

Antonio Francesco Tenaglia

FOUR ARIAS

FOR SOPRANO AND BASSO CONTINUO

Edited by Richard Kolb

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INTRODUCTION

Tenaglia's career and surviving works

Few facts about Tenaglia's life are known, but the broad outlines of his career can be traced. A paragraph in Severo Bonini's *Discorsi e Regole Sopra la Musica* provides the only documentation of the first half of Tenaglia's career:

Vive oggi un giovane d'anni 28 circa, per soprannome detto Tanaglino *di Firenze*, il quale per la sua eccellenza serve [~~crossed out: Sua Maestà Cesarea~~] con stipendio di scudi cento il Mese. Questo doppo il Signor *Girolamo* è tenuto il primo sì come l'opere sue stampate fra poco tempo faranno fede, havendo nelle sonate di toccate, canzoni, correnti, e ricercari gravi usato grandissimo studio, è dotato da Dio d'una mano velocissima e leggiadra [~~crossed out: nato nella nostra Citta di Firenze~~].¹

Today there lives a young man of about twenty-eight who is nicknamed "Tanaglino of Florence." Because he is so excellent, he serves [~~crossed out: His imperial Majesty~~] for the salary of 100 scudi a month. Next to Signor Girolamo [~~Frescobaldi~~] he is considered the best, as his published works will testify before long because these pieces (toccatas, canzonas, correnti, and solemn ricercars) reflect considerable study. And God has endowed him with a most swift and graceful hand [~~crossed out: He was born in our city of Florence~~].

Tenaglia is confirmed as having been an outstanding keyboardist in two sources, and "fiorentino" is clearly attached to his name in at least one manuscript music source, so it is likely that "Tanaglino di Firenze" was the same person.² The *Discorsi* were probably written between 1640 and 1648, which would indicate a date of birth between 1612 and 1620.³ "Di Firenze" could mean either that Tenaglia was born in Florence or that he was employed there for an extended period. The time of Tenaglia's death can be fixed somewhat more precisely, between October

¹ Severo Bonini, *Discorsi e regole sopra la musica*, I-Fr Ms. 2218, f.89r. Modern edition: Severo Bonini, *Discorsi e regole sopra la musica*, ed. & transl. MaryAnn Bonino (Provo: Brigham Young University Press, 1979).

² *I-Nc* Ms 22.1.4.19 (old 297.1) has "Del Sig. Tenaglia fiorentino for "Sappia e pianga ogni core." (The title page of *Dk-Kk* mu 9505.1585 names the composer of all the pieces as "Antonio Francesco Tenaglio fiorentino," but I have not been able to determine if this this is a seventeenth-century manuscript or a 19th century copy of an otherwise unknown source.) Tenaglia's keyboard skill was mentioned by Elpidio Benedetti (see below), and he held a position of organist at an important Roman church, S. Giovanni in Laterano.

³ On the dating of the *Discorsi e regole*, see MaryAnn Bonino in Severo Bonini, *Discorsi e regole*, preface, xvii-xviii.

1672 and September 1673, from payment records of the Basilica S. Giovanni in Laterano, where he held a position as organist during the last years of his life.⁴

It is notable that Bonini describes Tenaglia as the foremost living keyboard player ("doppo il Signor *Girolamo* è tenuto il primo") and a composer of keyboard music, but does not mention him as a composer of vocal chamber music.⁵ Unfortunately none of Tenaglia's keyboard pieces have been identified and no record survives of the publication that Bonini claimed was forthcoming, but Tenaglia's orientation as a keyboardist can be seen in the style of many of his vocal chamber pieces.⁶

Tenaglia was in Rome by September 1644, when he was employed as a musician at a monthly salary of 3.60 scudi in the household of Cardinal Antonio Barberini, among the greatest of the Roman patrons of the period.⁷ The salary matches that of the other leading musicians in Cardinal Antonio's establishment, which included Luigi Rossi and Marco Marazzoli, suggesting that Tenaglia's reputation was already well established before his arrival in Rome.⁸ His timing was unfortunate, however, because it coincided with the end of the period of Barberini dominance and lavish patronage, as pope Urban VIII had died a few months earlier. In the same month that Tenaglia first appears on the Barberini payroll, the comparatively austere Giovanni Battista Pamphili was elected Pope Innocent X. The Pamphili were hostile to the Barberini during that period, and the shift in the balance of power forced Cardinal Antonio and his two brothers to leave Rome, dispersing their musical establishments.

A further suggestion that Tenaglia was held in high regard is that soon after the departure of the Barberini he entered into the service of Olimpia Aldobrandini-Pamphili,⁹ wife of Camillo Pamphili, nephew of Innocent X. Details of this employment are lacking, but it appears that Tenaglia did not remain in Rome without interruption. A letter from Giovanni Battista Mocchi to Carissimi, dated March 21, 1648, indicates that Tenaglia was in Brussels in 1647 or 1648. Mocchi, who was a singer and childhood acquaintance of Carissimi's, wrote that Tenaglia had complained without cause of ill treatment by Count Philipp Wilhelm of Neuberg-Düsseldorf.

⁴ Tenaglia was last paid in October, 1672, and Giacomo Simonelli was hired as his replacement in September 1673. See Raffaele Casimiri, *Cantori, maestri, organisti della Cappella Lateranese negli atti capitolari*, (Bologna: Antiquae Musicae Italicae Studiosi, 1984), 167-8, cited in Federica Nardacci, "Le cantate di Anton Francesco Tenaglia," (diss., Università degli studi di Bologna, 2004).

⁵ Several other passages in the *Discorsi* mention composers of vocal chamber music, mentioning Rossi, Carissimi, and others, but not Tenaglia.

⁶ For a discussion of the influence of Tenaglia the keyboardist on Tenaglia the composer of vocal chamber music, see Richard Kolb, "Style in Mid-Seventeenth Century Roman Vocal Chamber Music: The Works of Antonio Francesco Tenaglia (c. 1615-1672/3)," (Ph.D. diss., Case Western Reserve University, 2010), 236-7 and 272.

⁷ Eleanor Caluori and Jean Lionnet, *Grove Music Online*, s.v. "Tenaglia, Antonio Francesco," (accessed October 23, 2009). For further information on the salaries of musicians employed by the Barberini, see Frederick Hammond, "Girolamo Frescobaldi and a Decade of Music in Casa Barberini: 1634-1643," *Analecta Musicologica* 19 (1979): 96-100.

⁸ Musicians' monthly salaries provided only a portion of their incomes, and were supplemented by payments for special events and other activities. In some cases these amounted to considerably more than the regular monthly payment. See Frederick Hammond, "Girolamo Frescobaldi and a Decade of Music in Casa Barberini," 100-103.

⁹ I am grateful to Dr. Alexander Silbiger for pointing this out to me. See Alexander Silbiger, "The Roman Frescobaldi Tradition," *Journal of the American Musicological Society* 33 (1980): 71-72.

Tenaglia also reappears on Cardinal Antonio's payment rolls during 1648 (at a reduced monthly salary of 2.30 scudi), as the only musician listed while the cardinal was residing in Lyon.¹⁰

According to Ademollo, Tenaglia returned to Rome by 1651.¹¹ No details are known of his activities during the next few years, but two madrigals by him were included in an anthology published in 1653 by Florido de Silvestris. Two letters written in 1654 by Elpidio Benedetti to Mazarin provide the next documentary mention of Tenaglia. Benedetti was acting as an agent in Rome to recruit Italian musicians for the following season at the French court, and the letters compare the merits of Tenaglia and Francesco Boccalini. Benedetti praises Tenaglia's playing on both the harpsichord and the lute, saying that he has no equals for accompanying on the harpsichord, surpassing by far Luigi Rossi.¹² Benedetti also describes Tenaglia as an excellent composer, but in the end gives Boccalini the greater recommendation. None of the musicians whom Benedetti recommended was hired to go to Paris, however, as this period saw the end of Mazarin's unlimited power at the French court and the young Louis XIV began to assert his own tastes. Mazarin was not able to sponsor another Italian opera production until 1660-62, by which time the status of Roman opera was eclipsed by that of Venice.¹³ Once again timing seems to have worked against Tenaglia, denying him an opportunity that had given a great boost to the careers of Rossi and Caproli.

Two letters by Tenaglia survive which accompanied pieces sent to the Duke of Mantua, Carlo II Gonzaga Nevers, dated December 1656 and August 1661. In the second of these Tenaglia mentions that he had produced little vocal chamber music for some time, perhaps during the five year period between the two letters.¹⁴ According to Ademollo, a "Dramma in musica rappresentato da tre damigelle," with music by Tenaglia and a libretto by Lotti, was performed at the Palazzo Pamphili as part of the festivities celebrating the arrival in Rome of Queen Christina of Sweden in 1656, and was so well liked by the queen that she requested a repeat performance.¹⁵ This was a modest chamber opera, *Il giudizio di Paride*, the libretto of which is found in a published collection of Lotti's poetry, but the music is lost.¹⁶ The libretto and partial score survive for a larger-scale opera with music by Tenaglia, *Il Clearco*, with libretto by Lodovico Cortesi, which was performed in 1661 and dedicated to Agostino Chigi, nephew of

¹⁰ See Henri Prunières, "Les musiciens du cardinal Antonio Barberini," In *Mélanges de musicologie offerts à Lionel de la Laurencie*, (Paris: Société française de musicologie, 1933), 186.

¹¹ Alessandro Ademollo, *I teatri di Roma nel secolo decimosettimo*, (Rome: Pasqualucci, 1888, reprint Rome: Borsi, 1969), 68.

¹² "...per accompagnare col cimbalo, non ha paro e passa di longa mano il povero S. Luigi." The full text of both letters is quoted in Henri Prunières, *L'Opéra italien en France avant Lulli*, (Paris: E. Champion, 1913, New York, Johnson Reprint, 1971), 177-9.

¹³ Henri Prunières, *L'Opéra Italien en France*, 179.

¹⁴ The full text of both letters is quoted in Paola Besutti "Produzione e trasmissione di cantate romane nel mezzo del Seicento," in *La musica a Roma attraverso le fonti d'archivio*, ed. Bianca Maria Antolini, Arnaldo Morelli, and Vera Vita Spagnolo, (Lucca: Libreria Musicale Italiana, 1994), 151, 164.

¹⁵ Alessandro Ademollo, *I teatri di Roma*, 74

¹⁶ The work's title is given in Saverio Franchi, *Drammaturgia Romana. Repertorio bibliografico cronologico dei testi drammatici pubblicati a Roma e nel Lazio - Sec. XVII*, (Roma, Edizioni di Storia e Letteratura, 1988): 345. The libretto is in Giovanni Lotti, *Poesie latine e toscane*, (Roma: Gio. Giacomo Komarek Bohemo, 1688), 45-57. I am very grateful to Federica Nardacci for these references. See Federica Nardacci, "Le cantate di Anton Francesco Tenaglia," 52-3.

Pope Alexander VII.¹⁷ Tenaglia assumed a position of organist at S. Giovanni in Laterano, in 1661 according to Caluori and Lionnet, but the appointment is not documented before 1667.¹⁸ He remained in that position until his death in 1672 or 1673.¹⁹ Caluori and Lionnet state that Tenaglia was employed during the 1650's by "Prince Ludovisio Pamphili, nephew of Pope Innocent X," but the reference is confusing, and I have been unable to trace the source of the information.²⁰

Christoph Bernhard, who was in Italy twice to recruit singers as Schütz's assistant between 1651 and 1657, mentions Tenaglia as a leading composer in the "Stylus luxurians communis" along with Monteverdi, Rovetta, Cavalli, Carissimi, Albrici, Bontempi, and Rossi (*Tractatus compositionis*, c.1660).²¹ Tenaglia is also listed by Angelo Berardi in his *Ragionamenti musicali* (Bologna, 1681) as an exemplary composer of "cantate concertate," his third category in the *stylus cubicularis*, along with Caprioli, Carissimi, Rossi, Celani, and Pacieri.²²

Taken all together, the documentation of Tenaglia's life outlines a successful career with a few setbacks and missed opportunities. His employment by Cardinal Antonio Barberini at the same salary as Rossi and Frescobaldi shows him to have been established in the highest Roman circles by the early 1640s. The references by Bernhard and Berardi show Tenaglia to have been highly regarded by intellectuals as well as patrons, and that his reputation lasted for some years

¹⁷ A manuscript containing Acts I and III of *Il Clearco* is in the private collection of Giancarlo Rostirolla.

¹⁸ The assertion is based on a passage by Giuseppe Ottavio Pitoni (1657-1743) in his *Guida armonica*. See Raffaele Casimiri, *Cantori, maestri, organisti...*, 167-8., and Wolfgang Witzmann, "Materiali archivistici per la Cappella Lateranense nell' Archivio Capitolare di San Giovanni in Laterano," in *La Musica a Roma attraverso le fonti d'archivio*, 460. Tenaglia's permanent employment as organist at S. Giovanni in Laterano is unlikely to have begun before 1667, when his name appears on the payment rolls, following the death of Leonardo Castellani who held the position until then. See Alexander Silbiger, "The Roman Frescobaldi Tradition," 48.

¹⁹ See footnote n. 4.

²⁰ Innocent X did not have a nephew named Ludovisio Pamphili, but the reference may be to Nicolas Ludovisi (d.1664), who was prince of Piombino and Duke of Fiano, and nephew of Gregory XV, not Innocent X. His third wife was Constanza Pamphili, niece of Innocent X. See Léon Aubineau, ed., *Mémoires du P. René Rapin de la Compagnie de Jésus sur l'église et la société, la cour, la ville et le Jansénisme, 1644-1669*, (Paris, 1865) tome I, 423, fn. 2. Eleanor Caluori and Jean Lionnet, *Grove Music Online*, s.v. "Tenaglia, Antonio Francesco," (accessed October 23, 2009).

²¹ See "The treatises of Christoph Bernhard," translation and commentary by Walter Hilse, *The Music Forum*, III, (1973): 122.

²² The relevant passages in *Ragionamenti musicali* are quoted in Lorenzo Bianconi, *Music in the Seventeenth Century*, transl. David Bryant, (Cambridge, Cambridge University Press, 1987), 48. Berardi's lists of composers in the various styles are confusing, and the difference between his second and third categories in *stylus cubicularis* is unclear. The first category is for a cappella madrigals, and the second category is for madrigals with basso continuo and the third is called "cantate concertate," which has been taken by Bianconi and others to mean pieces which include concerted solo instruments. This is questionable because almost no surviving pieces by any of the composers named for "cantate concertate" call for solo instruments, and just as many survive among the works the composers listed in the second category: Monteverdi, Mazzocchi, Scacchi, and Savioni. It is also unclear what distinction Berardi was making between Savioni and Mazzocchi in the second group and Rossi, Tenaglia, and Caprioli in the third group.

after his death. It is unfortunate that none of his keyboard music survives, as his activities as a keyboard virtuoso were evidently an important part of his career.

Caluori and Lionnet listed seventy-five vocal chamber works by Tenaglia, and twelve more with uncertain attributions.²³ To these can be added five solo pieces, and at least tentatively twelve pieces for two and three voices in *Dk-Kk* mu. 9505.1581.²⁴ I have argued that five more pieces, found in *B-Bc* 24092, can be accepted as Tenaglia's, based on stylistic grounds and the circumstances of the manuscript.²⁵ One solo piece, "Begli'occhi mercè," which Caluori and Lionnet listed as securely attributed, should be considered doubtful as it exists only in an edition published in 1885 and has few characteristics of Tenaglia's style. Tenaglia's works are preserved in a total of thirty manuscripts and one print, with only eleven works surviving in multiple sources.

Tenaglia's style

Rhetorical expression of the text according to *seconda pratica* values remained a prominent feature of mid-seventeenth century Roman vocal chamber music, but this is truer of Tenaglia's music than most of the music of his contemporaries. His music is notable for its consistently sensitive and thorough response to poetic texts, with ingeniously contrived musical devices at every level of scale expressing key words, phrases, images, parallels, contrasts, shifts of voice, and changes of mood and intensity. Affect is expressed through shifts of meter, melodic style, texture, tempo, and contrasts between "hard" and "soft" harmonic regions, and these generally occur in greater concentration than is the norm in the works of Tenaglia's contemporaries. His style also stands out for a tendency to avoid exact repetition. On the level of phrases, transposed repeats almost always involve variation of melodic contour, rhythm, or ornamentation, while exact repetition of phrases is much more common in the works of Carissimi, Savioni, and Rossi. Tenaglia's pieces also emphasize diversity and fragmentation through frequent sub-divisions within the principal sections of text, involving shifts of meter, melodic style, texture, and tempo. Again, these are also found in the works of his contemporaries, but somewhat less frequently.²⁶

The potentially over-rich diversity of Tenaglia's style is balanced and complemented by unifying elements that integrate the local and large-scale variation and fragmentation, giving logical shape to overall structures and within individual sections. Some of Tenaglia's works

²³ Eleanor Caluori and Jean Lionnet, *Grove Music Online*, s.v. "Tenaglia, Antonio Francesco," (accessed October 23, 2009).

²⁴ The pieces discovered since Caluori assembled her list are "Amo troppo e non s'acqueta," *I-Rdp* Ms 51; "D'un impavido ciglio," *I-Nc* 33.4.19 f.46-63v; "Non so s'io mi fido," *D-HVs* Kestner 76, 1-10; "Sta in tono mio core," *I-Vc* torrefranca M.21, f. 3-4; and "Hor che bacco superbo," *I-Rv* coll. Lionello Malvezzi f.129-132. I have not examined the manuscript *Dk-Kk* mu. 9505.1585 (with separate shelfmarks also listed for each piece in RISM: 9505.1582, 1583, etc.), which may be a 19th-century copy by Henrik Rung of otherwise lost sources. Caluori listed the five unascribed pieces in *B-Bc* 24096 as doubtful.

²⁵ See footnote 33.

²⁶ For a detailed discussion of Tenaglia's style, see Richard Kolb, "Style in Mid-Seventeenth Century Roman Vocal Chamber Music." General characteristics of melodic style, tonal language, text-music relationship, and formal practices in mid-seventeenth century vocal chamber music style are described in Ch. 2-4, and the characteristics of Tenaglia's individual style are discussed in detailed analyses of fourteen pieces in Ch. 6-7.

derive unity from interrelationships among melodic or rhythmic shapes in constantly varied permutations, within sections and from one section to another. "Io per me così l'intendo" provides a good example of this, using a small group of related motives which permeate the whole song. Another element that contributes to the projection of coherent structure is a well-defined principal climax, logically placed for dramatic effect, most often in the final third of the piece. This does not necessarily coincide with the melodic highpoint, as for example in "Misero e con quai larve" in which the principal dramatic focal point is projected by a held note in the low register (mm. 90-91).

Hierarchical relationships of functional tonality play a relatively minor role in forming large-scale structures in Tenaglia's music, as is generally the case with the music of his contemporaries. The sub-dominant–dominant–tonic relationships, which are central to functional tonality, are evident primarily at the local level of cadence formulas which conclude each phrase. However, just as Eric Chafe has demonstrated in the music of Monteverdi, harmonic movement within the pitch levels of a hexachord frequently contributes to rhetorical expression, contrasting sharp areas associated with "hard" affects with flat areas associated with "soft" affects.²⁷

One of the most readily audible distinguishing characteristics of Tenaglia's style is the tendency of his melodic lines to include more skips and rhythmic variation than is the norm, especially in aria-style sections. This may reflect Tenaglia's musical perspective as a keyboard virtuoso. While the melodic lines of Carissimi, Savioni, and Marazzoli have often been noted for their friendliness to the voice, Tenaglia frequently challenges singers with many leaps, often in rapid succession and covering extremes of range (see for example "La mia dama archibizzarra" mm. 31-35 and 58-59). Such features are rare in vocal music, but relatively common in the string and keyboard music of the time. Leaps are frequently combined with syncopations, hemiolas, and other devices contributing to variety and rhythmic animation. Such features tend to blur distinctions between duple-time aria and arioso styles, while arioso and recitative passages are more clearly differentiated. This contrasts with Carissimi's style, in which recitative and arioso are frequently blended, while aria sections are clearly differentiated.²⁸ A high proportion of Tenaglia's songs reveal an attitude to vocal melody that is unconventional and adventuresome for his time. "La mia dama archibizzarra" and "Misero e con quai larvae" have been chosen as particularly good representatives of this aspect of his style.

Many of Tenaglia's most engaging pieces are short, light and cheerful, projecting affects of joy and humor, frequently with an undercurrent of impudence. This contrasts with the character of dolefulness and moralistic propriety of a large portion of the repertoire, as exemplified by most of the secular vocal chamber works of Carissimi. The texts which composers set may reflect no more than the tastes of patrons, but Carissimi's settings of light or joyful texts are rarely among his more inventive and engaging pieces, and some have a repetitive or generic quality. By contrast, Tenaglia was as much inspired by joyful subjects as serious ones. There are relatively few entirely serious pieces among his surviving works, although some of these are comparable with the best of those of Rossi and Carissimi (such as the cantata "Et tu resti mia vita").

²⁷ See Eric Chafe, *Monteverdi's Tonal Language*, (New York: Schirmer, 1992), ch. 2 and 7. Beverly Stein has described similar characteristics in the music of Carissimi. See Beverly Stein, "Between Key and Mode: Tonal Practice in the Music of Giacomo Carissimi," (Ph.D. diss., Brandeis University, 1994), Ch. 1, 4 and 6.

²⁸ See Gloria Rose, "The Cantatas of Giacomo Carissimi," *The Musical Quarterly* 48 (1962): 204-215.

A few more devices can be singled out as elements that contribute to the rich sense of detail in Tenaglia's music. Composed inner voices in the continuo part, which occur occasionally in works by Rossi, Caproli, and Marazzoli, are common in Tenaglia's works and in some cases these are more intricate than anything found his contemporaries' works. (See for example "Perché aprire col bel riso" (mm. 80-85) and "Misero e con quai larvae" (87-89).)²⁹ Finally, unsynchronized cadences and Phrygian cadences (used either to express lamenting affects or questions, as is normal) are frequently used with notable rhetorical effectiveness, many cases providing dramatic conclusions to sections or even whole pieces, as in "Perché aprire col bel riso."³⁰

* * *

NOTES ON THE PIECES

The four works in this edition are contained in four manuscripts that were probably copied in Roman workshops during the second half of the seventeenth century.³¹ *I-Rc* 2477, containing "Perché aprire col bel riso," and *I-Rc* 2468, containing "Misero, e con quai larve," are both substantial anthologies of works by mid-century Roman composers, including Tenaglia's contemporaries Rossi, Caproli, Savioni, Carissimi, Pasqualini, and Marrazoli. *I-Fc* 3808 is a shorter manuscript, containing six more by Carissimi in addition to "La mia dama arcibizzarra" and two other pieces by Tenaglia.³² *B-Bc* 24092 is a rarity among mid-seventeenth century Roman manuscripts, a collection devoted entirely to the works of a single composer.³³ All four of the pieces survive only in the single source used for this edition.

²⁹ Imitative inner-voice passages occur in "Che musica è questa," "Un pensier dal cor," "Perché aprire col bel riso," "In che da il cercar," "Occhi lingue di bellezza," and "Non diamo in barzelette." Non-imitative written out continuo parts occur in "Misero e con quai larvae" and "Oh che bizzaro humor." Imitation between melody and bass without the presence of written inner voices also occurs frequently in Tenaglia's works. Caluori and Lionnet also noted that "interplay between the vocal and continuo lines is more characteristic of [Tenaglia's] cantatas than of those of his contemporaries." Eleanor Caluori and Jean Lionnet, *Grove Music Online*, s.v. "Tenaglia, Antonio Francesco," (accessed October 23, 2009).

³⁰ These features are also noted in Caluori and Lionnet, *Grove Music Online*, s.v. "Tenaglia, Antonio Francesco," (accessed October 23, 2009).

³¹ See Alessio Ruffatti, "Curiosi e bramosi l'oltramontani cercano con grande diligenza in tutti i luoghi: La cantata romana del Seicento in Europa," *Journal of Seventeenth-Century Musi*, 13, no. 1 (2008); <http://www.sscm-jscm.org/v13/no1/ruffatti.html> (accessed October 7, 2010).

³² The manuscript also includes three anonymous pieces in a later style copied at the end in a different hand.

³³ Although five of the twenty-one pieces lack an attribution to Tenaglia (nos. 2-6), I have argued that there is little doubt of their authorship. Their style conforms to Tenaglia's more than to that of any of his principal contemporaries, and the lack of ornamented capitals for the five unattributed pieces seems to indicate that the manuscript was simply left unfinished. ("Io per me così l'intendo" is not among the unattributed pieces.) See Richard Kolb, "Style in Mid-Seventeenth Century Roman Vocal Chamber Music," Ch. 7.

Perché aprire col bel riso*I-Rc Ms 2477, fols. 41-49*

- | | |
|---|---|
| <p>A Perché aprire col bel riso
A' miei lumi il paradiso
Se volete con lo scherno
Poi dannarmi a crudo inferno?</p> | <p>Why open paradise
to my eyes with your bewitching laugh,
if you intend to condemn me with disdain
to cruel hell?</p> |
| <p>B Chiaro ciel, stelle serene
Portan spesso e pioggia e vento,
Ma se il ciel con fosco velo
Minaccioso avventa i lampi,
Da'i turbati aperti campi
Ciascun fugge il suo periglio.
Pria mostrateme le pene
Accio fugga il mio tormento:
Così almen non fia deriso.</p> | <p>Clear skies, serene stars,
often carry both rain and wind,
but if the sky with a dark cover
brings threatening lightning,
all flee from their peril
in the blustery open fields.
First show me the pains I'm going to receive,
so I will know to flee the torment:
then at least I wouldn't be mocked.</p> |
| <p>A Perché aprire col bel riso...</p> | |
| <p>C Nube d'ira fulminante
Ponga in fuga i miei desiri.
Questo mar con placid'acque
Non m'alletta infida calma.
Vergognosa è quella palma
Che tal or d'inganni nacque.
A che fin mostrarsi amante,
Se bramate i miei martiri?
Che risponda al cor il viso.</p> | <p>A cloud of blazing ire
puts to flight my desires.
This sea with placid waters
doesn't reassure me with its treacherous calm.
Shameful is that prize
which is born in deceit.
Why do you pretend to be attracted
when you just want me to suffer?
Let your face reflect what is in your heart.</p> |
| <p>A Perché aprire col bel riso...</p> | |

"Perché aprire col bel riso" is in refrain form: R-1-R-2-R (called *estriviglio* in some seventeenth-century sources), which was a popular mid-seventeenth century format. Although the piece takes only four minutes in performance, fairly slow tempi and intricate textures in several passages, along with a somewhat serious theme, give it a sense of greater substance than is usual for such a short piece. The verses are all *ottonari trocaici*, a verse type traditionally associated with light and cheerful subjects. Here the mood is not cheerful, but has a character of mock seriousness rather than gravity.³⁴ The entire poem is expressed in the first person, beginning with the lover asking the lady why she is leading him on if she isn't interested. In the first six verses of both stanzas he expresses dissatisfaction in a series of

³⁴ On the expansion of the range of canzonetta poetry to include serious subjects, see Robert R. Holzer, "Music and Poetry in Seventeenth-Century Rome: Settings of the Canzonetta and Cantata Texts of Francesco Balducci, Domenico Benigni, Francesco Melosi, and Antonio Abati" (Ph.D. Diss., University of Pennsylvania, 1990), 50-53.

rather contrived and trite metaphors: the serene skies that bring wind and rain; a cloud of blazing ire; the treachery of a calm sea, and so on. In both stanzas the remaining three verses form two sentences, first a couplet expressing the lover's reaction to his situation, and the final verse making a summarizing comment. As is common in refrain-form pieces, the stanzas bring a metrical shift, in this case to 3/2 mensuration.

The refrain presents the central theme of the poem, which is a question ("Why do you open my eyes to paradise...?"), with four Phrygian cadences to E.³⁵ Since there are no authentic cadences in the whole refrain the affects of uncertainty, deception, and lament are put in strong relief, and the concluding Phrygian cadence serves in the final refrain statement as a dramatically inconclusive ending for the whole piece.³⁶

The first stanza begins with a move from an E-major to a C-major harmony, which is appropriate for the shift to "Chiaro ciel, stelle serene" (clear sky, serene stars) following the E-Phrygian emphasis of "inferno" (m.15). For the first two couplets of the stanza the setting remains in the "soft" C-major area, the affect reinforced by four authentic cadences (mm. 18-19, 21-22, 27-28, and 31-32). The harmonic shift is complemented by the change to triple meter and predominantly stepwise melodic movement with several flowing melismas, but fluent rhythmic motion is disrupted by numerous hemiolas, in keeping with the theme of deception (mm. 17-18, 21, 24, 31, 34, 35 38, 42). Frequent hemiolas in triple-time sections are characteristic of Tenaglia's style, along with syncopations and other disruptions of steady rhythmic flow, generally responding to particular words, phrases, or images in the text.

The second stanza explores sharp harmonic regions, contrasting with the first stanza and suited to the affect of "Nube d'ira fulminante" ("clouds of blazing ire"). Each of the three couplets forms short sentences, and the setting of each focuses on dramatic musical expression of a key word or image. Descending tetrachords leading to a Phrygian cadence on B support a vigorous high register melisma for "blazing ire," emphasizing the more serious tone of this stanza (mm. 59-62).³⁷ The second couplet presents an image of treacherously calm waters in a quiet sea, strikingly set to repeated middle-register B's initiating a gradual diapente descent over a slowly descending chromatic tetrachord in the upper bass register (mm.64-68). The key word of the third couplet is "inganni," expressed by a convoluted melisma with irregular rhythm and melodic motion, including skips of an octave and a diminished 5th (mm. 71-74). As in the first stanza the fourth couplet expresses the lover's reaction ("Why do you pretend to love if you just want me to suffer?"), which is emphasized by a shift to agitated arioso with jagged melodic shapes (mm. 75-79). This leads to an ingenious setting of the summarizing maxim of the poem, "Che risponda al cor il viso" ("Let your face 'respond' to what is in your heart") focusing on the key word "risponda." Meter shifts back to 3/2 and a fragmented melodic style contrasts with the more flowing aria style of the previous 3/2 sections. After a rhetorical "che" on high F-sharp, accentuated by rests before and after, repeated statements of "che risponda" (with imitative "responses" written into the continuo part) make an effective conclusion to the stanza and climax for the whole song. The two statements of the final verse both end with strong hemiolas in long

³⁵ For a discussion of the traditional association of Phrygian cadences with questions, in addition to their function of expressing lament, see Beverly Stein, "Between Key and Mode," 229-232.

³⁶ Other pieces by Tenaglia with the Phrygian final cadences on the fifth modal degree include *E ve lo credereste* (G), *Che volete più da me* (E), *Che volete ch'io canti* (E), *E quando ve n'andate* (A).

³⁷ For a discussion of associations of descending tetrachords with serious or lamenting affects, see Ellen Rosand, "The Descending Tetrachord: an Emblem of Lament," in *Musical Quarterly* 65 (1979): 346-359.

notes leading to authentic cadences, providing a large-scale unifying reference to the end of the first stanza (compare mm. 42-43 with 83-84 and 87-88).

The final repetition of the refrain includes written out vocal ornamentation (mm. 90, 94, and 99-100). Since seventeenth-century singers would have been expected to provide as much ornamentation as they wanted in repeated passages as a matter of course, it seems unnecessarily prescriptive of the composer to write them in, but in this case the ornamentation contributes to the piece in a way that a singer's improvisations might not.³⁸ Tenaglia's written ornamentation consists almost entirely of a standard four-note turn figure:



Limiting the ornamentation to this figure, in its various sequential possibilities, provides a unifying element within the refrain and also on the larger scale by referring to a passage using a similar figure in the first stanza. The figure is repeated in pairs at the same level above a bass line moving by step in mm. 99-100, making a readily audible reference to the melisma on "vento" in mm. 26-27. Although in the first stanza the melodic pattern is two notes longer, the similarity is clearly recognizable to the ear. The unusualness of written out ornamentation, along with the general evidence of thoughtful craftsmanship at every level, which is apparent in Tenaglia's pieces, suggests that the relationship is intentional.

Misero e con quai larve

I-Rc Ms 2468, fols. 67-72v

- | | |
|--|---|
| <p>A Misero, e con quai larve,
Sonno perfido, tu m'alletti?
O quanto son fallaci i tuoi dilette.
Sì dissi, mi destai, Filli disparve.</p> | <p>Wretched, and with what night-ghosts,
treacherous sleep, do you entice me?
Oh how false are your delights!
Saying this, I awoke: Filli disappeared.</p> |
| <p>B Il biondo della chioma, che cadea
In lunghe fila e coronava il volto,
Su gl'homeri disciolto,
Era tutto catene, e crin pareo.
E come uscì dal mar l'Aurora suole,
O qual su'l carro suo splendor il sole,
In sogno la crudel così m'apparve.</p> | <p>The blond hair which fell
in long strands and crowned her face,
hanging loose on her shoulders,
were chains in semblance of hair,
and as the dawn rises from the sea,
or the sun shines on its chariot,
in my dream thus the cruel one appeared to me.</p> |
| <p>A Misero e con quai larve...</p> | |
| <p>C Miste purpurea rosa ai bei ligustri,</p> | <p>Mixed scarlet rose and beautiful white privet</p> |

³⁸ A few seventeenth-century writers and composers did attempt to limit the prerogative of singers in matters of ornamentation, however, beginning with Caccini's famous stricture in the preface to *Le Nuove Musiche* (1601) against the addition of *passaggi* in his *madrigali* other than those he had provided.

<p>Senz'arte componean floride gote Con gratie non ignote; Ardean ne, labri suoi coralli illustri. Rivolgeva al mio cor le due pupille, Ma quei che sguardi sono, eran faville. Dormiva, e la crudel cosi comparve.</p>	<p>adorned without artifice her flowery cheeks with worthy graces; brilliant white corals burned within her lips. She turned her two eyes on my heart, but those glances were sparks. I was sleeping, and thus the cruel one appeared to me.</p>
--	--

A Misero e con quai larve...

"Misero e con quai larve" is another refrain-form piece (*estriviglio*), but on a slightly larger scale than "Perché aprire col bel riso." It is a good representative of the widespread seventeenth-century genre of songs treating themes of sleep, dreams, and the duality of illusion and reality, an ideal vehicle for Tenaglia's imaginative and adventuresome style. As in "Perché aprire col bel riso," various devices operating on all levels of scale contribute to the rhetorical expression of textual imagery, some with unusual boldness. For example, the initial recitative entrance of the voice with the word "misero," an extended F-sharp *acciaccatura* over a G minor chord (or #7-4-2 if the continuo player prefers) immediately establishes the dreamer's state of uneasiness. A rest delays resolution of the three dissonant F-sharps of the first word, and the next two words add two more dissonant notes before the melodically outlined #7-4-2 harmony is finally resolved with B flat and G (mm. 1-2).

The setting of the verse, which concludes the refrain and the whole piece, brings another dramatic focal point. After three verses describing the distorted world of an uneasy dream, the instant of waking is portrayed in four breathless recitative fragments ending on a melodically and rhythmically unstable C upbeat eighth note, making an unsynchronized cadence over a I-IV-V-I pattern in B-flat (mm. 17-20): "Si dissi, mi destai, Filli disparve" ("Saying this, I awoke: Filli disappeared"). The unexpected firm cadence to B flat, following wandering unsettled tonalities and a succession of changes in texture and meter of the previous verses, perfectly expresses the disoriented moment of sudden waking from an intense dream. Because the two stanzas begin and end clearly with Dorian mode in the two-flat system, the abrupt B-flat ending of the refrain remains surprising with each repetition, yet the ending is coherent because the image expressed by the text is clear. This concluding verse is the only one in the poem that describes an event taking place in the real world, while the rest of the poem wanders through the world of dreams, making a firm cadence in the comfortable key of B flat welcome even while leaving the tonal ambiguity of the piece unresolved. In the context of functional tonality such an ending would seem irrational and weak, but the multiformity inherent in mid-seventeenth century tonal practice accommodates such intentional ambiguity as a striking rhetorical device.

The refrain illustrates particularly well another characteristic feature of Tenaglia's style, the frequent shifting of melodic style and texture. After the opening two measures of syllabic recitative, a moving bass imparts a quality of arioso style, which is then interrupted two measures later with florid recitative over a Phrygian cadence for "tu m'alletti" (you entice me, mm. 5-7). A phrase of plain declamatory recitative follows, cadencing in the remote key of A-flat, leading to a triple-time aria style passage for two repetitions of "O, quanto son fallaci i tuoi diletta" (Oh, how false are your delights). The refrain then concludes with the dramatic recitative passage described above, making a total of five shifts of melodic style within the twenty-measure

refrain. So much fragmentation might seem excessive, involving shifts of meter, rhythmic character, and tonality, but effectively communicates the vision of a troubled, restless dream.

The settings of the two stanzas have parallel structures but are otherwise essentially musically independent, as is Tenaglia's norm.³⁹ An extended flowing triple time setting of the first quatrain balances the fragmentation of the refrain, and a two-measure descending tetrachord ground bass pattern provides a sense of harmonic stability for the opening verses (mm. 21-40 and 67-70). However, characteristically for Tenaglia, rhythmic variation in each statement of the bass pattern maintains through metrical ambiguity the feeling of uneasiness established in the refrain. The fifth and sixth verses bring a shift to recitative in both stanzas, setting up exceptionally beautiful declamatory aria passages for the final verse. While in both stanzas the text merely concludes the undramatic sentence begun in recitative ("thus she appeared to me in my dream," and "I was sleeping and thus she appeared"), the settings build musical climaxes which integrate the images of the poem and balance the preceding elements of instability, disunity, and hallucination. Both passages are challenging for the singer, calling for secure control of dynamics, color, and articulation in high and low registers.

In the first stanza the vowel "o" of "sogno" (dream) is articulated three times on high register long notes separated by rests, and the word is then repeated on high A-flat, the highest note of the piece (57-60). The second stanza aria passage unfolds in the low register, contrasting with the first stanza and with the recitative immediately preceding, but making an even more dramatic focal point. Again the effect is achieved through affective treatment of a single word, "dormiva," first drawn out with a sustained A-flat and a descent through G-flat to F, then repeated on a sustained E-flat dropping a semi-tone to D, making a very long diminished fifth descent in the lowest register (mm. 86-91). The continuo for this passage is written out, prescribing low chord voicing and making sure that the clash of the continuo's E-natural against the F in the voice is not avoided in measure 89. The repetition of "dormiva" brings the principal dramatic focal point of both the section and of the whole piece. As the bass slowly descends a diminished fifth by step from C, the voice sustains low E-flat, which becomes a striking diminished 7th when the bass reaches F-sharp (m. 91). As in the first stanza this climax challenges the singer's technique and dramatic sense, calling for a sustained low note sung as quietly as possible but with increasing intensity.

Io per me così l'intendo

B-Bc 24092, fols. 93-96v

A	Io per me così l'intendo:	This is how it is for me:
	In amar non ho fermezza,	In love I'm not steadfast,
	Or godo, or fuggo la bellezza:	Either I enjoy beauty, or I flee from it.
	D'esser fido non pretendo;	I don't pretend to faithfulness:
	No, no, no, io per me così l'intendo.	That's how it is for me.

³⁹ Musical correspondences between the stanzas of Tenaglia's refrain-form pieces is generally limited to structural parallels, as in the present case, and the recurrence of melodic, rhythmic, or harmonic figures which serve as unifying elements. This contrasts with the normal practice of Tenaglia's contemporaries. Forty-five of Rossi's fifty-four refrain-form pieces are strophic, as are the majority of those by his other contemporaries. See Richard Kolb, "Style in Mid-Seventeenth Century Roman Vocal Chamber Music," 82-97.

B	Nell' amante pura fede O si sprezza o non si crede, O serbar mai non si può. Che bastaun sì doppo cinquanta no.	In a lover pure faithfulness is either disdained or disbelieved, or else things just don't work out. But just one yes is enough after fifty no's.
----------	--	--

Few of the secular texts set by Carissimi are cheerful. Graham Dixon notes that only one of Carissimi's vocal chamber works is genuinely humorous, the trio "Poiché lo sdegno intese ch'amor" (*Il ciarlatano*), and one other is faintly amusing, the duet "A piè d'un verde alloro" (*I filosofi*).⁴⁰ By contrast almost half of Tenaglia's pieces are cheerful and amusing, and many of these are among his most inspired. Many of Tenaglia's cheerful pieces feature musical (and psychological) complexities, while others are equally effective in a more direct style, including "Io per me così l'intendo." In contrast with the abundance of rhetorical and musical devices in the other pieces presented here, it uses a limited palate in continuously forward-moving aria style. The piece exploits the unifying effect of recurring elements while avoiding the sense of mechanical repetitiveness, which is often present in pieces with a similar character by Tenaglia's contemporaries.

The straightforward poem includes few affective words or phrases suitable for rhetorical focal points. Tenaglia's setting uses repetition as almost the only means of rhetorical enhancement, making little use of melismas, held notes, contrasts of meter, and other common expressive devices. Most repetitions involve short phrases or single lines which are repeated a fourth or fifth higher (mm. 1, 3, 9, 11, 15-18). The word "no," however, which is the final word of the poem but is also interjected by the composer at the end of the first quatrain, is given particular emphasis making it the primary focus of rhetorical expression in the whole piece. In its first appearance the word is repeated three times as an extension of the fourth verse ("d'esser fido non pretendo," mm. 4-5), ending on an eighth note which arrests a breathless run of sixteenth notes (mm. 3-5). After a repetition of the fourth verse the "no's" recur, this time with particular rhetorical emphasis as the only place in the song where the melody moves in successive eighth notes (mm. 5-6). This emphasis has the effect of setting up a large-scale unifying effect when the word reappears later, repeated many times in rapid succession to get across the point of "fifty no's."

With its continuous forward movement and lack of internal sub-divisions, free treatment of the text involving many repetitions, and pervasive motivic integration, "Io per me così l'intendo" shows a forward-looking side of Tenaglia's musical personality, in comparison with the clear *seconda pratica* orientation of "Perché aprire col bel riso" and "Misero e con quai larve." Its tonal language has little to distinguish it from the F-major of functional tonality, equally emphasizing subdominant and dominant tonal areas and concluding with a IV–V–I sequence of cadence degrees.⁴¹ The song projects a confident and flexible tunefulness in a readily apprehensible structure, much in the manner of arias of the generation of Alessandro Scarlatti.

⁴⁰ Graham Dixon, *Carissimi* (Oxford: Oxford University Press, 1986), 67.

⁴¹ A detailed analysis of "Io per me così l'intendo" is found in Richard Kolb, "Style in Mid-Seventeenth Century Roman Vocal Chamber Music," 154-165.

La mia dama arcibizzarra*I-Fc Ms 3808 #8 (no folio numbers in source)*

A	La mia dama arcibizzarra, S'io la miro mi discaccia, Mi minaccia, Ma con me certo la sgarra, La mia dama arcibizzarra.	My very bizarre lady, if I look at her she provokes me, she threatens me, and I'm certain to get a scolding: my very bizarre lady.
B	(Ahi) qual consiglio prenderò, Deggio amare sì o no? Ama pur alma mia: Vuol amor sol bizzarria.	Oh, what should I do? Should I love her, yes or no? Certainly my soul loves her: love wants only bizarreness.
strophic repeat	La mia dama arciguerriera, S'io l'honoro mi distrugge, E mi fugge. Al mio dir superba e altiera, La mia dama arciguerriera.	My very contentious lady, if I honor her she disparages me, and avoids me. To everything I say she is haughty and proud, my very contentious lady.
	(Ahi) quando, amor, godremo un dì? Dillo homai no o sì. Brama pur la bellezza: Suol amar anco chi sprezza.	Oh, when, love, will we enjoy a day? Tell me, please, no or yes. One must cherish beauty, and keep loving one who scorns.

"La mia dama arcibizzarra" is notable for the ways in which it exploits the expressive character of such words as "arcibizzarra," "arciguerriera," "discaccia," "minaccia," "distrugge," and "sgarra." While the theme and mood of the text are somewhat similar to that of "Io per me così l'intendo," Tenaglia's musical responses to the text make the song a virtuoso showpiece for agile voices. An example of these responses can be heard in the treatment of the word "arcibizzarra" in the opening section, which sets the first line of text. The word's expressive quality results from its succession of affricate and explosive consonant sounds (tʃi-bi-dzar), followed by a double "r" alveolar trill beginning the final syllable.⁴² Tenaglia sets the accented penultimate syllable "zar," with its affricate "dz" sound, on a surprise leap to high A, the first announcement of the song's outlandish character (m. 6). A downward octave leap followed by another leap back to D begins a melisma, which includes eleven more leaps and only nine steps, portraying in contour and rhythm the lady's peculiar character (mm. 6-8).⁴³ The natural rhythm of the word "arcibizzarra" is repeated six times in the melisma, in a variety of melodic shapes and in various placements with relation to the main beats. A descent to low F-sharp is followed by an upward octave leap and another leap to high A, which is cut off and left hanging by an

⁴² See <http://www.italian-language-study.com/pronunciation/double-consonants.htm> (accessed May 18, 2008). The second of a pair of z's in Italian is explosive, having a sound like "dz" or "ts." In English the double z quality is missing entirely in the word "bizarre."

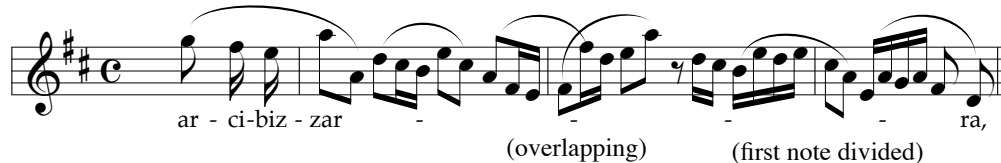
⁴³ Melodic lines with a high incidence of leaps are a characteristic feature of Tenaglia's style in comparison with that of his contemporaries.

eighth-note rest. The melisma ends with a sixteenth-note ornamentation of the "arcibizzarra" rhythmic motive:

"arcibizzarra" rhythmic motive



b. 5-8: Manipulations of "archibizzarra" motive



The passage continues, returning to syllabic style repeating "arcibizzarra" three more times, with the "arcibizzarra" rhythmic motive answered in stretto by the bass (mm. 9-10). Intensity and animation continue to build, with each repetition in the vocal line approached by leaps of progressively expanding size, first a 6th, then a 7th, then a 9th (mm. 8-9). Melodic shape and rhythm are the same each time, but the third repetition ends with another leap to high A instead of a falling 5th, to end the vocal phrase with a strong off-beat accent on the weak final syllable. Again the high A is cut off as the bass continues, concluding the passage by answering the voice's high A with a downward octave leap to an off-beat low A. This passage is paralleled in the setting of the repeat of the first verse at the end of the opening quatrain, but soon changes to give an even more extravagant expression of the "arcibizzarra" affect (mm. 29-36). The song includes many other adventuresome passages, climaxing in a precipitous final section with a leap to high B (mm. 57-9).⁴⁴

"La mia dama arcibizzarra" is one of Tenaglia's few strophic settings,⁴⁵ which is paradoxical since settings that respond so dramatically to individual words are not normally well suited for strophic setting. Here the procedure works because the poem is cleverly written to include ingenious parallels of words and accents. It is notable that some of the parallel words differ significantly in meaning, but all have similar sounds or associations, such as "arcibizzarra" paralleled with "arciguerriera," "mi minaccia" with "e mi fugge" (mm. 21-25), and "la sgarra" with "altiera" (mm. 28-29). In fact "La mia dama arcibizzarra" is an example of how strophic procedure can work at its best. Repetition of the music with different words enhances the musical effect of the song, giving the listener a second chance to hear the surprising passages, which are apt to sound strange on first hearing.

⁴⁴ A detailed analysis of "La mia dama arcibizzarra" can be found in Richard Kolb, "Style in Mid-Seventeenth Century Roman Vocal Chamber Music," 169-76.

⁴⁵ Only seven strophic pieces by Tenaglia survive, along with self-contained strophic aria sections within three cantatas. Only three of these are entirely strophic, as all the rest involve some form of strophic variation or have a mixture of strophic and non-strophic sections.

Editorial procedures

This edition is intended to meet the needs of both performers and scholars. Such a dual aim forces some compromises, since transcription of every detail, noting every ambiguity and inconsistency, would make the score cluttered and inconvenient for use in performance.

All note values, key signatures, and time signatures are transcribed as found in the sources. Bar lines have been transcribed as found, but occasionally dotted bar lines have been added where absent in the sources (see for example "Perché aprire" mm. 21-22 and 41-43). Double bar lines indicating section divisions have also been added. Repeat signs are transcribed as found, even though in some cases they seem intended only to show section divisions. Slurs in the vocal part are transcribed as found, and none have been added. All pieces in the sources use the normal C₁-F₄ clefs, transcribed here as G₂-F₄, with the bass changing to treble clef where the line goes above *e*.

Accidentals are often inconsistently notated in the sources, sometimes provided where they are redundant and often omitted where clarification is needed. All accidental signs in the sources are transcribed as found, including those that seem redundant according to modern practice. Editorial accidentals are notated in brackets for the bass part, but above the note for the voice part. Accidentals apply only to the note on which they are placed or to notes in close proximity, as with repeated notes or within a group of notes on the same beat.

Basso continuo figures in the sources are transcribed in plain typeface, and editorial figures are in italics. My intention is to provide figuring that is complete and consistent enough for sight-reading by continuo players with reasonable familiarity with seventeenth-century practices. Some of Tenaglia's harmonically audacious passages call for more figuring than is the norm in mid-seventeenth century music (as for example the final segment of the second stanza of "Misero e con quai larvae," mm. 86-91). All original figures have been included but spellings have been modernized: the natural sign is used according to modern practice replacing sharp or flat signs, and a sharp or flat is provided in place of 3 where appropriate; 6's are specified as #6 or *b*6 where the harmony is not obvious from the vocal line; the standard I_{6/4}-V₄₋₃ cadential formula has been fully figured in some places where only a simple 6 is given in the original. This has involved an editorial decision as to the appropriateness of the alternative dissonant 6 against the major 3rd of the dominant chord, which was a commonly used affective dissonance in the music of the period.

Written-in continuo parts are transcribed as found in the sources. These are more common in Tenaglia's pieces than in those of his contemporaries, and indicate exceptional harmonies (such as the fifth where a 6-3 chord is expected in "Perché aprire col bel riso," m. 20), particular chord voicings (as in "Misero e con quai larvae," mm. 87-89), or inner voice imitation (as in "Perché aprire col bel riso," mm. 80-85).

Texts have been transcribed according to the rules of Italian philology as presented by Giuseppina La Face Bianconi in "La filologia dei testi poetici nella musica vocale italiana."⁴⁶ Punctuation, accents, apostrophes, capital letters, union and division of words are modernized. Capitalization of the first letter of every verse, which is inconsistent in the sources, has been regularized. Both stanzas have been underlaid in the strophic "La mia dama acibizzarra," although only the first stanza is underlaid in the source.

⁴⁶ Giuseppina La Face Bianconi, "La filologia dei testi poetici nella musica vocale italiana," *Acta musicologica* 66 (1994): 1-21.

Acknowledgments

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Richard Kolb
Cleveland State University
January 2011

Perché aprire col bel riso

Antonio Francesco Tenaglia

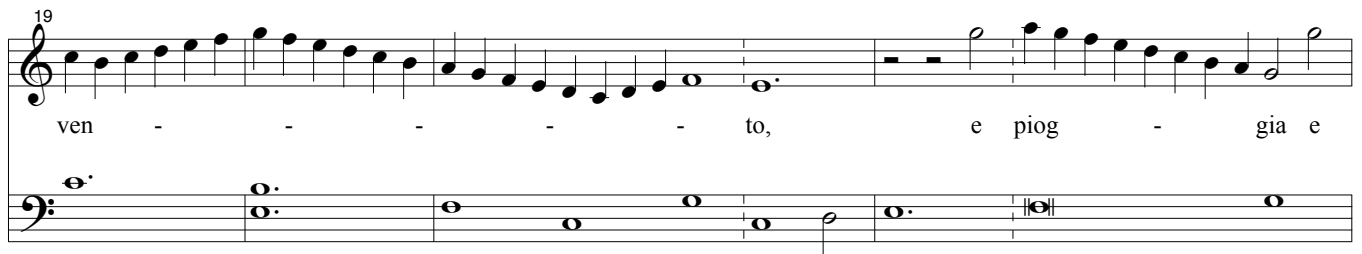
Per-ché a-pri - re col bel ri - so A' miei lu - mi il pa - ra -

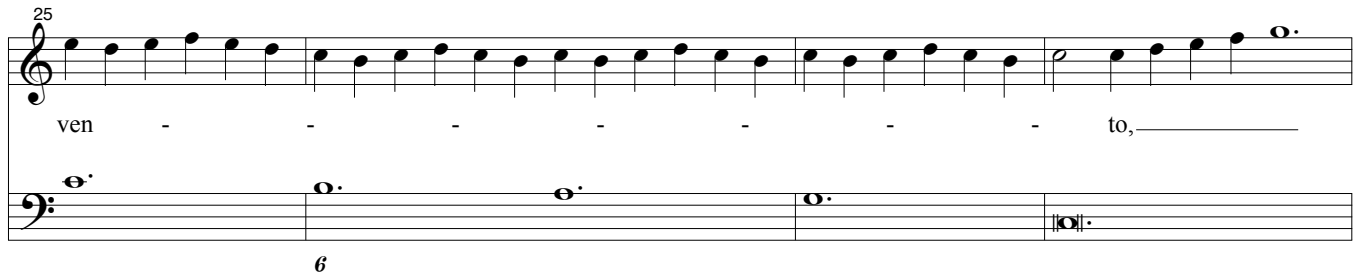
© Richard Kolb, 2010

di - so Se vo - le - te con lo scher - no Poi dan - nar - mi a cru - do in - fer - no, — Se vo -

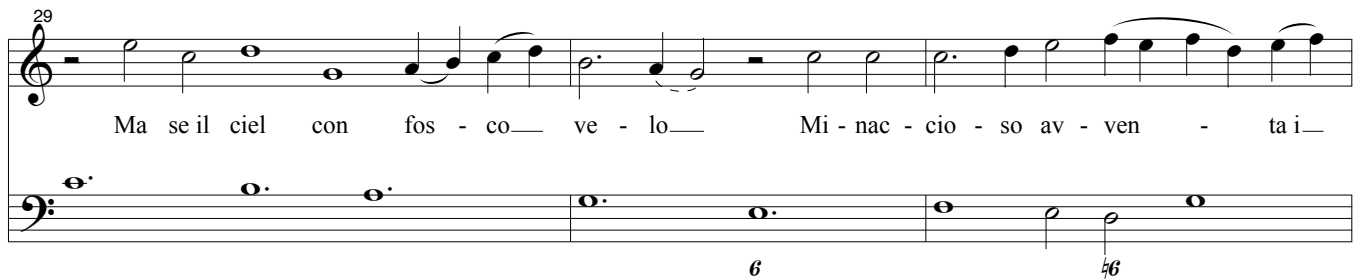
le - te con lo scher - no Poi dan - nar - mi a cru - do in - fer - no? Chia - ro ciel,

stel - le se - re - ne Por - tan spes - so e piog - gia, e

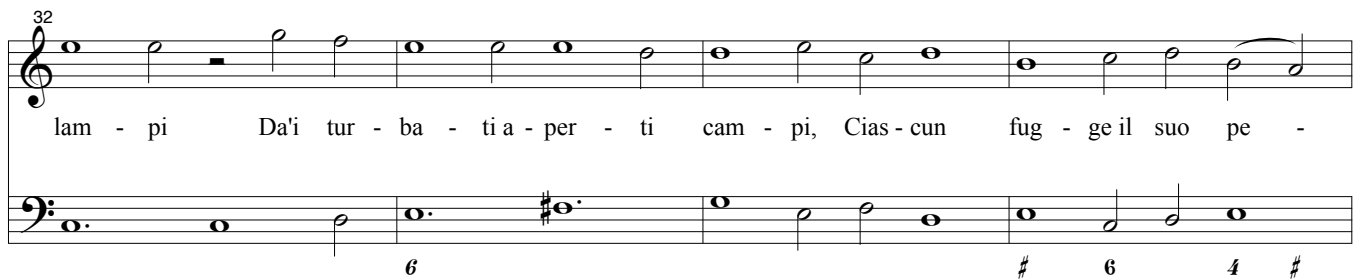
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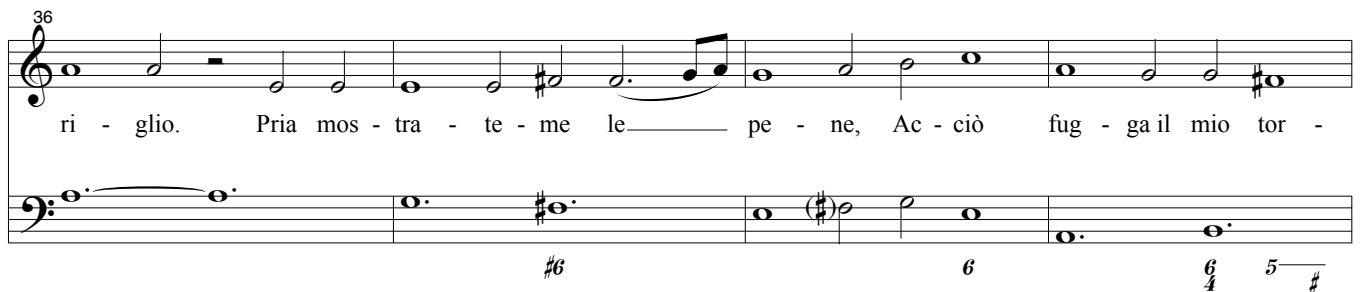
6

29


6 6

32


6 # 6 4 #

36


#6 6 6 4 5 #

40

men - to. Co - sì al - men non fia de - ri - so. Per-ché a-

4 #

45

pri - re col bel ri - so A' miei lu - mi il pa - ra - di - so Se vo - le - te con lo

50

scher-no Poi dan - nar - mi a cru - do in - fer - - - no, — Se vo - le - te con lo

7

55

scher-no Poi dan - nar - mi a cru - do in - fer - no? Nu - be d'i - ra ful - mi - nan -

6 7 6 6 #

60

- - - - - te Pon - ga in fu - ga i miei de -

6 6 4 #

64

si - ri. Que - sto mar con pla - cid' ac - que Non m'al - let - ta in - fi - da

4 4

68

cal - ma. Ver - go - gno - sa è quel - la pal - ma Che tal

6 4 5 #

71

hor d'in - gan - - - - - ni - nac - que.

6 4 5 # 6 6 6 4 #

75

A che fin mostrar-si a-man-te, a che fin, a che fin mos-trar-si a-man-te Se bra-ma-te i miei mar-ti

4 # #7 6 #7 6

79

ri? Che, che ri - spon - da, che ri -

#

82

spon-da al cor il vi - so, — Che ri - spon-da che ri -

6 6 $\frac{6}{4}$ $\frac{5}{\#}$

86

spon-da al cor il vi - so. — Per-ché a-pri - re col — bel —

6 7 $\frac{6}{4}$ $\frac{5}{\#}$

91

ri - so A' miei lu - mi il pa - ra - di - so Se vo - le - te — con — lo —

6 6 $\frac{6}{\#}$

95

scher-no Poi dan-nar - mi a cru-do in fer - no, — Se vo - le - te — con — lo —

100

scher - no — poi — dan - nar - mi a cru - do in - fer - no?

6

19
Fil - li dis - par - ve. [Fine] II

4 3 # 7 6 #

24
bion - do del - la chio - ma, che ca - dea - in lun - ghe - fi - la, che ca -

#

28
dea in lun - - - - - ghe fi - la e co - ron -

7 #6 6 7 6 #

32
a - - - - va il vol - to, Su gl'ho - me - ri di - sciol -

#6 6

35

(h) # # 4 #

58

gno, in so - gno la cru -

b *h* $\frac{6}{4}$ $\frac{5}{3}$

61

del co - si m'ap -

h *7* *6* *6*

63

par - ve, co - si m'ap - par - - - - ve. Misero Da capo

$\frac{6}{4}$ *5* *h* *b* *6* *6* $\frac{6}{4}$ *5* - *#*

67

Mis - te pur - pu - rea ro - sa Ai bei li - gus - tri, Senz'

71

ar - te com-po - nean flo - ri - de go - te Con gra - tie non i - gno - - -

#

76 *t.*
- te; Ar - de - an ne' la - bri — suoi co - ral - - - - -
6 7 6 6

80
- li il - lus - tri. Ri - vol - ge - va al mio cor le due pu - pil - le, Ma quei che sguar - di so - no,
6

84
e - ran fa - vil - le. Dor - mi - - - - -
6

88
- - - - va, — dor - mi —
6_b b₅ 7 6 b 6₄ 5 4_b 6₄

91 Misero Da capo
- - - - va, e la cru - del - - - - co - sì com - par - ve. —
7_# b 6₄ 5 #

Io per me così l'intendo

Antonio Francesco Tenaglia

Io per me, io per me co - sì l'in - ten - do, co - sì, co - sì, co - sì l'in - ten - do

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In a-mar non ho fer-mez-za, In a-mar non hò fer-mez-za, Or go-do or fug-go la bel-lez-za: D'es-ser fi-do non pre-

ten-do, no, no, no, D'es-ser fi-do non pre-ten-do; no, no, no, no, D'es-ser fi - do non pre-ten-do, Io per

mè, io per mè, co - sì l'in - ten - do, co - sì, co - sì, co - sì l'in - ten - do.

9

Nell' a - man-te pu-ra fe-de, nell' a-man-te pu-ra fe-de, o si sprez-za o non si cre-de, o ser-bar mai non si

11

può, o si sprez-za o non si cre-de, o si sprez-za o non si cre-de, o ser-bar, o ser-bar, o ser-bar mai non si

13

può, non si può, non si può, o ser-bar mai non si può. Che bas - ta un sì,

17

che bas-ta un sì, un sì, un sì, che bas-ta un sì dop - po cin - quan-ta—

25 *Presto*

no, no, no, no, no, no, no, no, no, no, no, no, no, dop - po cin -

36

Ahi, ahi, qual con - si - glio io pren - de - rò? Deg - gio a - ma - re sì o
 Ahi, ahi, quan - do a - mor go - dre - mo un dì? Dil - lo ho - ma - i no o

41

no, sì o no? Ahi, ahi, qual con - si - glio io — pren - de - rò? Deg - gio a - ma - re sì o
 sì, no o sì? Ahi, ahi, quan - do a - mor go - dre - mo un dì? Dil - lo ho - ma - i no o

45

no, sì o no, sì, sì, sì, Deg - gio a - ma - re sì o no? Sì, sì, sì, sì, sì, sì. A - ma
 sì, no o sì, sì, sì, sì, Dil - lo ho - ma - i no o sì, sì, sì, sì, sì, sì. Bra - ma

49

t.
 pur al - ma mi - - a, A - ma pur al - - - ma
 pur la bel - lez - - a, Bra - ma pur la _____ bel -

55

t. [*♩. = ♩. ♩.*]
 mi - - - a, Vuol a - mor sol biz - zar - ri - a,
 lez - - - a, Suol a - mar an - co chi sprez - za,

57

Vuol a - mor, vuol a - mor sol biz - zar - ri - a, _____ sol biz - zar - ri - a,
Suol a - mar, suol a - mar an - co chi sprez - za, _____ an - co chi sprez - za,

59

sol biz - zar - ri - a. _____
an - co chi sprez - za. _____