, Tombee des nuits

Tombee des yeux!
initiated for French music by Debussy and which contradicts the general consideration that Fauré's melodies stemmed from musical rather than poetic or verbal principles. 51

51 Ivey, op. cit., p. 228.
CHAPTER XV

CONCLUSION

In this study of vocal chamber duets it has been found that a discontinuity in the history of the genre occurs during the Classical period. Chamber duets prior to this time show a gradual change of emphasis. In the works of Monteverdi there is little difference between the style of operatic and chamber duets. The same may be said of the duets by Cesti. By the Neapolitan period there was some attempt to maintain a distinction between the theatrical style of dialogues and operatic duets and the imitative style of the more intimate chamber duets. In Handel's works there is a rather consistent distinction between the chamber duets and those in his operas. Although about three-fourths of the latter are written in the imitative style of the former, the operatic duets tend to be less complex musically. ¹

During most of the Baroque period the difference between solo and duet chamber works by a given composer is perhaps greater than that between chamber and operatic duets. The contrasts provided in

solo vocal works by instrumental and vocal contributions and by the various kinds of vocal lines, for example, are almost replaced in duets by those between one- and two-voiced sections, between homophonic and imitative two-voiced portions, and of dissimilar voices in the solo parts.

After the Classical period, during which interest in vocal chamber works was slight, the composition of duets again increased. But there are significant differences between these new compositions and those in the Baroque Italian manner. In the early part of the nineteenth century interest was centered in duets written primarily for amateurs, both duets related in some way to folk song and salon duets; many of the latter were written by operatic composers, but these differ markedly in style from theatrical compositions by the same writers.

In Germany and in France the development of art songs influenced by the languages and the new poetic trends evoked duets of great beauty. There is a distinct difference in style between the chamber duets by composers who wrote chiefly art songs and the duets of the same century which constitute portions of operas. This distinction between chamber and operatic duets conforms to the general Romantic polarity between works on an intimate and those on a grandiose plane.
At the same time that differences between operatic and chamber duets were increased, the differences between solo and duet chamber works by the same composer were decreased. Instrumental introductions became standard, in contrast to the general lack of them in the Baroque chamber duets, and the role of the accompaniment throughout the duets was in general increased.
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