Ways of Replacement – Loss and Enrichment

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Meanwhile, it is a well-known fact that operas of the 18th century experienced various changes not only of performing participants but also of musical numbers and libretto text in the course of every new production. Musical numbers were excluded and at the same time others were inserted or replaced.[1] Each exclusion can be a loss, but every new substitution or exchange in the opera can be an enrichment as well. Pasticcios – as works created out of already pre-existing music – are on the one hand an extreme example for this way of creating operatic works because they extend the amount of exchanged musical numbers to a maximum; on the other hand, they are completely different from other forms of operas of this period because they make terms like 'single authorship', 'originality' or especially 'opus' inappropriate or at least problematic. It is one of the goals of the project *PASTICCIO. Ways of Arranging Attractive Operas* to explore these topics.

Even this little spotlight on the relation of opera and pasticcio shows the manifest problems that arise while trying to clearly define these two genres. There are many examples of operatic works where it is nearly impossible to decide whether a given work is an opera or a pasticcio. That is the reason why we think it is better to speak of practices than of genres. This iridescent character of pasticcios was one of the reasons why our project edits two groups of works showing different kinds of pasticcio practices in the 18th century.

Editing two groups of works

The subject of these two groups of works is music compiled for Metastasio's librettos *Catone in Utica* and *Siroe re di Persia*. Each group of works has a different focus, due to the very different conditions of genesis. In the case of *Il Siroe* by Johann Adolph Hasse the edited group of works contains the version that Hasse originally composed as an opera in 1733 and the one as a pasticcio compiled by same composer produced 30

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1 See (besides others) KONRAD, 2007, or STROHM, 2011.

years later in 1763.[2] It is one of the very rare opportunities where the original composer and the arranging artist are the same person and the results will give insight into the practice of arranging a pasticcio.

Catone in Utica, which was first set to music by Leonardo Vinci for Rome in 1728,[3] is edited in two very different pasticcios, one produced by George Frideric Handel (performed as *Catone*, London 1732, based on the opera by Leonardo Leo, Venice 1728/29, but with an ending that was revised by Metastasio himself on this occasion), and the other arranged by the Mingotti opera troupe (*Catone in Utica*, Hamburg 1744, with the original ending). The research and editions will show these works to be two very different but equally paradigmatic examples of what is normally understood as a pasticcio, both with respect to music as well as to the socio-cultural background of the time.

Database and edition

One main interest of our project is to connect information from an XML database of research results, e.g. careers of singers (designed and maintained by ZenMEM) with the digital editions of the groups of works using the *Edirom* tools, which will show relevant connected sources too (musical as well as textual). The database will collect and show the results of all the individual projects, and the collected data will enable the reconstruction of the cultural-historical context of the pasticcio as seen, for example, in the itineraries of singers and opera troupes, the aria transfers (arrangements of text and music), the role of the agents involved in the production, and the materiality of the sources.

The connection between database and edition is a tribute to new basic research and will be done by an interface which links the musical editions of the project with the database. This can be done because all of the data in the database as well as the content in the digital editions, presented with the *Edirom* tools, are based on XML. The connecting points will be, for example, entries concerning information about the performances (year, place, institution); about singers, vocal ambit and biographical information or about the relevant works; other junctures are information about a single aria (its provenance and differences compared to the model version), connected music and libretto sources accompanied with philological descriptions like information about writers, provenance, watermarks, and so on. The aim is to demonstrate the complex aria networks within single pasticcios in relation to the various actors of the early modern opera business.

These different connections between database and edition have different qualities and they make different ways of linking necessary. Two principle examples: as long as it

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2   Manuscript scores of these versions are accessible online at D-Dl: The earlier one is represented by call number Mus.2477-F-16, https://digital.slub-dresden.de/werkansicht/dlf/89822/4/0/, 17.06.2019; the later one by call number Mus.2477-F-17, https://digital.slub-dresden.de/werkansicht/dlf/243121/5//, 17.06.2019.

3   On the title page of the libretto and the music manuscript (D-B, Mus.Ms.22376) it is named a "Tragedia".

concerns concrete musical details a clickable dot in the score (in the edition as well as in the source) can be linked to the data entry directly. If arias with the same text have only smaller musical readings (like the aria of Emilia in *Catone* "Vede il nocchier la sponda" which is used by Handel in Act III and by Mingotti in Act II), or those with the same text but completely different music (like the very first aria sung by Catone "Con sì bel nome in fronte"), there will be entries in the database which will be linked to the pages of the edition and/or the scans of the sources (music and librettos) to enable the user of the editions or the database to compare these arias easily. The other kind of links concern rather general information contained in meta-texts (like source descriptions, work introductions or more specific scientific elaborations, e.g. about a performance context), and they have to be linked to the *Edirom* in those cases where the edition can function as an example or illustration for the text. This will be done via a dropdown menu on our project internet appearance (www.pasticcio-project.eu) showing a list of relevant topics which will be elaborated within the project.

Examples

After these rather general introductory notes we will give some concrete insights into the genesis of the two *Catones* with examples taken from the complex philological context of the first scenes up to Emilia's first aria. This will show the multiple possibilities and necessities to connect the edition and the sources to the database.

Because the replacement of arias could be strongly connected to the interpretation of the involved characters, and because Handel omitted the role of Fulvio completely, it may be helpful to review the beginning of the plot as it was conceived by Metastasio. The persons involved are Catone, the Roman senator, one of the last defenders of republican ideas, Cesare**,** his opponent and an opponent of republican ideas in general, Marzia, Catone's daughter and secret lover of Cesare, Emilia, the widow of Pompeius, who was killed fighting against Cesare's army, Arbace, the Prince of the Numidians, and follower of Catone who is in love with Marzia, and finally Fulvio, an envoy of the Roman senate, who is in love with Emilia.

At the beginning Cesare has besieged Utica and Catone, the Numidians being the only remaining opponents. In the first scene their prince Arbace proposes marriage to Catone's daughter Marzia. Catone likes the idea but Marzia thinks it a very inappropriate question. Nevertheless, even though she is the secret lover of Cesare, she finally agrees to the proposal, as long as Arbace does not hope to be loved by her in return. Then Cesare and Fulvio enter the city as negotiators wanting to parley about peace with Catone. This upsets Emilia as she is now being confronted with her enemy Cesare in a place where she believed herself to be safe. Cesare shows nobleness, but Emilia only thinks of revenge for her killed husband. When she realizes that Fulvio is admiring her, she pretends to have feelings too, but wants Fulvio to kill Cesare as a proof of his love.

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This is the moment of Emilia's first aria, but a lot of interesting changes can be observed in these first scenes and our rough outline of the aria replacements show the philological complexity we have to deal with.

In the first performance of Handel's pasticcio in London in 1732, Catone was sung by Senesino (Francesco Bernardi), and by Giuseppe Nicola Alberti in Hamburg in 1744 during the performances of the Mingotti pasticcio (all participating singers are mentioned by name in the librettos).[4] In both works Catone's aria is addressed to Arbace, his son-in-law to be, and preserves at least the text of the model, "Con sì bel nome in fronte", but with different music.

The tenor aria on the same text by Vinci was pompous with a majestic character; for the performance in London Handel used (like he did with all the other arias sung by Catone) a composition identical to the one in Leonardo Leo's *Catone*, where the aria's first part is also majestic, but gets rapid and delighted in its second part, allowing the famous castrato Senesino to show his abilities in a more effective way. The unknown composer of the correlating aria in the Mingotti pasticcio is closer to the aria by Vinci in terms of vocal ambitus and character. So already the first aria sung by Catone offers a lot of the confusing details that pasticcio research has to cope with.

For Marzia's first aria (addressed to Arbace, but keeping him at a distance) Handel again kept the aria by Leo "Non ti minaccio sdegno", this time sung by Anna Maria Strada del Pò, a quick, vivid number full of fervor.[5] For the Mingotti performance, an aria by Paolo Scalabrini with a rather complex form was chosen, a number changing between a constrained *Adagietto* and a fast *Allegro* with extensive coloratura, sung by Rosa Costa ("A sì gentile amante").

Arbace's response has been changed in both pasticcios in comparison to the model(s) or predecessors causing slight alterations in expression. Handel omits Leo's unhappy affected „Mi lusinga il cor d'affetto", composed for the soprano castrato Farinelli by his brother Riccardo Broschi, replacing it for the alto Francesca Bertolli with Johann Adolf Hasse's „Un raggio di speme" from the opera *Dalisa*,[6] a vivid and elegant number, tragic only in its middle section. Mingotti uses the same text as Vinci „Che legge spietata", but replaces the lively *lamento* with a composition by the mentioned troupe member Alberti, whose aria is similar in character but more complex regarding form and harmony.

Then Emilia appears on stage but without an aria. Like Cesare she has to wait for Catone's second aria admonishing both of them with "Pensa di chi sei figlia", which Handel took again from Leo (but who probably isn't the composer either),[7] while Mingotti completely cuts this number.

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4 *Catone* (arr. Handel, London 1732): GB-Lbl, 639.d.19.(6.); *Catone in Utica* (Mingotti, Hamburg 1744): D-Hs, MS 639/3:20.

5 Like the Catone arias all those sung by Strada were taken from Leo's *Catone*. For more details on Handel's practice on arranging in respect of the performing artists see Over, 2019; Over, 2020.

6 I thank Berthold Over for this interesting hint.

7 See Over, 2019.

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For Cesare's subsequent first aria Vinci and Leo composed different numbers with the same text "Nell'ardire che il seno ti accende", but Handel and Mingotti preferred to use different ones. Mingotti inserted an *Andante* "Chi mai d'iniqua stella" (for the soprano Giovanna della Stella) with rather complex rhythms and a very short lament *Allegretto* as a middle section. On the top of the first page there is a hint written in ink – as it seems added at the same time as the music notation – ascribing the number to Andrea Bernasconi. The text of the aria is taken from the opera *Temistocle*, which exists in two versions (Padua 1740 and Venice 1744) but this aria (I,6, sung by Aspasia, soprano) exists isolated in several sources, showing the same text and music, always ascribed to Bernasconi.[8] But since all the scores of the complete opera we have seen so far have the same text, though different music, it seems apparent that a score of the complete opera *Temistocle* by Bernasconi containing this aria version (text and music) used in the Mingottis *Catone* is lost.[9]

Handel's insertion was composed by Nicola Porpora, "Non paventa del mar le procelle" from the opera *Siface* in the revised version performed in 1730 in Rome, sung in *Catone* by the *basso* Antonio Montagnana. The exalted and furious expression of Porpora's music fits perfectly into the new context, showing Cesare's anger because Emilia is still thinking of revenge, but also expressing his confidence of victory.

The handwritten score of Handel's *Catone* shows changing ideas about the sequence of arias at this point, beginning in I,5 with Catone's "Pensa di chi sei figlia". An earlier idea was to have an aria by Cesare instead of the one by Catone. This idea can be detected underneath the pasted over version of the preceding recitative, "Tu taci Emilia", where only the text is notated, but no music. This succession would have meant to jump to Scene 6 and to an aria by Cesare indicated as well by "Ces."; but the crossing out, the missing musical notation and the pasting are traces of the cancellation of the idea (Figure 1).

Figure 1: Catone *by Handel, D-Hs, M A/1012, p. 69.*[10]

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8   Like the single handwritten aria in B-Bc, 3719, which also has the remark "1740. In Padova.".

9   The scores of *Temistocle* by Bernasconi we checked are: F-Pn, D-1005, pp. 101ff; D-Mbs, Mus.ms.187, pp. 96ff.; D-B, Mus.ms.1603, pp. [105ff.] (there is no pagination or foliation).

10   Page numbers are taken from our *Edirom* presentation of the sources, which will be available at the end of our project.

Then, with the pasting "Catone Aria" is added, which indeed starts on the *verso* page (Figure 2).

Figure 2: Catone *by Handel, D-Hs, M A/1012, p. 70.*

But uncertainty continued: at the end of the next recitative after Catone's aria there is a remark "Segue l'aria di ~~Cesare~~ Emilia." Both names are crossed out, but Cesare's is also underlined. This suggests that the first idea was to continue with an aria for Cesare, the second idea to have no aria for Cesare, but to jump to Scene 7 with an aria for Emilia. Finally, Handel reverted to the original idea of an aria by Cesare, which is in fact notated on the *verso* page (Figure 3).

The role of Fulvio is, as already mentioned, completely cut in Handel's *Catone*, Mingotti inserts an aria for the contralto Angela Romani "Mio cor non sospirar" of uncertain provenance, but according to RISM it could have been composed by Bernasconi,[11] Giovanni Battista Pergolesi[12] or Geminiano Giacomelli.[13]

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11 B-Bc, 3724, RISM ID no.: 703001891.

12 D-MÜs, Sant.Hs.3090 (Nr. 14), RISM ID no.: 451018395.

13 I-Mc, Noseda L.40.25; Berthold Over found further details: The aria is also contained in F-Pn, Vm⁷ 7262, no composer name is mentioned, but it is entitled with „Per la Sig:ʳᵃ Fumagalli". Caterina Fumagalli sang the aria 1736 in Pisa (N. Porpora, *Arianna e Teseo*, II, 6); but the text already appeared in Mingotti's *Didone abbandonata* in 1734 (Brno, III,4), reappeared in the troupe's *La fede ne' tradimenti* in 1736 (Graz, II,4) and *Rosmira* in 1740 (Ljubljana, II,8). According to Müller von Asow (1917, p. LXXVf.) and hand-

Figure 3: Catone *by Handel, D-Hs, M A/1012, p. 78.*

Finally, it is time for Emilia's first aria. She is alone on stage begging her dead husband for his forgiveness of her feigned love to Fulvio. She hopes to share his destiny soon, wherever he is she wants to be too, but not before she has taken revenge on Cesare.

This text and situation is set to music rather differently in the numerous *Catone* operas, sometimes fast, sometimes rather solemn.

In contrast to Mingotti, Handel didn't keep the original text "O nel sen di qualche stella", but inserted another aria. The role of Emilia was sung by Celeste Gismondi, identical to the Neapolitan *buffo* singer Celeste Resse.[14] Emilia is her first documented appearance on stage in London, and maybe this is one of the reasons why Handel decided or agreed not only to insert a new aria but also to subsequently replace the replacing aria. The first insertion was "La cervetta timidetta" from Vivaldi's opera *Giustino* (Rome

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written annotations in the libretto of *Catone in Utica* (Dresden 1747, Mingotti) in US-Wc (ML50.2.C315) the composer is Albinoni. ANGELA ROMAGNOLI (see her article in the present volume, pp. 367f.) mentions this aria in the context of performances with Fumagalli in Naples (1734) and Maria Camati in Bologna (1734). However, the text can be located for the first time in *La Zoe* (Vienna 1732) and Ignazio Fiorillo's *L'Egeste* (Trieste 1733, "Mio ben, non sospirar") where it was sung by Camati. The aria was included once again in a Vienna production in 1740 (*Don Chisciotte credendosi all'inferno*; all information on the Vienna productions derive from personal communication of Judit Zsovár and Reinhard Strohm). On Over's findings cf. also ALBRECHT-HOHMAIER et al., 2020.

14   See GLOVER, 2018, p. 205; CICALI, 2017.

1724), a sad *Adagio ma non troppo*, mostly calm (sung in this slow tempo) and addressed to the dead husband (Figures 4 & 5).

Figures 4 & 5: Catone *by Handel, D-Hs, M A/1012, pp. 91, 102.*

Maybe "La Celestina" was not pleased with this slow aria with reduced instrumentation and it was replaced again for one by Porpora, "Priva del caro sposo" (from the opera *Germanico*

in Germania, Rome 1732), an upset and moving *Allegro*. It was done by crossing out the first and the last page, leaving pages of this aria as a part of the score, but inserting the pages with the new aria between the first and the second page of "La cervetta" (Figures 6 & 7).

Figures 6 & 7: Catone *by Handel, D-Hs, M A/1012, pp. 92f.*

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When looking at the text only, it is interesting that the preferred textual alternatives omit or at least weaken Emilia's desire for revenge, which is articulated in the second part of the aria; a tendency which is musically reduced by the second replacement, too:[15]

Vinci, Leo, Mingotti (Graun)	Handel (Vivaldi)	Handel (Porpora)
O nel sen di qualche stella o sul margine di Lete se m'attendi anima bella, non sdegnarti, anch'io verrò.	La cervetta timidetta corre al fonte, al colle, al monte, e trovando il suo diletto l'accarezza, lo consola.	Priva del caro sposo la tortora si lagna, non trova mai riposo, vola per la campagna e fa del suo lamento il vento risonar.
Sì verrò ma voglio pria che preceda all'ombra mia l'ombra rea di quel tiranno che a tuo danno il mondo armò.	Così spero anch'io, mio core, negl'elisi del mio amore darti un pegno già quest'alma a te sen vola.	Priva dell'idol mio Peno e mi lagno anch'io, deh voi porgeto, o numi, conforto al mio penar.

The fact that this tendency of weakening the affection in the libretto is not musically supported by the chosen music corresponds with Emilia's subsequent arias, where the music constantly increases her vindictiveness.[16]

In their pasticcio the Mingottis kept the text of Emilia's first aria, but they chose another composition, an aria by Carl Heinrich Graun from his opera *Catone*. "O nel sen di qualche stella" comprises a long, solemn *Larghetto* A section which is interrupted by a short (Mingotti even reduced it by seven bars from 23 to 16) and dramatic 'excitement' in the B section (*Allegro*) with leaps, vivid accompaniment and chromatic lines in the last bars (Figures 8 & 9).

Figures 8 & 9: Catone *by Mingotti, I-MOe, Mus.F.1590, fols. 111f.*

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15   See OVER, 2019.

16   I thank Berthold Over for this interesting hint.

Catone by Graun had its first performance in the same year of Mingotti's pasticcio in 1744, so it could have been one of the opera troupe's intentions to include a new, up-to-date aria. Comparing the Mingotti version with the one/s by Graun it is eye-catching that the only instructions at the beginning of the Mingotti score, under the first violin system read "Larghetto Sordini e Flauti", and there are no systems for the flutes throughout the aria. It is very unlikely, and atypical for contemporary instrumentation, that the flutes should play the whole aria *colla parte* with the violins, especially because some passages are out of the playable range. But this closer look offers as well insights into the possible reasons for Mingotti's modifications. After a first search, eight manuscript scores of Graun's opera were found, all more or less identical, containing the same differences in comparison to the Mingotti score.[17] The flute parts are more precisely written (playing the *ritornelli* only) and at two passages Mingotti's version is a few bars shorter. But there is another difference: In some passages, the figuration in the Mingotti score is metrically a little simplified (Figures 10 & 11).

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17   The available sources at the Staatsbibliothek zu Berlin (D-B) are: Mus.ms.8212/1–3, from the Singakademie (D-Bsa) SA 1013 and SA 1015 and from the Amalien-Bibliothek Am.B 190; and there is one in F-Pn, D-5000, available via IMSLP: https://imslp.org/wiki/Catone_in_Utica,_GraunWV_B:I:9_(Graun,_Karl_Heinrich), 19.06.2019.

Figure 10: Catone *by Graun (bars 37 to 43) set according to F-Pn, D-5000.*

Figure 11: Catone *by Mingotti (bars 37 to 43).*

In the bars immediately following, Mingotti's version (bar 43 to 52) is shortened and the counterpoint of the flutes is missing (in our edition the flute parts in the Mingotti aria are adjusted to the practice of only playing during the *ritornello*, Figures 12 & 13).

Figures 12 & 13: Catone *by Mingotti (bars 43 to 51) and the corresponding 13 bars in the Graun source set according to F-Pn, D-5000.*

The B section *Allegro* is also shortened (by seven bars) and shows a slightly simplified vocal part as well. Resuming these differences, the Mingotti version is less exactly notated, shortened and simplified. As long as there is not somewhere another, yet unknown source which might have served as model, the differences can be interpreted as changes by Mingotti or by the *Kapellmeister* of the troupe Paolo Scalabrini. But what could have been the reasons for these changes? Considering the vocal abilities of the singer of the 1744 performance, Regina Valentini (the later wife of Pietro Mingotti) and her later engagements,[18] it seems to be improbable that the simplifications were made because of her. But nevertheless – as usual for a traveling opera troupe – the simplifications could have been induced by the cast of other performances which may not have been as gifted as the mentioned singers, or due to local preferences in the city where the performance took place.

This necessary flexibility could as well be the reason for the deficient flute parts, which were only sketched or implied. It is known that the Mingottis had their own music library with them which they used for their performances, adjusting and arranging it to local conditions.[19] At least some of those were short scores, less detailed in instrumentation, dynamics and articulation. And every insertion depends on the quality of the source of the aria. In contrast to modern thinking, where one would have searched for the original version to use as an insertion, for the Mingottis and their musical needs maybe just a corrupted version of an aria could have been first choice.

Linking of database and edition

With these rather open thoughts and some more philological and historical details in mind we come back to the linking of edited music to the entries of the database and how we are organizing it. In his article, Joachim Veit mentions a topic which provides a good transition to this final point: the classification of editorial annotations and – related, but more general – the search for new structures for semantically meaningful accumulations of data.[20] Veit gives insights into the development of the critical apparatus of critical editions and the way editorial projects of this nature have to find a way to organize and structure its editorial annotations. It is no doubt that detailed annotations lead the user to a better understanding of the edition and the sources. The monumental critical editions of single composers are honored and burdened with the duty to save no less than the musical heritage of the composer's work, a duty which is performed by documentation and fastidious descriptions and annotations of divers and numerous documents. But this is a duty which cannot be fulfilled by short term projects with a different focus, like ours on the pasticcio, where this problem is solved – as Veit demands – by classification

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18   See e.g. Lipowsky, 1811, p. 211, online: https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10933158_00229.html, 05.09.2019; Burden, 2013.

19   See Daniel Brandenburg's article in the present volume, pp. 271-283.

20   See Joachim Veit's article in the present volume, pp. 705-717.

based on the central goals of the scientific approach. The editions serve as examples for musical pasticcio practices in the 18ᵗʰ century, and that is why our annotations are reduced to primary musical variants which unveil the context of sources. In contrast to secondary variants (like articulation or dynamics, which are annotated in general remarks in prefaces), primary variants are those of pitch, duration and instrumentation. Only they will be annotated, in addition to all other details which are of advanced interest, giving information on insertions or other philological contexts. And besides the pragmatic necessity to do so, this strategy avoids the risk, mentioned by Veit, to drown in an "ocean of information"[21] – in our case of less interesting annotations about (to be polemic) hundreds of wrong slurs or thousands of missing dynamics. We are allowed to do so because they are a result of the conditions of pasticcio production which will also be documented in our research findings.

Very close to the classification of annotations is the structuring of data entries. It is essential to give data a meaningful structure to enable advanced search strategies. The more detailed the classification of the data, the more informative can be the results of a search and – like Veit says – the easier it is "to interchange data and to build corpora beyond individual projects".[22] At the same time, the more detailed the data structure is the higher the risk becomes of inputting incorrect data entries. Data could get lost or fall into a deep 'Rosebud's sleep' ('Dornröschenschlaf') if they are entered under wrong parameters. But this is a risk that is absolutely negligible regarding the advantages of well-structured data. But how do we merge our database and edition and what is the additional value in combining them? Especially when one is confronted with a materiality, as in the case of the pasticcios already discussed in more detail here, the linking of database and edition appears to be particularly profitable. We suggest three levels – 1. Machine-readable links, 2. Explicit description of links and 3. Systematic processing of a specific single phenomenon – how such a consolidation can take place.

But before we can talk about details of our suggested three levels, first of all, it has to be clarified what kind of data one wants to deal with, and how and with which standards one can and/or should collect them. Owing to the characteristics of a pasticcio, one is not dealing with a finished work that has been composed in this form by the composer on her or his own. The pasticcio is characterized in particular by the fact that the most distinct components were combined as individual components in the most different ways and for the most different reasons in a pasticcio. This can be done by the arranger's decision, or by the preferences of a singer who wants to sing a favorite aria from an opera she or he has sung in another theater to be integrated into the current pasticcio. Thus, the interplay of the people involved, the individual components of a pasticcio and the resulting overall arrangement as a pasticcio is very exciting. Of course, the individual components of this complex interplay can be recorded very well in a database. The resulting pasticcio is then processed in a digital edition. And in order to be able to present the aforementioned links and explanations in a semantically richer way than the pure annotations within an edition

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21   Cf. VEIT, in the present volume, p. 715.

22   Cf. IBID.

would make possible, we propose that these two areas are brought together. In order to facilitate a later connection, it is of course advisable to remain in one language family that makes this possible, i.e. XML in the present case. Thus, theaters, persons, etc. can be awarded TEI (Text Encoding Initiative) – of course with distinction of corresponding standard data sets if available – and information regarding the works MEI (Music Encoding Initiative). Since the contents of the edition can also be coded in XML, linking is relatively easy. Due to the possibility to implement FRBR (Functional Requirements for Bibliographic Records) in MEI, this format is particularly suitable for mapping the characteristics of pasticcios. Since the contents of the edition can also be coded in XML, a link to the data is easily possible. Having all these conditions in mind, the next three paragraphs will now introduce three different ways regarding the use of linking possibilities which will be shown on three different levels, the machine-readable link, the explicit description of links, and the systematic processing of a specific single phenomenon.

Machine-readable link

Now that the basis for merging exists thanks to the common use of XML, one would like to 'somehow' merge the data sets. On one possible level, this can easily be done with the help of machine-readable links. Based on identifiers, data can be automatically related to each other, so, for example, notes about a singer in the edition naturally use the same identifier for this person in the database and the link can be machine-readable without any human intervention (see Figure 14). There is also information in the database, e.g. about the insertion arias sung by a singer during a production, which in turn can be linked to the respective work component in the edition in the same machine-readable way using the common identifier. Via these pure references or standard data – as far as they are available for the object under consideration – these two worlds are linked together in a machine-readable way.

Figure 14: Machine-readable links connect data from database and edition on the basis of identifiers with each other, e.g. person, works and organizations.

Explicit description of links

Besides the pure machine-readable link, a level is also conceivable that offers an explicit description of links, i.e. comments, that are machine-readable. Thus, the use of RDF (Resource Description Framework) would be possible, which allows logical statements about arbitrary things. By not only distinguishing individuals and work components individually, but also adding a predicate, such as singing or composing, this triple can then create links, since these have been commented on in machine-readable form. These types of enriched connections are machine-readable, but the creation must of course be done by hand. So, you can approach questions like by whom, where, and when something was sung/composed, etc. In Figure 15 a small example from the pasticcio *Catone* – in which Celeste Gismondi was involved as a singer – is shown, that demonstrates the explicit description of links which enrich machine-readable links.

Figure 15: Explicit description of links enrich the machine-readable links.
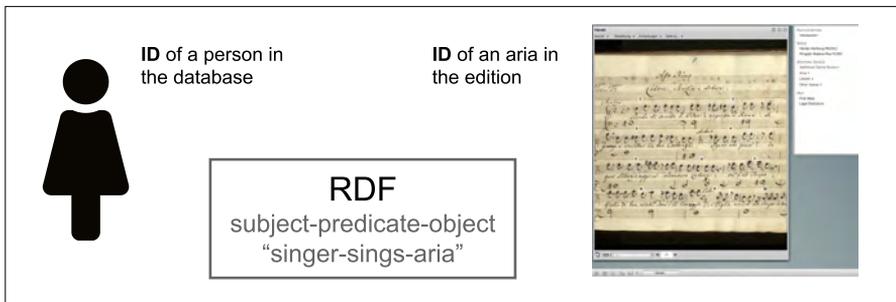
We have here the case (first of all not very remarkable) that one aria was replaced by another. But by linking database and edition it is possible to delve much deeper into this topic. When studying the edited musical text, a link can be made to the data set of the singer who sang this aria, for example to check changing engagements at different theaters where the aria in question was sung by the same singer and thus try to answer the question of how the aria reached the present pasticcio and via which stations; e.g. it was brought along by the singer, as is assumed in the small example. For example, an ability the singer Celeste Gismondi was famous for was tone repetitions. The aria "La cervetta timidetta" (see also Figures 4 & 5 and Figure 16) by Vivaldi was intended for Handel's *Catone*. It was, however, replaced by Porpora's "Priva del caro sposo" (see also Figures 6 & 7 and Figure 16), which she might have encountered during her travel to London.[23] In this, too, she was able to demonstrate her virtuosity with regard to tone repetitions.

This tone repetition as a pure annotation in the edition would only be comprehensible to human beings, but with the aforementioned link due to coded contents and the possibility of merging both worlds, i.e. database and edition, it also becomes machine-readable.

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23   See Over, 2019, p. 90.

Figure 16: The connection of Celeste Gismondi from the database to the edition can be enriched by adding more detailed information about the way an aria was replaced.
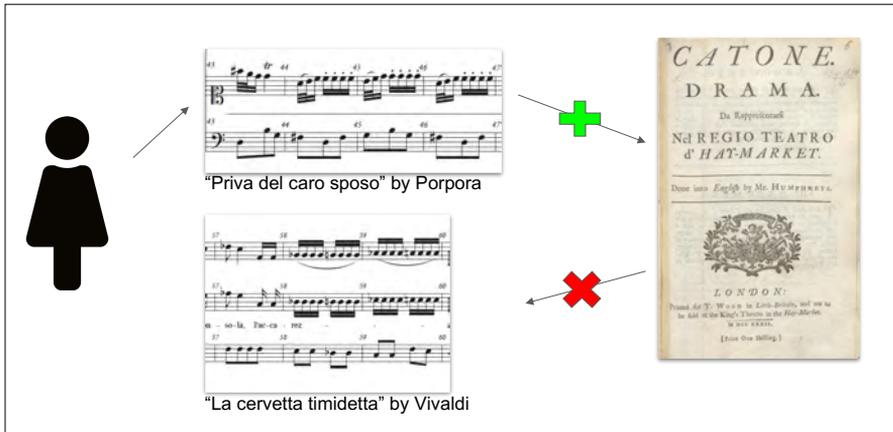
Systematic processing of a specific single phenomenon

And from the purely machine-readable link via identifiers discussed first, via the manual generation of content which is then nevertheless machine-readable, we now come to the last level. Despite all the enthusiasm for Big Data and the associated possibilities of automatic evaluation of these large data stocks, past discussions regarding the pasticcio have shown time and again that it makes sense to make specific individual phenomena accessible to humans through systematic processing. Thus, passages such as the sound repetition just shown can of course be commented on in a machine-readable way, but it is also often worthwhile – of course by making use of the existing coding and marking of various references – to do more with one finding than to enable pure automatic evaluation. Therefore, we propose not to ignore a third level, namely to make these specific individual phenomena human-readable and to offer entry points into both worlds, the database and the edition. This is indicated in Figure 17 by the rider "REMARKABLE", who then discusses the aforementioned sound repetition in a way that can be understood by humans.

Figure 17: Systematic processing of a single phenomenon, provided within the online presentation of the project.

In conclusion, many things can be linked on a formal level such as the tapping via an offered Application Programming Interface (API) to connect data even with other projects, which was not addressed here, up to a conceivable level, which is manually processed for human users. This results in various usage and implementation scenarios with the rich treasure of information of database and edition. The combination of database and edition affords us the possibility of including the editing and creation processes of all the participants and related content; this is an important advantage especially if one wants to deal with this material, that shows the challenges of a pasticcio edition, the varying conditions of each performance, the different kind of insertions and omissions, cuts or changes of instrumentation, the change of aesthetical conceptions or dramatic ideas. Finally, the philological context of genealogically related sources will be visualized, as well as the complex historical, social and cultural background of pasticcio productions. Being capable of these demands our database and editions can be seen as a powerful tool to show and explore the cultural net of pasticcio production in the 18th century drawn by the research results of our project.

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