

Various Composers  
***A VOI CHE L'ACCENDESTE***  
***FOR SOLO VOICE AND CONTINUO***  
Edited by Rosalind Halton

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# INTRODUCTION

*A voi che l'accendeste*  
Seven settings, seven composers

## Historical introduction

The seven settings of Francesco Maria Paglia's *A voi che l'accendeste*, a *cantata per musica*, form an intriguing cluster of works in the late seventeenth-century Italian solo cantata repertoire. The most notable of the settings is that by Alessandro Scarlatti, of which six manuscript sources are currently known—two more than the next most numerous, by the Bolognese composer Giacomo Perti. Scarlatti's setting arguably touches the profound vein of Paglia's text with a richness and originality surpassing that of his contemporaries: the survival of Scarlatti's work in six sources, including one copied by the French collector Sébastien de Brossard, points to the high regard in which it was held. However, each of the settings shows skill, imagination, and in several cases, some intriguing links with the setting of Alessandro Scarlatti, suggesting that they were not composed entirely in isolation from each other.

The rare opportunity to experience the creative responses of seven contemporaries to a single text affords a fascinating insight into the compositional possibilities open to the solo cantata composer in the early 1690s.

With its six manuscript sources, Scarlatti's setting of the cantata has retained the highest profile of all seven settings. Four are found in manuscripts that can be strongly connected with Rome through well-known copyists or copying styles and/or Roman paper types (most commonly fleur-de-lis in double circle); while one is possibly connected with Naples where it is part of the manuscript collection of the Biblioteca del Conservatorio San Pietro a Majella; and one, in the Bibliothèque nationale de France, is in the hand of the French composer and collector Sébastien de Brossard.

Of the settings by other composers of *A voi che l'accendeste*, most survive now in only one copy: Bononcini (presumably Giovanni); Giovanni Lorenzo Lulier ("Sig<sup>r</sup> Gio: del Violone"); Antonio Mangiarotti, and Filippo Colinelli. Two copies are extant of the setting by Carlo Francesco Pollaroli, and four by Giacomo Antonio Perti.

These composers were close contemporaries, several based in Rome while others were from further afield: Giacomo Perti (1661–1756) from Bologna, Carlo Pollaroli (ca. 1655–1723) from Venice, Alessandro Scarlatti (1660–1725) himself was active in both Rome and Naples in the 1690s. Giovanni Lorenzo Lulier (1662–1700) known as "Giovannino del Violone", was the regular concertino cellist in Rome in ensembles led by Corelli as principal violinist, and a successful composer in his own right of large-scale oratorios. Giovanni Bononcini (1670–1747) also a cellist and probably the youngest of the composers to set the *A voi* text, was to establish his reputation in both Rome and Naples in the 1690s, particularly through his opera *Il Trionfo di Camilla* (Naples 1696). The Roman composer Filippo Colinelli (c. 1661–1725) was noted almost entirely for his sacred music, while almost nothing is known about Antonio Mangiarotti—but his setting was included in the anthology volume *D-DI Mus.1-I-2.2*, that contained five of these seven settings, alongside the most celebrated composers. What circumstances brought these cantatas into existence, this unprecedented display of compositional originality and skill exerted upon a single poetic text?

**Table 1:** Settings of *A voi che l'accendeste* and their sources

| Composer  | Source   |
|---|--|
| Bononcini, Giovanni                                     | <i>D-Dl</i> Mus.1-I-2,2  |
| Colinelli, Filippo                                      | <i>I-Rama</i> A.Ms.3971  |
| Lulier, Giovanni Lorenzo                                | <i>D-Dl</i> Mus.1-I-2,2  |
| Mangiarotti, Antonio                                    | <i>D-Dl</i> Mus.1-I-2,2  |
| Perti, Giacomo Antonio                                  | <i>B-Lc</i> Fonds Terry ms.264<br><i>D-Dl</i> Mus.1-I-2,2<br><i>D-B</i> Mus.ms.30136<br><i>GB-Lbl</i> Add. 31518   |
| Pollaroli, Carlo Francesco 1 (attrib.)                  | <i>D-B</i> Mus.ms.30136 (attrib. Pollaroli)<br><i>D-B</i> Mus.ms.30197 (attrib. Perti)   |
| Scarlatti, Alessandro, A voi che l'accendeste<br>HanS 9 | <i>D-Dl</i> Mus.1-I-2,2.<br><i>D-MÜs</i> SANT Hs 3914 (no.5)<br><i>F-Pn</i> VM7-7 (Collection Brossard)<br><i>GB-Och</i> Ms.993<br><i>I-Nc</i> Cantate 261<br><i>US-NHub</i> Osborn Music MS.1 |

### ***A voi che l'accendeste* in contemporary documentation**

The *giustificazioni* in the account books of Cardinal Pietro Ottoboni (1667–1740), are among the most important sources of information on Roman musical activity in the late seventeenth century, providing a vivid picture of major musical events through dated payment records to copyists and musicians for specific events organised by and for the Cardinal. The significance of the *giustificazioni* has been outlined by H.J. Marx in an important article of 1968, with its invaluable Appendix of transcribed excerpts.<sup>2</sup> Following the death of Queen Cristina of Sweden (1689) and the departure of the equally influential Cardinal Benedetto Pamphili as papal envoy to Bologna in 1690, the significance of Cardinal Ottoboni (nephew of Pope Alessandro VIII, 1610–1691) as musical patron was unchallenged in Rome throughout the 1690s. The Cardinal's influence touched almost every sphere of Roman musical activity, sacred and secular, whether as sponsor of oratorios for major dates in the sacred calendar, or of the Arcadian Academy, or as librettist for oratorios, such as *La Giuditta* (A. Scarlatti, 1693). As well as providing the venue

1. The spelling Pollarolo has been adopted in most standard modern reference works, such as *Grove Music Online*, RISM, and *Dizionario Biografico degli Italiani* (DBI). In sources from the composer's lifetime, the form Pollaroli (or Polaroli) appears commonly; "Pollaroli" is adopted throughout this edition.

2. Hans Joachim Marx, "Die Musik am Hofe Pietro Kardinal Ottobonis unter Arcangelo Corelli," *Analecta Musicologica* 5 (1968), 104–177.

for musical performances large and small, his palace the Cancelleria was home for some of his favourite musicians including Arcangelo Corelli and his brothers, and the equally favoured castrato Andrea Adami of Bolsena (1663–1742), from 1701–1714 *maestro di cappella* of the Sistine Chapel. As a member of the Accademia from October 1690, Adami played a vital role in the performance of chamber cantatas. Reinhard Strohm has underlined the artistic significance of the connections between patron, singer and composer: “[Cardinal Ottoboni] is [...] the obvious patron for performances of Scarlatti’s cantatas by Adami—perhaps with the accompaniment of the composer himself.”<sup>3</sup>

Since this archive documents above all the copying and performance of oratorios, operas, and serenatas, it was relatively unusual, although not unique, for the copying of a single cantata to be recorded in the *giustificazioni*. However, even the copying of small items like ariettas and arias is at times noted, including on 1 July 1692, “Arie del Sig<sup>f</sup> Stradella copiate in Casa del Sig<sup>re</sup> Vulpio Ordinate per sua Em.”—a noteworthy record, as Stradella had been by now dead for ten years: evidence of the Cardinal’s continued interest in having copies of his music by the composer’s main copyist, probably for performance by Adami whose collection of Stradella’s cantatas has been described by Carolyn Gianturco.<sup>4</sup>

Also on July 1, the day before Ottoboni’s 25th birthday, we find a list of three chamber cantatas copied for the Cardinal in which *A voi che l'accendeste* is named as the second item:

[37] A di P[rim]o Luglio 1692 ...

[d] Una Cantata à 2 / ordinata del Sig<sup>f</sup> Giovannino del Violone per sua e[minen- tissi]ma / Parla e ride

[e] e più una altra Cantata / ordinata dal d[ett]to per S[ua] e[minentissi]ma

A voi che l'accendeste; Dubio di mia Costanza.

[Rechnung Flavio Lancianis].<sup>5</sup>

The “above individual” who had ordered the copy of *A voi che l'accendeste*, along with a duet cantata *Parla e ride* is named as “Sig<sup>f</sup> Giovannino del Violone”: in other words, the concertino cellist Lulier, one of the composers who set *A voi che l'accendeste*. Another name closely connected with Ottoboni’s circle played a part in the transmission of this cantata—the composer and copyist Flavio Lanciani, who issued the invoice.<sup>6</sup>

Although no composer is named in the entry of 1 July 1692, *A voi che l'accendeste* appears again in a later list of copied works, dated January 1693. This time the document specifically mentions “di Scarlatti”, suggesting a continuation of interest in and demand for the piece.<sup>7</sup> It may also indicate that of the seven settings now extant—or more likely, of the five

3. Reinhard Strohm, “Scarlattiana at Yale,” in *Haendel e gli Scarlatti a Roma*, Atti del Convegno internazionale di Studi (Rome, June 12–14, 1985), ed. Nino Pirrotta and Agostino Ziino (Florence: Olschki, 1987), 130.

4. Carolyn Gianturco, “Cantate dello Stradella in possesso di Andrea Adami,” in *Atti del convegno ‘Alessandro Stradella e il suo Tempo’ nel terzo centenario della morte del compositore*, (Siena, 1982), Carolyn Gianturco and Giancarlo Rostirolla, eds. *Chigiana* 39, no.19 (Florence, Olschki, 1988), 125–154.

5. Marx, “Die Musik,” 133.

6. Marx, “Die Musik,” 133 (vol. 1461, fasc. 197, new numbering BAV Fondo Ottoboni, vol. 25). A copy of *A voi che l'accendeste* in the hand of Flavio Lanciani does not survive, if indeed the invoice was issued on behalf of himself.

7. Marx, “Die Musik,” 136 (vol.1462, fasc.31, new numbering vol. 27). This entry also includes an invoice submitted by Flavio Lanciani, for Scarlatti’s 1679 opera *Gli Equivoci nel sembiante*.

contained in the Dresden “anthology” manuscript—it was Scarlatti’s that was chosen by the Cardinal, possibly for the occasion of his twenty-fifth birthday.

*A voi che l'accendeste* makes at least one more appearance in seventeenth-century documentation, in the form of a letter from Pollaroli to Perti, cited by Marco Bizzarini in his entry on the former in the *Dizionario Biografico degli Italiani* (DBI).<sup>8</sup> This time it is clearly the setting by Perti that is under discussion. The letter addressed to Perti, signed ‘Carlo Francesco Polaroli’ and dated Venice, 12 September 1699, contains a request on behalf of Pollaroli’s patron ‘l’eccellentissimo Coraro’, for two (partially) missing items, Recitative 2 and Aria 2 from Perti’s cantata “A voi che l'accendeste occhi adorati”.<sup>9</sup> Pollaroli proposes an arrangement to have a violinist (‘il Signor Borgetto nostro violinista’) pick up the copy of the pages on a planned visit to Bologna, and pay for the expenses of copying this and ‘un pare d’altre sue Cantate’.

The exceptional interest of this letter has several aspects: it names the cantata in a personal letter that expresses a close friendship between two of the composers who set Paglia’s *A voi* text. The date of the letter, 1699, suggests that *A voi che l'accendeste* was still known to at least a circle of composers and collectors, some seven years after Scarlatti’s setting was first mentioned in the *giustificazioni* of Cardinal Ottoboni — but this time with the focus on Perti’s setting. The fact that Pollaroli’s patron Coraro had expressed the wish to have his copy of Perti’s cantata completed (his copy was ‘lacking part of the Recitative after the first aria, and part of the second aria’) indicates that it had been closely read through, and the missing pages noticed.

Pollaroli does not mention whether he had at this time set this cantata text himself, but it seems at least plausible that his setting would have post-dated the letter. As Michael Talbot points out, one of the main ways to gain copy of a cantata text was through access to a pre-existing musical setting.<sup>10</sup> If Coraro (a patron presumably based in Venice, of whom nothing further is currently known) had wished Pollaroli to make a new setting of *A voi che l'accendeste*, the full text would be required: as well as completing his copy of Perti’s music, he would obtain a complete copy of the poetic text. It seems likely that Pollaroli would be close enough to Coraro to have access to Perti’s whole cantata, as well as to the passages requested in the letter.

Apart from the specific reference to Perti’s setting, Pollaroli’s letter does not indicate whether he was aware of other settings of *A voi* (for example, Scarlatti’s). In one source — *D-B Mus.ms.30136* — the two composers are linked, with Perti’s setting following the Pollaroli copy without a page break (see Perti edition, Figure 3). This may indicate that the German copyist had obtained copies of them together: although the attribution to Pollaroli is crossed out, this erasure appears to be the work of a later hand equally unsure about a replacement attribution to Perti. In any case, Pollaroli’s letter throws light on the cantata’s travels north, and the continuing fascination it held for connoisseurs of the solo cantata.

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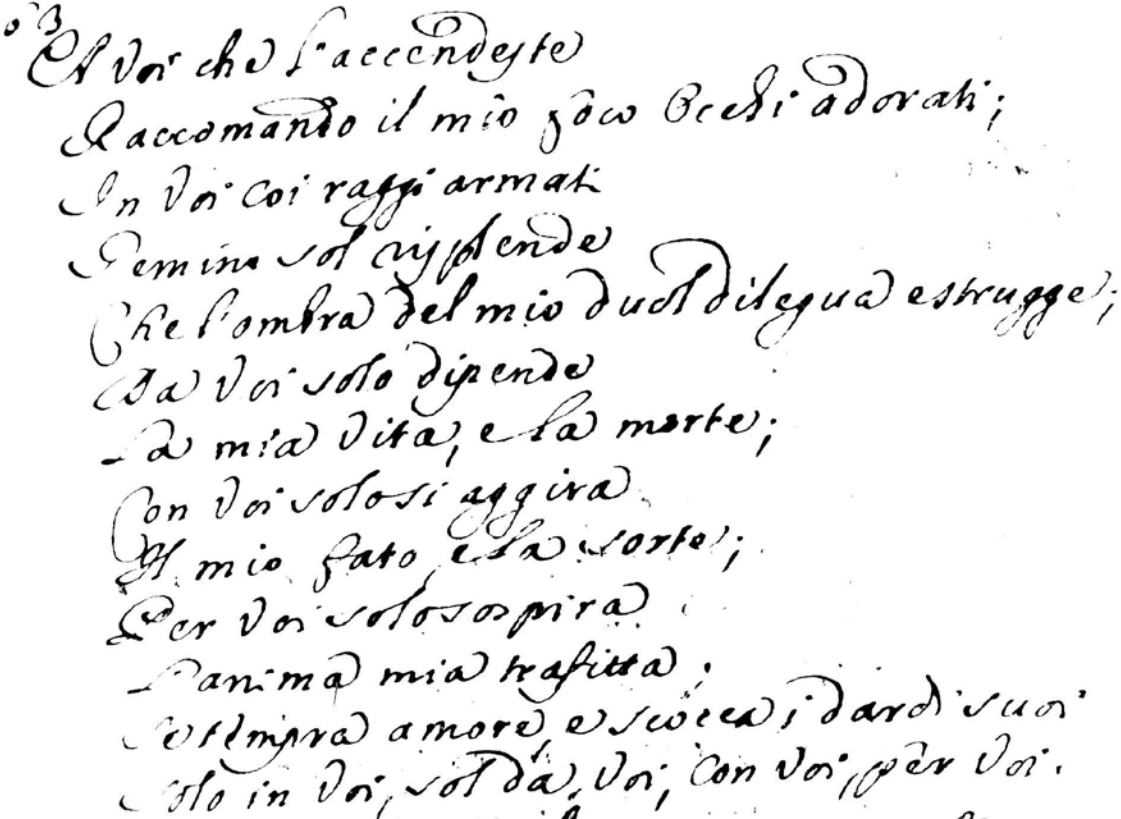
8. I acknowledge with gratitude the generosity of Marco Bizzarini in kindly sharing with me his transcription of the complete text of this letter, held in Bologna, Museo della Musica, Manuscript K.044.1.063, in which Pollaroli refers to Perti’s setting of *A voi che l'accendeste*. See also Marco Bizzarini, “Pollarolo (Pollaroli), Carlo Francesco,” *Dizionario Biografico degli Italiani*, Volume 84 (2015).

9. In quoting the cantata’s incipit here, Pollaroli has omitted the beginning of the second line, “Raccomando il mio foco,” going directly to “occhi adorati,” the subject of the cantata.

10. Michael Talbot makes the point that “[o]nly rarely was cantata verse available from a source other than an earlier musical setting,” in “Maurice Greene’s Vocal Chamber Music on Italian Texts,” *Royal Musical Association Chronicle*, (2017), 16.

**The text manuscript V-CVbav Vat. lat 10204: Abate Francesco Maria Paglia**

Thanks to the existence of manuscript V-CVbav Vat. lat. 10204, the text of *A voi che l'accendeste* is not one of the innumerable anonymous Italian cantata texts, but the carefully preserved work of an identified poet, Abate Francesco Maria Paglia. The title page of the manuscript indicates the function of the poetry: *Cantate per Musica a voce sola di Fran<sup>co</sup>: Maria Paglia*. Some of the texts on a night theme are entitled “Serenata” and a number are headed with the name of a composer: Severo da Luca (6—the most numerous), Alessandro Scarlatti (5), Francesco Gasparini (1), Alessandro Melani (1), Giovanni del Violone (Lulier, 1), Bernardo Pasquini (1), Francesco Acciarelli (1). The composers’ names are interpolated in the cantata heading as if they were not originally part of the text layout, but additional information. Others not so marked are known to have been set by Scarlatti. Several have the additional note “Con V.V.” [i.e. with violins]



<sup>o</sup>3 *A voi che l'accendeste*  
 Raccomando il mio fœwo Beedi adorati;  
 In voi coi raggi armati  
 Semina sol ci si fende  
 Che l'ombra del mio duol di tequa e strugge;  
 Da voi solo dipende  
 La mia vita, e la morte;  
 Con voi solosi aggira  
 Il mio fato, e la sorte;  
 Per voi solosi aspira  
 L'anima mia trafitta;  
 Oltimpra amore e s'io ed i dardi suoi  
 Sto in voi, sol da voi, con voi per voi.

Figure 1: V-CVbav Rvat, Lat.10204, Cantate per Musica a voce sola di Francesco Maria Paglia: no.63, *A voi che l'accendeste*, Recit. 1. Reproduced by kind permission of the Biblioteca Apostolica Vaticana.

Abate Paglia was connected with the major patrons and musicians in Rome through the late seventeenth-century Roman academies. By the 1690s he was highly active in all poetic forms “for music” (opera, serenata, oratorio, cantata). Norbert Dubowy mentions two academies that were forerunners of the Roman Arcadian Academy to which Paglia belonged: the Roman

*Infecondi* Academy (from 1686), and the *Accademia disuniti*, founded by Cardinal Ottoboni in the late 1680s.<sup>11</sup> Of more long-standing significance to his career was his connection with the Spanish diplomat and patron of the arts, Medinaceli, who in June 1696 moved from Rome to Naples, to take up the office of Viceroy of Spain. Paglia arrived in Naples as part of his entourage, initiating a rich period of collaboration with Alessandro Scarlatti. When Medinaceli subsequently returned to Madrid in 1702, Paglia again moved with him as part of an entourage that also included the former Viceroy's lover Angelina Voglia and the architect and designer Filippo Schor—"una pequeña Arcadia", as José María Domínguez Rodríguez has characterized the transplanted artistic environment.<sup>12</sup> As the first Spanish member to be accepted as a member of the *Accademia Arcadiana*, Medinaceli was more than a significant player in the artistic networks of Rome, and subsequently Naples: he also aimed to take his Italian musical world with him to Madrid following the termination of his stormy tenure of his role as Viceroy of Naples. Domínguez suggests that the cantata text manuscript of Paglia, *V-CVbav* Vat.lat. 10204, may have a connection with Medinaceli and his circle while he was still in Rome.<sup>13</sup>

According to documents recently published from the Fondo Bolognetti in the Archivio Segreto Vaticano, it seems that in 1695 Alessandro Scarlatti himself was expected to move to Madrid to take up the position of *maestro di cappella* to the royal court of Spain.<sup>14</sup> In 1696, however, Scarlatti was still in Naples, beginning the highly successful period of collaboration with Paglia in works such as the serenata *Venere, Adone e Amore* (July 1696), *La Didone delirante* (December 1696) and later *Il prigioniero fortunato* (1698). The librettist's move from Rome to Naples was explicitly connected with that of Medinaceli in an item that appeared in the *Gazzetta di Napoli*:

La sera del mentovato Mercordì fù rappresentata con molto applauso in Musica la Didone Delirante, riformata, & abellita dal Signor Abbate Francesco Maria Paglia, virtuoso, venuto qui da Roma con S.Ecc.<sup>15</sup>

Another source of Paglia's poetry may certainly be connected with Medinaceli, as it was dedicated to the Viceroy's favorite soprano Angelina Voglia (known as "La Giorgina"), who shared his accommodation in Naples and later Madrid. The *Alfabeto d'amore* with its "Sonetti amorosi, eroici, e sacri" is the subject of a discussion and edition by Sergio Corsi of Paglia's

11. Norbert Dubowy, "'Al tavolino medesimo del Compositor della Musica': Notes on Text and Context in Alessandro Scarlatti's *cantata da camera*," in *Aspects of the Secular Cantata in Late Baroque Italy*, ed. Michael Talbot (Aldershot: Ashgate, 2009), 120.

12. José María Domínguez Rodríguez, *Roma-Nápoles-Madrid: Mecenas musical del Duque de Medinaceli, 1687-1710* (Kassel: Reichenberger, 2013), 219; 266.

13. Domínguez, *Roma-Nápoles-Madrid*, 152.

14. Luca Della Libera e José María Domínguez, "Nuove fonti per la vita musicale romana di fine Seicento : il giornale e il diario di Roma del Fondo Bolognetti all'Archivio Segreto Vaticano," *La Musique à Rome au XVII<sup>e</sup> siècle. Études et perspectives de recherche*. Caroline Giron-Panel and Anne-Madeleine Goulet, eds. (École Française de Rome 2012), 155. Doc. 105, [5 april] "Si ritrova in Roma il celebre Alessandro Scarlatti per passare in Spagna maestro di cappella di sua maestà catolica." The plan for Giovanni Bononcini mentioned in the same entry did come to fruition—his successful work in Naples in 1696 which culminated in the widely acclaimed and performed opera *Il trionfo di Camilla*.

15. Thomas E. Griffin, *Musical References in the Gazzetta di Napoli, 1681-1725* (Berkeley: Fallen Leaf Press, 1993), 21 (Doc. 93, 22 maggio 1696); Ausilia Magaúda e Danilo Costantini, *Musica e spettacolo nel Regno di Napoli attraverso lo spoglio della "Gazzetta" (1675-1768)* (Rome: ISMEZ, 2009), 117.

poetry which, for once, is neither opera libretto nor cantata text composed for a musical setting.<sup>16</sup> Corsi points out that the first sonnet begins with the line quoted in the dedication “Si dedica all’Ill<sup>ma</sup> D. Angela Voglia il seguente Alfabeto de’ Sonetti . . . - *A te che sei de le mie rime impresa*.”<sup>17</sup> This is love poetry at a distance—“d’altrui gl’affanni”—which Corsi finds resourceful in rhetorical art, if somewhat contrived. The titles of many of the sonnets recall cantata titles or themes—“Partenza” (no.2), “Amor lontano” (no.4), “Allontanarsi per non amare” (no.11).

In turning to the cantata text *A voi che l'accendeste*, it is evident that the phrasing of the dedication line to the *Sonetti amorosi*—“A te che sei de le mie rime impresa”—parallels the first line of the cantata. But here, the subject of the dedication is concealed: the whole cantata is dedicated to radiant eyes which inspire not only devotion but also fear and apprehension: eyes which cease firing their darts only when asleep (Recit. 3), eyes which can “bring the boat of my heart to shore” (Recit. 4), or inflict deep wounds (Aria 4).<sup>18</sup> The eyes that form the subject of this poem are never situated or surrounded by other features that commonly appear in Italian cantatas to underline the femininity of the subject: golden hair, white skin, red lips. In fact, the subject of the poem is not addressed as an object of desire, but rather of respect and admiration—the admiration reserved for distant planets that light up the earth from afar. From the conclusion of Recitative 4 to Aria 4 the poem elaborates the metaphor of the eyes as the mirror of the soul, capable of inflicting a wound through its reflection. While the poem retains the mystery of its dedication, Cardinal Ottoboni is the obvious recipient—a sun among the nobility of Roman cultural society, whose friendly support could bring commissions and guide careers.

*A voi che l'accendeste* is copied as no. 63 in manuscript V-CVbav Vat. lat. 10204, from a total of seventy-two texts. It is one of the more extensive poems, consisting of four recitatives and arias, occupying two pages and nine lines, and is marked liberally throughout with punctuation including colons and semi-colons—a feature not preserved in any of the music copies. (The text punctuation is shown in the edition of the text.) The four recitatives and arias provide not only rich opportunities for depicting the metaphor of the eyes as brilliant stars; they are also composed in a variety of poetic meters calculated to test the composers’ invention in rhythmic setting and phrasing. These range from the short lines of Aria 2 (5–4 syllables), to the long ten-syllable lines with internal rhymes of Aria 4. Although the music scores are sparing with punctuation compared to the manuscript text, all seven composers show awareness of the poem’s main punctuation divisions, as well as of the richly laden imagery in the four recitatives. In particular they each make an individual response to the hendecasyllable lines in recitative as the principal opportunity for arioso, for unexpected chromatic or enharmonic modulation, or for drawing out an image through melisma.<sup>19</sup>

16. Sergio Corsi, “Un (an)alfabeto d’amore,” in *Quaderni d’italianistica*, 9 (1988), 21–40, gives a rare discussion of the poetry of F. M. Paglia.

17. Corsi, “Un (an)alfabeto,” 24.

18. For a discussion of the Petrarchan imagery of the poem, see R. Halton, “Birthday Tribute or Cantata Contest: Alessandro Scarlatti’s *A voi che l'accendeste*,” in *Devozione e Passione: Alessandro Scarlatti nel 350 anniversario della nascita*, ed. Nicolò Maccavino (Reggio Calabria: Rubbettino, 2013), 391–393.

19. This was already a well-established convention. On Stradella’s regular choice of the hendecasyllabic lines for his arioso passages in recitative see Gianturco, “Cantate dello Stradella,” 154.

### The Dresden “Anthology” manuscript

The manuscript in the Sächsische Landesbibliothek: Staats- und Universitäts-Bibliothek, Musikabteilung, (D-DI) Mus.1-I-2,2,<sup>20</sup> with its five settings of *A voi che l'accendeste*, gives the clearest indication that the multiple settings of this cantata are no coincidence but the outcome of a consciously organised process, probably a commission.<sup>21</sup> The composers represented are “Sig<sup>r</sup> Perti, Sig<sup>r</sup> Bononcini, Sig<sup>r</sup> Gio del Violone, Sig<sup>r</sup> Antonio Mangiarotti, and, after a further three cantatas unrelated to *A voi*: “Sig<sup>r</sup> Alesandro Scarlatti”. The watermark throughout this main section of the manuscript is the quadruped in single circle.<sup>22</sup> All of these copies are the work of one scribal hand. RISM reports that the early owner of the manuscript D-DI Mus.1-I-2,2 is presumed to be Agostino Antonio Rossi, born in Rome and a cellist of the Dresden Hofkapelle.

The organization of the manuscript is clearly reflected in the original numbering system: not the customary numbering of folios top right, but in units of four folios (or “binio”, comprising a whole sheet of two bifolios), left foot of the page. This numbering is maintained without a break up to the end of the setting by Lulier (“Gio. Del Violone”). It recommences with an erased number, repeating the number “15” at the beginning of the setting by Antonio Mangiarotti, and is continued to the end of Scarlatti’s setting.

The manuscript begins with the alto cantata “con violini” of Alessandro Scarlatti, *Siete uniti a tormentarmi*, numbered 1–5. Halfway through this fifth sheet begins the copy of Perti’s *A voi che l'accendeste*. As Table 2 indicates, the copying appears to have been worked in two blocks: from the first item through to the end of Lulier’s setting of *A voi che l'accendeste*; and from Mangiarotti’s setting (beginning as “15”, which is however already used in the previous item by Lulier), to the succession of three cantatas attributed respectively to Nicolo Filomena, Luigi Manzi, and Bononcini, finishing with Scarlatti’s setting of *A voi che l'accendeste*.

Although the same copyist continues with the following item (a duet “Doralba e Niso” of Scarlatti), the numbering in these units of four folios ceases at that point, and the final items attributed to Scarlatti and Bononcini clearly come from a different source, unrelated to the main section of the manuscript in paper and copyist.<sup>23</sup> The most recent library pagination comprises page numbers at the foot of each page, from pages 3–348. An earlier library numbering, by folios now crossed out, appears on the top right of each folio (recto). A table of contents, alphabetically arranged according to composers’ names (and showing the voice types of the cantatas), matches that numbering of folio; and the manuscript is now provided with a table of contents arranged sequentially with item numbers, using the later library page numbering. This table mentions that

20. Cf. RISM online ID no. 211011412 for a complete inventory. A digital facsimile of the entire volume is available for downloading online at <<http://digital.slub-dresden.de/werkansicht/df/131410/1/>>.

21. The five settings of *A voi che l'accendeste* and their composers are reported in Lowell Lindgren, “Bononcini’s ‘agreeable and easie style, and those fine inventions in his basses (to which he was led by an instrument upon which he excells)’,” in *Aspects of the Secular Cantata in Late Baroque Italy*, ed. Michael Talbot (Aldershot: Ashgate, 2009), 163.

22. On the possible significance of the quadruped in single circle watermark, see Mauro Amato, *Le Antologie di Aria e Cantate Tardo-Seicentesche alla Biblioteca del Conservatorio “S. Pietro a Majella” di Napoli*, (Dottorato di ricerca, Scuola di Paleografia e Filologia Musicale di Cremona, 1998, Vol. 1), 8–9, for a discussion of the issue of watermarks found in the collection of *I-Nc*. He concludes that there is not enough evidence to assert that the quadruped watermark necessarily indicates a manuscript of Neapolitan origin, as the high demand for paper in seventeenth-century Naples led to the widespread production of paper for sale there. Amato nevertheless allows that there is an association between the quadruped watermark and the south of Italy.

23. Marie-Louise Catsalis reports that the watermark changes to fleur-de-lis from page 257 (*Doralba e Niso*), email communication to the author, 26 September 2011.

nos. 3 (Bononcini), 4 (Gio. del Violone), 5 (Mangiarotti), and 9 (Scarlatti), have “text wie Nr. 2”—a somewhat subdued reference to the phenomenon of the multiple settings.

It is the original numbering that gives the clearest indication that the copying of the settings took place in three “batches”—Perti, Bononcini, and Lulier as a unit, beginning each composer’s setting with a new page, but carrying on from the point in the binio that had been reached. (See Table 2) The setting by Mangiarotti, with its ambiguous numberings on the first page, and the repetition of “15”, is clearly a new item in the copying; and the group of miscellaneous cantatas by various composers, starting on the first folio of a new sheet after a blank folio, finishes with Scarlatti’s setting of *A voi che l'accendeste*. Again, we may imagine that the copyist obtained the exemplar at a somewhat later stage in the compilation of the five settings in this manuscript—but within the framework of the same copying task.

**Table 2** Contents of *D-DI*, Mus.1-I-2,2: current library pagination compared with original numbering; first scribal hand until p. 282 (including duet *Doralba e Niso*).

| Current<br>Pagination<br>(centre,<br>foot of page) | Original Numbering,<br>(left foot of every 8 <sup>th</sup> page) | Title and Composer   |
|--|--|--|
| 3–38   | 1–5  | Alessandro Scarlatti,<br><i>Siete uniti a tormentarmi</i>    |
| 39–64  | 5 cont.– 8   | Perti, <i>A voi che l'accendeste</i>                         |
| 65–87  | 8 cont. –11  | Bononcini, <i>A voi che l'accendeste</i>                     |
| 88–120   | 11 cont. –15 <sup>24</sup><br>[15= p.115]                        | “Gio: del Violone” [Lulier]<br><i>A voi che l'accendeste</i> |
| 121–122  |  | one blank folio  |
| 123–156  | 15–19  | Mangiarotti, <i>A voi che l'accendeste</i>                   |
| 157-8  |  | one blank folio  |
| 159-179  | 20-22  | Nicolo Filomena, <i>Già vincitor del Verno</i>               |
| 180-199  | 22 cont.-25  | Luigi Manzi, <i>La Medea</i>                                 |
| 200–219  | 25 cont. –27   | Bononcini, <i>Ch'io ti manchi di fede</i>                    |

24. The original numbering has two numbers “15,” coinciding with current p.115 (Lulier) and p.123 (Mangiarotti). The first no.15 is marked “p<sup>o</sup>,” while the second is prefaced by “2<sup>o</sup>,” both apparently in the copyist’s hand. In the current numbering, p. 255 is the final page of Scarlatti’s setting, coinciding with “32,” the last number to appear in the original numbering. The following page 256 is blank, marking the end of the settings of *A voi che l'accendeste* in this manuscript.

| Current<br>Pagination<br>(centre,<br>foot of page) | Original Numbering,<br>(left foot of every 8 <sup>th</sup> page) | Title and Composer   |
|--|--|--|
| 220–255  | 27 cont.–32 (end)  | Alesandro [sic] Scarlatti <i>A voi che l'accendeste</i>  |
| 256  | –  | one blank page   |
| 257–282  | –  | Cantata a 2 Doralba e Niso del Sig <sup>r</sup> Scarlatti <i>Perché sospiri ò Niso?</i>                    |
| 283–303  | –  | New hand: Cantata del Sig <sup>r</sup> . Scarlatti, <i>Filli mia, tu mi console</i>                        |
| 304  | –  | one blank page   |
| 305–323  | –  | Cantata di Sig <sup>r</sup> . Bononcini <i>Schiera d'aspri dolori</i>                                      |
| 324  | –  | one blank page   |
| 325–342  | –  | <i>Ritratto di Clori</i> . Cantata del Sig <sup>r</sup> . Scarlatti: <i>Per formare la Bella che adoro</i> |
| 343–348  | –  | <i>Ah che t'adoro, ingrata</i> (no attribution)  |

### ***D-DI, Mus.1-I-2,2: features of the copying***

Most of the works are sparingly figured, except for Scarlatti's—suggesting that the copyist may have had access to the composer's score, as Scarlatti regularly marked his scores with great detail. Some tempo markings appear, most in Scarlatti's composition, with the next greatest level of detail in Perti's setting. The accuracy of copying appears to be of a reasonably high level throughout, although some questionable readings occur in the settings by Bononcini and Lulier (as indicated in the edition), which lack a second source with which to make comparison. The readings throughout Scarlatti's setting are closely comparable with the Roman copies by identified copyists in terms of note and text accuracy, figured bass, and tempo markings (though a little more sparing), and in some cases, e.g. Aria 4, *D-DI Mus.1-I-2,2* gives more detail in dynamic markings than the Roman copies.

Each of the five settings of Paglia's text in this manuscript opens with an ornamental "A" drawn on the stave lines—modest by the standards of Roman ornamental capitals, and occupying a part of only one vocal and bass system (rather than two systems, as seen in three Roman copies of Alessandro Scarlatti's setting of *A voi che l'accendeste*).



Figure 2: *D-DI* Mus.1-I-2,2, [p.220], capital “A”, on stave lines. *A voi che l'accendeste*, A. Scarlatti. Reproduced by kind permission of *D-DI*.

The style of the capital, as well as the flourish at the end of each cantata, appears to be in keeping with the copyist’s work (for example, the C clef). The fact that the capital appears in each case also indicates that they were the work of the copyist, rather than being left for a professional illustrator who might or might not be engaged to carry out the work.<sup>25</sup>

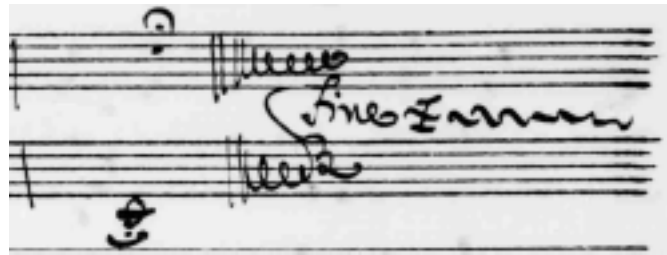


Figure 3: *D-DI* Mus.1-I-2,2, Final measure of *A voi che l'accendeste*, Lulier, [p.120]. Reproduced by kind permission of *D-DI*.

Throughout the *A voi* settings in *D-DI*, Mus.1-I-2,2, da capo arias are written out in full, as is the case with most of the sources of Scarlatti’s setting. This was a common copying procedure in the concise da capo arias of the early- mid 1690s, although composers such as Scarlatti almost certainly used by then the da capo abbreviated version of the aria, without re-copying the A section.

On comparison of the Scarlatti copy in *D-DI*, Mus.1-I-2,2 with the known Roman hands of *US-NH*, Osb.1 and *GB-Och* 993, it may be stated that the unidentified copyist of the “anthology” manuscript *D-DI*, Mus.1-I-2,2 was a careful and knowledgeable scribe in both text and music. Comparison with the Paglia cantata poetry manuscript *V-CVbav* lat. 10204, shows,

25. In two manuscripts by identifiable Roman copyists of Scarlatti’s setting, *GB-Och* 993, and *US-NH* Osborn Music MS.1, the space allocated for the ornamental capital occupies approximately half (horizontally) of two systems (vertically), but the capital itself remains undone. A similar space is allocated, and filled with an ornate capital, in *D-MŪs* 3914.

similarly, a close match with the text copying and spellings of *D-DI*, Mus.1-I.2-2—excluding punctuation, which is in any case regularly omitted in music copies.

### Overview of the seven composers: Connections with Rome

An interesting feature of the composers involved in this multiple setting of Paglia's text is that they seem to have been selected or commissioned, rather than corresponding with each other independently, as did Scarlatti and Gasparini on at least one occasion (Gasparini being conspicuous by his absence in the settings currently known of *A voi*).<sup>26</sup> There is some overlap—notably Scarlatti—with the composers named in *V-CVbav*, Vat. lat. 10204, as the musicians who set texts of Paglia, although the most frequently occurring name of Severo da Luca is missing from the list of composers who set *A voi*.

The dates of the composers that are known indicate that they were all quite close in age—in their early 30s in 1692<sup>27</sup>—with the exception of Bononcini, the youngest of the group. In many ways, Bononcini is the composer to show least attachment to the recitative style of the earlier generation, with an almost total avoidance of arioso. In his aria settings, however, the style of Stradella lingers—especially the final aria with its concise motivic energy: the theme itself could almost be lifted from a work of Stradella.<sup>28</sup>

The patrons associated with the cantata were also of similar age: Medinaceli, 1660–1711, the patron of Paglia and future viceroy of Spain in Naples was born in the same year as Scarlatti. Andrea Adami, Cardinal Ottoboni's favourite, was also in his early 30s in 1692, and is the identified owner of a cantata volume which contains a copy of *A voi che l'accendeste* (now in the Yale University Collection, the Beinecke Rare Book Collection).<sup>29</sup> Cardinal Ottoboni, whose 25th birthday fell the day after the first documented copy of *A voi che l'accendeste* was—like Giovanni Bononcini—younger than most of the composers involved in this mysterious compositional tribute. We may assume, however, that he carried a formidable sense of compositional tradition, deriving from such major figures as Corelli, resident at the Cancelleria and also from Alessandro Stradella, whose cantatas he still had copied ten years after the composer's death.<sup>30</sup> The Stradella connection no doubt also kept alive the memory of Queen Cristina's patronage of music, a memory always vivid for Alessandro Scarlatti who as late as 1706 still mentioned with nostalgia the musical environment of his first major patron in a letter to Ferdinando de' Medici.<sup>31</sup>

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26. The most notable instance of multiple settings of a text is the correspondence between Alessandro Scarlatti and Gasparini on the cantata text *Andate o miei sospiri* which is dated "10 Marzo 1712" in one source listed in Edwin Hanley, "Alessandro Scarlatti's 'Cantate da Camera': a bibliographical study," (PhD dissertation, Yale University, 1963), 112. Gasparini's reply prompted a second setting from Scarlatti, headed famously "Cantata fatta con idea inhumana - Non è per ogni professore."

27. The dates of Mangiarotti's birth and death are not known.

28. Stradella, Serenata *Or ch'a la Dea notturna*, the tenor aria "Adultero Riso" closely parallels Bononcini's final aria in *A voi che l'accendeste*, including the key of D minor.

29. Strohm, "Scarlattiana," 146–7.

30. Hans Joachim Marx, "Die Musik," 133.

31. Mario Fabbri, *Alessandro Scarlatti e il Principe Ferdinando de' Medici* (Florence: L. S. Olschki 1961), 83–84: Alessandro Scarlatti to Ferdinando de' Medici, Rome 28 August 1706, describes Queen Cristina's taste for earlier music, specifically that by Gesualdo, "dal Principe di Venosa in qua, la fu Regina di Svezia, che fu mia Padrona, se ne compiaceva più d'ogn'altra composizione ...."

## The composers of *A voi che l'accendeste*

### *Giacomo Perti (1661–1756)*

Certainly one of the most long-lived of Italian baroque composers, Perti occupied the post of maestro di cappella at San Petronio in Bologna for some sixty years, a career embodying the stability of employment that might well have been the envy of Alessandro Scarlatti. Anne Schnoebelen, in her *Grove Music Online* article, points out that 1696 was a significant date in Perti's career, when he was appointed *maestro di cappella* of S. Petronio, Bologna, after his earlier appointment (1690) to succeed his uncle Lorenzo as *maestro di cappella* of the cathedral of S. Pietro. As an opera composer he was highly active in the 1690s, with productions not only in Bologna, but Genoa, Venice, Rome Tordinona, and subsequently the Pratolino, Florence, opera house of Prince Ferdinando de' Medici. He was most prolific in the field of sacred vocal music, composing oratorios and masses into the 1730s. Schnoebelen notes that Perti travelled rarely—his principal travels being in 1703 to Florence, Rome and Naples—and that he kept “a long-standing rapport with the Duchess Aurora Sanseverino [of Naples] who was of a Bolognese family.”<sup>32</sup>

Perti's Op. 1, *Cantate morali e spirituali* (Bologna, 1688) has attracted scholarly attention<sup>33</sup> as well as a complete recording (1996, director Sergio Vartolo). His secular cantatas remain something of an unknown quantity. *Grove Music* states that they number 93 for solo voice(s) and continuo, and 49 with violins, however none are named. His setting of *A voi che l'accendeste* seems to have attracted contemporary interest, as indicated by the existence of four sources in a variety of scribal styles, including one transposed from soprano to alto range. Perti's compositional style in this cantata may be characterised by the indication *Affettuoso*, occurring twice in the Dresden manuscript, in the context of both aria (A.1) and recitative (R.4)

### *Giovanni Bononcini (1670–1747)*

In January 1692 Bononcini made his Roman debut with his first opera *L'Eraclea* (Tordinona, joint composition with A. Draghi), given under the patronage of Medinaceli.<sup>34</sup> Though this production was accorded a hostile reception, as seen in contemporary *Avvisi*, Bononcini went on to consolidate his relationship with Medinaceli, and to achieve an outstanding international success with his 1696 opera for Naples *Il Trionfo di Camilla*, to a libretto by Stampiglia.

In the field of the cantata, Bononcini was both prolific and highly regarded, with 270 works for solo voice listed by Lowell Lindgren in an important study of the sources, dissemination, and chronology of Bononcini's cantata output (2009).<sup>35</sup> The period 1692–1698, when he was based in Rome, was the most productive in terms of Bononcini's activity in the solo cantata, with 141 cantatas listed by Lindgren. Bononcini would continue to cultivate the cantata genre throughout his creative life, and copies of his cantatas were made in major European centres: Paris, Rome, Vienna, and London. Lindgren cites appreciation of Bononcini's skill in cantata composition by contemporary Italian composers Gasparini and Haym, as well as the

32. Anne Schnoebelen, “Giacomo Antonio Perti,” *Grove Music Online*, accessed 24 October, 2015. Prince Sanseverino and his remarkable wife Aurora were also significant patrons of Alessandro Scarlatti in Naples.

33. See for example Giulia Giovani, “Ecco a Vostra Signoria quello che si è risoluto’: Sulla genesi delle cantate opera I di Giacomo Antonio Perti,” *Rivista italiana di musicologia* (2012), 125–155.

34. Domínguez, *Roma-Nápoles-Madrid*, 58 and 99.

35. Lindgren, “Bononcini's ‘agreeable and easie style,’” 135–175.

contrasting views of French amateur writers, Raguenet and Le Cerf—a sign of the widespread recognition of his presence.<sup>36</sup>

The youngest of the composers to set *A voi che l'accendeste*, Giovanni Bononcini in 1692 was on the threshold of a career that would spread his fame throughout Europe.

*Giovanni Lorenzo Lulier [Giovannino del Violone] (ca.1660–1700)*

Almost always referred to by his nickname [“Gio:”] Giovannino del Violone, Lulier is known to have worked as composer, trombonist, and above all as the concertino cellist in orchestras in Rome led by Corelli as principal violinist.<sup>37</sup> From 1681 Lulier was employed by Cardinal Pamphili, moving to the service of Cardinal Ottoboni from 1690, the date of Pamphili’s departure as papal legate in Bologna, thus following a similar path of patronage in Rome to Alessandro Scarlatti. He was a regular contributor to pasticcio works; for example, Part 1 of the sacred drama *La santa Genuinda*, (1694), of which A. Scarlatti and C. Pollaroli wrote Parts 2 and 3 respectively. Lulier’s cantata output of thirty-four works is small but significant, and is the subject of extensive study by Chiara Pelliccia.<sup>38</sup>

In her edition of four of Lulier’s *Cantate da Camera*, Pelliccia underlines the strong contacts between “Giovanni del Violone” and castrato Andrea Adami (1663–1742), who is identified as the owner of the only existing volume devoted to cantatas by Lulier.<sup>39</sup> Cardinal Benedetto Pamphili, Cardinal Pietro Ottoboni, and F.M. Paglia were among the poets whose texts he set. His comparatively early death in 1700 meant that his style remained rooted in the seventeenth century, but is also innovative from the viewpoint of his insight into the violoncello and its possibilities as accompanist of the voice.

*Antonio Mangiarotti (n.d.)*

Virtually nothing is known of this composer other than this cantata: whether he was a professional musician or an aristocratic member of the circle, maybe one of the Academies to which Paglia belonged. A rare reference to Antonio Maria Mangiarotti appears in *Il fondo musicale dell’Archivio Borromeo dell’Isola Bella* in connection with a volume of cantatas by various composers and described as “figure peraltro poco note.”<sup>40</sup>

*Alessandro Scarlatti (1660–1725)*

Based in Naples as Maestro di Cappella Reale in the early 1690s, Scarlatti nevertheless remained closely in contact with his Roman connections after the death of his first patron, Queen Cristina of Sweden. These included Cardinal Benedetto Pamphili (until his departure for Bologna as papal envoy in 1690), and above all Cardinal Ottoboni, while Medinaceli was already an

36. Lindgren, “Bononcini’s “agreable and easie style,”” 139–146.

37. Giancarlo Rostirolla, “Domenico Scarlatti a Roma (1707-1719) tra impegni artistici nel mondo mecenatismo e presenza nelle istituzioni sacre,” in *Domenico Scarlatti: musica e storia*, Dinko Fabris and Paologiovanni Maione, eds. (Naples: Turchini, 2010), 209.

38. Chiara Pelliccia, *Le cantate da camera di Giovanni Lorenzo Lulier. Studio e catalogo tematico*, in *Studi sulla musica dell’età barocca*, ed. Giorgio Monari (Lucca: LIM, 2012, Miscellanea Ruspoli, II-2012), 21–143.

39. Giovanni Lorenzo Lulier, *Cantate da Camera*, ed. Chiara Pelliccia (n.p., 2013), Introduzione, xi. The volume devoted to cantatas by Lulier is in the collection of the Fitzwilliam Museum, Cambridge, Mu.Ms.128 (*olim* 32 E 10). According to *Grove Music Online*, Adami became a member of the Arcadian Academy in October 1690.

40. *Il fondo musicale dell’Archivio Borromeo dell’Isola Bella*, ed. Enrico Boggio (Lucca: Libreria Musicale Italiana, 2004),xxiv, fn. 35.

important contact in Rome before he moved as Spanish Viceroy to Naples in June 1696. At the same time Scarlatti had also established a strong relationship with Prince Ferdinando de' Medici, to whom he would subsequently look for more permanent protection and patronage—a search that would prove ultimately unsuccessful although it resulted in the composition of several operas that the composer himself regarded highly. By 1692, Scarlatti had laid the basis for his carefully guarded reputation as the pre-eminent Italian composer of all genres of vocal music, sacred and secular.

Publication in modern times of Scarlatti's massive cantata output (some 700 works) has been piecemeal—a situation lamented by George Buelow as recently as 2004.<sup>41</sup> Consequently, it is difficult to form a picture of the evolution of his creative achievement through its distinct periods, and all too easy to dismiss the works of the 1690s as “early works”: he was by then a mature composer in his 30s. Indeed, we can have little sense of which Scarlatti's cantatas are the “early works” from the 1680s, in the absence of dated sources from this decade. A rare example of a critical edition that gives a consistent picture of his solo cantata style with continuo in the early 1690s is the publication of thirteen cantatas, dating from “before 1694.”<sup>42</sup> This presents a group of works from approximately the same period as *A voi che l'accendeste*, or the following year, and illustrates the range of harmonic colors, word setting, and musical forms drawn upon by Scarlatti at this time. In particular, Carchiolo draws attention to the use in several of these cantatas of the strophic aria which had not yet been totally superseded by da capo form.<sup>43</sup> But in *A voi che l'accendeste* the arias written by Paglia show the da capo aria already in ascendancy, with the unexpected twist that Scarlatti—as well as Bononcini—gives the final aria a through-composed setting.

Scarlatti's close association with Cardinal Ottoboni's favourite castrato, Andrea Adami, was long-lasting, as shown by the dedications he wrote to Adami on no fewer than seven cantatas in the autograph collection of 1704/05, (*US-Hub* Osborn Music MS.2), termed by Reinhard Strohm Scarlatti's “cantata diary,” being made up largely of “composition autographs.”<sup>44</sup> Adami was the owner of another manuscript in the Osborn Music Collection (*US-Hub* Osborn Music MS.1), which contains a copy of *A voi che l'accendeste* along with other solo cantatas by Scarlatti of the early 1690s.<sup>45</sup>

#### *Carlo Francesco Pollaroli (ca. 1655–1723)*

Pollaroli's setting of *A voi che l'accendeste* is one of two extant settings not included in the “Dresden anthology.” From the first recitative it is apparent that there is little or no connection with any of the others in the approach to setting text, choice of keys and meters, and inner structural features: the work neither influenced any of the other composers nor shows signs that he was aware of any of the other settings.

As with Scarlatti, Adami, Lulier, and Bononcini, professional connections with the Ottoboni family played an important part, in this case based on their Venetian origins, as it was in Venice that Pollaroli made his career, progressing to the position of *vicemaestro di cappella* at

41. George Buelow, *A History of Baroque Music* (Indiana University Press, 2004), 134.

42. *Alessandro Scarlatti: 13 cantate anteriori al 1694 nella Biblioteca del Conservatorio San Pietro a Majella di Napoli*, ed. Salvatore Carchiolo (Rome: Istituto Italiano per la Storia della Musica, 2012).

43. Carchiolo, “Scarlatti,” *Introduzione*, xxx.

44. Strohm, “Scarlattiana,” 132–139.

45. Strohm, “Scarlattiana,” 125–6. The cantatas in this largely autograph volume are listed on pages 146–7.

S. Marco in 1692. Unlike his contemporaries based in Rome, Pollaroli was closely connected not so much with Pietro Ottoboni but with the Cardinal's father, Antonio, with whom he would collaborate several times in his career. In their study of the poetry of Antonio Ottoboni, Talbot and Timms suggest that "Ottoboni senior may also have acted as an intermediary between Venetian musicians—notably Carlo Francesco Pollaroli . . .—and his son's court."<sup>46</sup> It was not until 1710 that Pollaroli was "summoned to Rome" by Cardinal Pietro Ottoboni, resulting in a number of collaborative works: five cantatas *in lingua veneziana* (1710), and in 1713 two operas and the oratorio *Sansone*, all to libretti by Antonio Ottoboni.<sup>47</sup> Although it may be difficult to demonstrate that a close connection between Pollaroli and Ottoboni father and son existed already in the 1690s, it is clear that here was a composer building his reputation in Venice,<sup>48</sup> of whom Antonio and Pietro Ottoboni would certainly be aware.

Pollaroli's setting of *A voi che l'accendeste* survives in two manuscripts held by the Staatsbibliothek Berlin, *D-B* Mus.ms. 30197 and Mus.ms. 30136, where it immediately follows the setting by Perti. The pairing in this source of the settings by the two composers based north of Rome—Bologna and Venice—is interesting in view of the otherwise Roman emphasis of the *A voi che l'accendeste* composers. Both manuscripts are the work of German copyists.<sup>49</sup> Confusion over the attribution to Pollaroli is evident in both sources, but the setting by Perti in *D-B* 30136 is clearly attributed and matches that of *D-Dl* Mus.1-I-2.2 and *GB-Lbl* Add. Ms. 31518. In *D-B* 30136 the central notation "Sig<sup>r</sup>. Pollaroli" is the basis for attributing this setting to the Venetian composer, even though it is crossed out and replaced by "Perti" to the right of the system—which is itself crossed out. In *D-B* Mus.ms. 30197 this cantata appears with an attribution to "Perti," which can however be discounted in view of the identification of Perti's setting in three independent sources. The same attribution to Perti appears in the "Tavola", showing that the confusion between Perti and Pollaroli began with the copyist of Mus.ms. 30197, the German musician Georg Österreich.<sup>50</sup>

#### *Filippo Colinelli (ca. 1661–1725)*

RISM records an almost exclusively sacred output, with his setting of *A voi che l'accendeste* one of only three secular cantatas listed. Franchi includes Colinelli "di Cesena" in his table of Harpsichordists and Organists active in Rome in the years of Domenico Scarlatti (1708–1719).<sup>51</sup> Rostirolla likewise includes a reference to Colinelli as organist documented at the Congregazione dei Musici di Santa Cecilia, 1709–1725.<sup>52</sup> Domínguez notes that in May 1696 Colinelli was listed as a musician who received payment for playing in Naples (presumably in a continuo role) in the Paglia/Scarlatti opera *Didone delirante*.<sup>53</sup>

46. Michael Talbot and Colin Timms, "Music and the Poetry of Antonio Ottoboni (1646–1720)," Haendel e gli Scarlatti a Roma," in *Atti del Convegno internazionale di Studi, Rome, 12–14 June 1985*, ed. Nino Pirrotta and Agostino Ziino (Florence: Olschki, 1987), 372.

47. Talbot and Timms, "Ottoboni," 377–78.

48. Olga Termini, "Carlo Pollarolo," in *Grove Music Online*, accessed 13 September, 2015.

49. Harald Kümmerling, *Katalog der Sammlung Bokemeyer* (Kassel: Bärenreiter, 1970).

50. The music manuscript collection of Österreich (1664–1735) was inherited by his student Bokemeyer, forming the basis of the Bokemeyer Collection (Kümmerling, "Katalog").

51. Saverio Franchi, "'Considerazioni sul contesto storico' (musicale, culturale e politico) degli anni romani di Domenico Scarlatti," in *Domenico Scarlatti: musica e storia*, ed. Dinko Fabris and Paologiovanni Maione (Naples: Turchini, 2010), 149.

52. Rostirolla, "Scarlatti," 187.

53. Domínguez, *Roma-Nápoles-Madrid*, 116.

### Overview of the seven settings

In all but two cases, the composers of *A voi che l'accendeste* chose to base their settings in a minor key, with a wide range of keys used—D minor (Bononcini and Scarlatti), E minor (Lulier), A minor (Mangiarotti), and C minor (Colinelli). The vocal range in nearly every case is *d'–a''*, to which Perti and Mangiarotti add a tone with *c* as the lowest note. Bononcini, with his alto setting, covers the range *a–d''*, a comparatively wide range for the voice type.

Only Perti and Pollaroli adopt a major tonality for the work, with Perti choosing a major key for each of the four arias: F major, C major, B flat, F major. Although this may suggest a lack of variety and emotional colour in Perti's approach, in Recitative 4 his setting of the final two lines "Ma per pietà sentite," introduces an unexpected depth of tone and gravity with its sudden turn to F minor extended to nine measures.

In all the other settings, a balance of minor and major keys is chosen for the arias. The most obviously rewarding succession of arias is Scarlatti's—a scheme in which choice of meter, tonal contrast, and thematic construction all play a central part in creating the emotional journey from the hesitant "charm" of Aria 1 through the exuberant Aria 2, and culminating in the savage energy of Aria 4's *andante ma bizzarra*: the marking is recorded in recognizable form in five out of the six sources (e.g. *con maniera andante ma bizzarra*).

However original Scarlatti's setting appears in every respect, there are points of similarity and correspondence with several of the other settings that appear far from coincidental. The first and most obvious of these is the setting of Aria 1 'Begli'occhi'. In both Lulier and Scarlatti the shape of the motive 'Begli'occhi' traces a falling 5th in the minor key. But Scarlatti's Aria 1 is closer still to Mangiarotti's setting. Both arias descend from the 5th through the minor 3<sup>rd</sup> to the tonic – with the surprising difference that Mangiarotti adopts different rhythmic patterns in successive statements. Mangiarotti, like Scarlatti, introduces his falling 3rds motif in the close of the preceding recitative 'In voi, con voi, per voi'. Despite his use of the major key, Perti also uses the pattern of the falling 3<sup>rd</sup>–5<sup>th</sup> for his setting of Aria 1. Equally striking as the interval pattern is the rhythmic feature of these arias: in setting the text "Begli'occhi, /non mi pento / D'havervi offerto il sen", both Lulier and Scarlatti separate each phrase by a rest in the vocal line, a figure also used by Scarlatti in the bass part (less so by Mangiarotti). The discontinuous phrasing gives a sense of hesitant speech: hesitancy that turns into a fluent outpouring of feeling as these two aria settings unfold.

**Table 3:** Arias 1–4 of *A voi che l'accendeste*, an overview

|           | Perti                      | Bononcini     | Lulier                | Mangiarotti   | Scarlatti                              | Pollaroli      | Colinelli                                       |
|-----------|----------------------------|---------------|-----------------------|---------------|--|----------------|---|
| Aria 1    |                            |               |                       |               |  |                |   |
| Key       | F major                    | G minor       | E minor               | A minor       | D minor                                | B-flat major   | C minor   |
| Time sig. | $\frac{3}{4}$              | <b>c</b>      | <b>c</b>              | <b>c</b>      | <b>c</b>                               | $\frac{3}{4}$  | <b>c</b>  |
| Tempo     | <i>Largo et affettuoso</i> | –             | –                     | –             | <i>Andante e vezzosa</i>               | –              | <i>Andante</i>                                  |
| Aria 2    |                            |               |                       |               |  |                |   |
| Key       | C major                    | G major       | G major               | C major       | G major                                | G minor        | G minor   |
| Time sig. | $\frac{6}{8}$              | <b>c</b>      | $\frac{3}{8}$         | $\frac{3}{2}$ | $\frac{3}{8}$                          | $\frac{3}{8}$  | <b>c</b>  |
| Tempo     | <i>Allegro</i>             | –             | –                     | –             | <i>Allegro con modo francese</i>       | –              | <i>Allegro</i>                                  |
| Aria 3    |                            |               |                       |               |  |                |   |
| Key       | B flat                     | A minor       | D major/<br>B minor   | F major       | B minor                                | D minor        | B-flat major                                    |
| Time sig. | <b>c</b>                   | $\frac{3}{8}$ | <b>c</b>              | $\frac{3}{8}$ | $\frac{3}{4}$                          | <b>c</b>       | $\frac{3}{8}$                                   |
| Tempo     | <i>Largo</i>               | –             | <i>Andante Adagio</i> | –             | <i>Tempo giusto</i>                    | –              | –   |
| Aria 4    |                            |               |                       |               |  |                |   |
| Key       | F major                    | D minor       | E minor               | A minor       | D minor                                | B flat         | C minor   |
| Time sig. | $\frac{3}{8}$              | <b>c</b>      | <b>c</b>              | $\frac{6}{8}$ | $\frac{3}{8}$                          | $\frac{12}{8}$ | $\frac{6}{8}$                                   |
| Tempo     | –                          | –             | –                     | –             | <i>Andante ma con maniera bizzarra</i> | –              | <i>Cacchera spagnola, Andante e ondeggiante</i> |

In Arias 2 and 3, the similarities between Lulier's and Scarlatti's settings are striking in key, meter and affect. Both these settings of Aria 2 are in G major and  $\frac{3}{8}$ , and Lulier's aria is composed of asymmetrical phrase units—3 and 2 bar units—a feature often associated with Alessandro Scarlatti. Both aria settings capture the short line unit of the poem (4- and 5-syllable lines) and the joyful spirit of the text. In Aria 3, a connection between Scarlatti and Lulier can be found in Lulier's contrasting B section. For the A section he adopts a very straight, hymn-like gait, but in the B section, moving from D major to B minor—and with a tempo change from Andante to Adagio—he introduces triplet figures for the voice which are close in technique and phrasing to the B-minor-triplet curving figurations of Scarlatti in this aria.

Although the da capo aria is the principal aria form used in the 1690s, two composers finish this cantata with a through-composed setting: Bononcini and Scarlatti. Furthermore, both these arias clearly finish without an instrumental ritornello. Bononcini's final aria completes the line "ed il dardo lo specchio del cor" with a rising scale. Scarlatti goes further. The bass drops out altogether as the voice finishes unaccompanied—an effect that Scarlatti would make his own, often ending an oratorio or serenata with the voice on the fifth of the scale<sup>54</sup>—in this early example, the unaccompanied voice ends on the tonic.<sup>55</sup>

Finally, Aria 4 brings an unexpected parallel between Scarlatti and Colinelli, with an explicit clue to the style evoked by Colinelli's indication: *Cacchera spagnola, Andante e ondeggiata*. It features a cello obbligato in tenor clef, while the bass part punctuates with alternation of tonic and dominant harmony. Could *Cacchera* be understood as *jácaras*, the popular dance type heard in Spanish theatre and instrumental music? With its regular tonic-dominant alternation, triple meter and starting on the second beat, the characteristics of the *jácaras* can be seen in this aria by Colinelli, in evident emulation of the Spanish dance.<sup>56</sup> Comparison with Scarlatti's setting, marked *andante con maniera bizzarra*, shows that these characteristics of the *jácaras* are present here too: the opening phrase that traces the outline of the minor triad, the repetition of small rhythmic cells, and the association with the key of D minor (regarded as the "preferred key" for the *jácaras*).

If the Spanish flavor of Aria 4 was calculated to please the Spanish Medinaceli, we can imagine that Scarlatti's Aria 2 *con modo francese* was intended to appeal to the Francophile Cardinal Ottoboni. By adopting such strongly differentiated styles, it is as if Scarlatti intended to give his cantata an element of "les goûts réunis" - a gesture, perhaps, to each of the patrons connected with Paglia's text and its potential performance by Adami.

The recitative text of Paglia gave ample opportunity for rhetorical treatment with its imagery of flashing stars, eyes shooting arrows, and the constant flow of contrasting feelings. It is at once apparent that each of these composers had a repertoire of techniques to lift the recitative to a high level of eloquence and invention. Harmonic contrasts, enharmonic shifts, a wide-ranging vocal compass, *passaggi* on well-chosen words, and in several cases, a divided

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54. Notable examples of Scarlatti's unaccompanied vocal ending to extended works include the Serenatas *Venere, Adone, e Amore* (1696, 1706), *Clori, Lidia e Filli* (ca.1700), *Venere, Amore e Ragione* (1706), *Cupido e Onestà* (1706), the solo serenata *Horché di Febo ascosi*, and the oratorio *San Filippo Neri* (1705).

55. A rare example of an unaccompanied ending by a composer other than Scarlatti occurs in the manuscript *D-DI*, Mus.1-I-2,2, in *La Medea* by Luigi Manzi, with the unaccompanied exclamation "Donna tradita" (p.199).

56. See "Jácaras," in *Grove Music Online*. My thanks to John Griffiths and to José María Rodríguez for information on the phrasing and rhythmic characteristics of the *jácaras*, and its possible relevance to these two arias by Colinelli and Scarlatti.

bass part (e.g. Pollaroli, Perti) —all form part of the repertoire of recitative style known not only to Scarlatti, but to each of the composers who set *A voi che l'accendeste*. If Adami was the envisaged performer we can note that in the 1690s he was still performing cantatas by Alessandro Stradella—a living link to a declamatory performance practice in which arioso and *passaggi* played a major role. Gianturco notes that it is the long lines in recitative, the hendecasyllable line that Stradella most commonly selects to set as arioso.<sup>57</sup> The same can be found with great consistency not only in Scarlatti's recitative setting, but also that of Lulier, Perti, Mangiarotti, and Pollaroli, with only Bononcini projecting a less ornate—and possibly more modern—concept of recitative. One technique remains uniquely Scarlattian: his skill in creating repetition of single words and small phrases as a means of increasing emphasis and urgency of expression, while re-creating the rhythm of the text.

The opportunity to compare the seven settings of Paglia's poem gives a unique view of the craft of chamber cantata composition in the early 1690s. Bringing together composers of great and small reputations, they exhibit overall a high level of invention and sophistication, and at least one great work in Scarlatti's memorable setting.

### Acknowledgements

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The description of historical context and manuscript sources in this edition has gained in detail and depth through invaluable correspondence with scholars in the field of Italian seventeenth-century music. José María Domínguez has most generously put at my disposal his expertise on the role of Medinaceli (Viceroy of Naples, 1696-1701) and his circle in the 1690s. Lowell Lindgren kindly provided information on the Berlin sources of the settings by Perti and Pollaroli (the latter of which survives only in these German copies). Marco Bizzarini most kindly shared with me his transcription of Pollaroli's letter (1699) to Perti, a rare contemporary reference to *A voi che l'accendeste* in Perti's setting. Carrie Churnside, Thomas Griffin, Luca della Libera, and Michael Talbot have all contributed to the edition through discussing with me aspects of the Italian cantata genre and its sources. I thank them most warmly.

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57. Gianturco, "Cantate," 154.

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Performances and conference presentations have played an important part in understanding the cantata, its context and composers; thanks are due to conference organisers, and the University of Newcastle for funding conference travel. These include the 2010 Conference Conservatorio di Musica Francesco Cilea, Reggio Calabria: *Devozione e Passione* commemorating the 350<sup>th</sup> anniversary of the birth of Alessandro Scarlatti; the New Zealand Musicological Society (NZMS) National Conference, Wellington, 2011, “Performance, Creativity, Collaboration”, which featured the first modern performance of Lulier’s setting of *A voi che l'accendeste* by Rowena Simpson (soprano) and Polly Sussex (baroque cello); and the symposium “Music in Transition”, Birmingham Conservatoire July 2015, which included a performance by soprano Miriam Allan of Scarlatti’s setting.

The contribution of performers in bringing this music to life and providing a testing ground for the edition cannot be over-stated. Cellists Jamie Hey and Polly Sussex have provided invaluable insights into period instrument performance of the early Italian cello repertoire. I acknowledge with special gratitude the generous commitment of soprano Miriam Allan (Windsor, U.K.) in singing through and commenting on each of these editions as they have been produced, in addition to her exciting concert performances—including an Australian Broadcasting Corporation live broadcast performance in 2001—of Alessandro Scarlatti’s setting. The formidable vocal demands of this work were first explored by soprano Kate Eckersley, as we both completed D.Phil. theses at Oxford on eighteenth-century topics only loosely related to the Italian baroque cantata. I thank Kate for her memorable first concert performance of this Scarlatti cantata in Holywell Music Room, Oxford, 1979, and our many subsequent performances of it, in which she won audiences over to the Italian cantata genre. Sydney-based Soprano Susan Falk likewise brought Scarlatti’s *A voi* to Australian audiences from 1988-92, illuminating aspects of the work with her insight into French seventeenth-century vocal style.

Finally, this project is dedicated to the great Scarlatti scholar Roberto Pagano (1930–2015), who sadly did not live to see the realization of the complete edition of the seven settings of Paglia’s cantata text. The development of this edition has gained much from the unforgettable stimulus and encouragement of discussing it with him. “*A voi che l'accendeste ...*”

Rosalind Halton  
University of Newcastle, Australia

## EDITORIAL REPORT

### Editorial Procedures

Abbreviations: S, soprano; B, bass. M, measure.

The primary source of five of the seven settings of *A voi che l'accendeste* is the work of one copyist, in *D-Dl*, Mus. 1-I-2,2, described in the Historical Introduction. The manuscript contains three unique copies of settings by Lulier, Bononcini, and Mangiarotti. Perti, the first composer whose setting appears in this manuscript, is represented in three other manuscripts, two Italian (*GB-Lbl* Add. Ms. 31518 and *B-Lc* Fonds Terry ms.264), and one German source, *D-B* Mus.ms.30136.

Alessandro Scarlatti also figures in the Dresden “anthology”, *D-Dl*, Mus.1-I-2,2, as the final setting of the text. Each of the five other copies of his composition has a considerable degree of authority either on the basis of the copyist or the agreement of the source readings with others: it would be difficult to single one of these copies out as the primary source. Clearly the copy by the French composer and collector Sébastien de Brossard is derivative from an Italian (probably Roman) source, but this source also has great interest due to its function in transmitting through a French hand a major example of Scarlatti’s solo cantata composition of the 1690s, complete with most of the idiosyncratic markings which are seen in the Roman sources. Despite the authority of the identifiable Roman sources, the unknown copyist of *D-Dl*, Mus. 1-I-2-2 produced a valuable source of Scarlatti’s setting, with some dynamic markings (indicating echo phrases) in Aria 4 that appear nowhere else.

In the case of the single-source cantatas, the correction of some apparent errors in the musical text is the task of the editor. In some instances, more than one solution is given, where ambiguities of key, cadence, rhythmic or melodic detail result from an assumed error in the copyist’s text. Such cases are noted in the Editorial Notes, or in some instances, by providing an *ossia* measure. When doubt arises over the reading of a pitch or rhythm in a cantata for which multiple sources exist, the variant reading(s) are noted, and the edition gives the reading that has most credibility, and support from at least one other source.

As the poetic text may be consulted in a manuscript collection of Paglia’s cantata poetry of the period, *V-CVbav* Vat. Lat.10204, it is this version of the text with the source spellings and punctuation which is given in the “Text and Translation”.

In the edition of the scores, a capital letter indicates the beginning of a line in the recitative text, while in arias, the first occurrence of the line is marked with a capital, but not subsequent repetitions.

### Tempo and verbal indications

Indications of tempo and character in both Recitative and Aria are included where they appear in at least one source. Elsewhere, each item is marked *Recitativo* or *Aria*, markings that exist in each of the sources. Dynamic markings, where present, are standardized to *f* and *p* (generally from *for* and *pia*).

### Clefs

The vocal part of the cantatas is notated in soprano clef (alto clef in two cases), and transcribed in the edition to treble clef. The tenor clef is used for passages in the bass system that are placed

in the tenor register *d'–g'*. Several of the cantatas (Perti, Pollaroli, Lulier) have a divided bass part in arioso passages, which is shown in all sources on the bass system, with stems up and stems down. This is retained in the edition. It is not indicated in any source how this divided bass part is to be allocated between continuo instruments in performance: most obvious would be for the violoncello to take the upper, melodic part in tenor range, while harpsichord or lute would take the chordal accompaniment of the bass line. It is possible however that the harpsichordist could take both parts, keeping the right hand part in the tenor register.

### **Time signatures and barring**

Time signatures are shown as they appear in the principal source, and variant versions shown in the Editorial Notes. Barring in the meter  $\frac{3}{8}$  is often given in units of two bars (i.e., as if in  $\frac{6}{8}$ ), but this is not consistently done in any source: the barring reflects asymmetrical phrase patterns. In the case of multiple sources where different versions of barring in  $\frac{3}{8}$  appear (for example, in Arias 2 and 4 of Scarlatti's setting), arias are given with single measure  $\frac{3}{8}$  barring.

### **Text underlay and beaming**

Beaming of the vocal part is shown as in the sources, indicating the text underlay. In the recitatives, the first word of each poetic line is capitalized in the edition. In arias, the first word of each poetic line is capitalized on the first occurrence of that line, but not on subsequent repetitions. Punctuation and spelling has been adopted in the music scores from the modern edition of the Italian poem which forms a separate file of this edition.

### **Accidentals**

Accidentals in the edition follow modern practice, i.e. one accidental applies for the whole measure. In the sources, accidentals are generally repeated for subsequent occurrences in the measure, although some inconsistencies are present, which are usually though not always easy to resolve. The  $\sharp$  sign is regularly used to sharpen a pitch and the flat sign to lower by a semitone, where modern practice uses a natural. The natural sign is used sparingly in these sources, for example, to raise B-flat by a semitone.

Accidentals that are editorial suggestions are placed beside the note in parenthesis. Accidentals omitted in one source but present in others are adopted tacitly. Ambiguous or contentious cases are noted in the Editorial Notes.

### **Figured bass**

The first four works in *D-DI* Mus.1-I-2,2 are sparingly figured, but Alessandro Scarlatti's setting is figured in considerable detail here, as well as in all other sources, suggesting that the figuring derived from the composer's score. It might be assumed therefore that figuring was comparatively sparse in the four other in the manuscript. In the case of single-source works, some editorial figures are supplied in square brackets to suggest realizations that could be considered stylistically appropriate.

### **Da capo arias**

The term "da capo" is not used through all five settings by the copyist of the "anthology" source *D-DI* Mus.1-I-2,2 who writes out the repeat of A sections in full. This is retained in the edition. The only sources that consistently use "da capo" are the Berlin sources *D-B* Mus. ms. 31097 and *D-B* Mus. ms. 30136, and the alto transposed version of Perti, *B-Lc* Fonds Terry ms.264).

A consequence of the written out D.C. is that the source shows the note value of the final note, and whether the aria concludes with the ritornello or with the singer (something left uncertain in sources using D.C). Variable endings of arias in works that have more than one source (e.g., Perti's setting of *A voi che l'accendeste*) indicate that copyists rather than the composer may often have decided how to notate the end of arias when the D.C. was written in full. In such cases, the final ritornello is given in square brackets, with a note to indicate which source shows the final ritornello.

## Text and Translation

Cantata *A voi che l'accendeste*; V-CVbav Vat. lat. 10204 no. 63  
Cantate per Musica a voce sola di Francesco Maria Paglia

### *Recit. 1*

A voi che l'accendeste  
Raccommando il mio foco, occhi adorati;  
In voi coi raggi armati  
Gemino sol risplende  
Che l'ombra del mio duol dilegua e strugge;  
Da voi solo dipende  
La mia vita, e la morte;  
Con voi solo si aggira  
Il mio fato, e la sorte;  
Per voi solo sospira  
L'anima mia trafitta;  
Se temprà amore, e scocca i dardi suoi  
Solo in voi, sol da voi con voi, per voi.

To you who ignited it  
I entrust the fire within me, beloved eyes.  
In you, armed with his rays,  
a double sun shines,  
that dissolves and melts the shadow of my woe.  
On you alone depends  
my life and my death;  
on you alone  
my fate and destiny turn;  
for you alone  
my pierced soul sighs,  
when Love tempers and fires his darts  
only in you, of you, with you, for you.

### *Aria 1*

Begl'occhi, io non mi pento  
D'avervi offerto il sen;  
Anzi se le mie pene  
Fossero senza spene  
L'anima sul cimento  
Vorrei portare almen.

Beautiful eyes, I do not regret  
having offered you my breast;  
On the contrary, if my suffering  
were hopeless,  
I would wish at least to put  
my soul to the test.

### *Recit. 2*

Che volete, occhi belli,  
Io per voi già mi moro;  
Vi provo ogni momento,  
Idoli fulminanti e pur v'adoro;  
Del ciel della bellezza  
Siete in un tempo istesso  
Stelle fisse ed erranti, e poli, e segni;

What do you want, fair eyes?  
I die for you,  
I experience you every moment,  
flashing idols, and I adore you.  
In the firmament of beauty  
you are simultaneously  
both the fixed stars and the wanderers,  
the pole star and the zodiac.  
Your gaze lights up our world  
and perhaps the ether too.  
Nor does the fact that you are two  
rob you of that singular worth that is the boast  
of the sun.

Illustrate col guardo  
La nostra, e forse ancor l'eterea mole;  
Ne l'esser due vi toglie  
Quel merto singolar che vanta il sole.

*Aria*

Più delle stelle,  
Luci gradite,  
Luci mie belle,  
Vi stima il cor;  
E il sole ancora  
Quando v'aprite  
Di tanta aurora  
Teme l'ardor.

Precious lights,  
my fair lights,  
my heart holds you  
more precious than the stars;  
Even the sun,  
when you open,  
fears the ardor  
of such a dawn

*Recit. 3*

Che se fuggon le stelle  
All'apparir del giorno,  
Voi col giorno apparite;  
Poi ritornano quelle  
Mentre l'indo Nettuno  
Del fumante Piròo consola il morso,  
E fanno in ciel con numeroso coro  
Funerali d'argento a tomba d'oro:  
Ma voi sempre splendete,  
Voi già mai non fuggite,  
E solo vi chiudete  
Stanche di saettar, quando dormite.

For though the stars flee  
at the break of day,  
you appear with the day;  
then they return,  
while Neptune in the east  
soothes the bit of snorting Pyrois,  
and in the heavens with full choir they sing  
their silver funeral rites on golden tomb:  
But you always shine brightly,  
you never flee  
and you close only when,  
tired of firing your darts, you sleep.

*Aria 3*

Tanti pregi in voi ravviso,  
Ch'è impossibile  
Ch'io vi chieda, ò mie pupille,  
La perdita libertà;  
Il lasciar vostre faville  
È l'istesso  
Che fuggir da un Paradiso  
Per ragion della beltà.

Such virtues do I perceive in you  
that it is impossible  
that I should ask you, my precious eyes,  
for my lost freedom.  
To abandon your spark  
is the same as fleeing  
from paradise  
on account of its beauty.

*Recit. 4*

Più che di Leda i figli  
Che a vicenda negl'astri  
Proteggono il nocchiere al segno inteso,  
Voi potete, ò bei lumi,  
Con lo splendore acceso  
D'un guardo amico e fido  
La nave del cor mio condurre al lido;  
Fonti del mio languire,  
Faci del mio gioire,  
Sagittarii gemelli,

More than the heavenly Twins,  
who take their turn among the stars  
to protect the helmsman beneath their sign,  
You, o my fair eyes,  
with the fiery brilliance  
of your kind and faithful gaze,  
can lead the ship of my heart to shore.  
Springs of my languor,  
torches of my joy,  
twin archers,

Luminosi flagelli,  
Specchi della mia fede,  
Con eterno riflesso  
Tutta la mia speranza in voi si vede.  
Ma per pietà, sentite,  
Occhi belli un momento, e poi ferite.

shining scourges,  
mirrors of my faithfulness,  
all my hope is reflected  
forever in you.  
But, for pity's sake, listen first,  
fair eyes, for a moment and then wound.

*Aria 4*

Se gli specchi son echi del guardo,  
Bello è quel che di lume sincero  
Prende e rende l'istesso tenor:  
Non si aduli col lume il pensiero,  
La ferita sia l'eco del dardo,  
Et il dardo lo specchio del cor.

If mirrors are the echo of the gaze,  
fair is the mirror that takes and returns  
the same meaning from a sincere eye.  
Let not thought flatter itself with the image.  
Let the wound be the echo of the dart  
and the dart the mirror of the heart.

Francesco Maria Paglia

Translated by Nerida Newbiggin

# A VOI CHE L'ACCENDESTE

Giovanni Lorenzo Lulier

Edited by Rosalind Halton

*Recitativo*

A voi che l'ac-cen - de - ste Rac-co-man-do il mio fo - co, oc-chi, oc - chi\_a-do-ra - ti.

The first system of music consists of a vocal line in treble clef and a basso continuo line in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a rest, followed by a series of eighth and quarter notes. The basso continuo line starts with a whole note, followed by a half note and a quarter note.

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$\left[ \begin{array}{c} \#7 \\ 4 \\ 2 \end{array} \right]$

[3]

[4 3]

In voi co'i rag - - - - - gi ar-ma-ti Ge-mi-no sol' ri-splen-de

The second system of music continues the vocal and basso continuo lines. The vocal line features a series of sixteenth-note runs. The basso continuo line consists of a series of quarter notes.

[6]

[7

6]

Che l'om-bra del mio duol di - le-gua, di - le-gua e strug - ge. Da

The third system of music continues the vocal and basso continuo lines. The vocal line has a mix of quarter and eighth notes. The basso continuo line consists of quarter notes.

voi so - lo di-pen - de La mia vi - ta, e la mor - te, Con voi so - lo s'ag-gi - ra il mio

The fourth system of music continues the vocal and basso continuo lines. The vocal line features a series of eighth notes. The basso continuo line consists of quarter notes.



l'a - ni - ma mia tra - fit - ta

16

fa-to, e la sor-te Per voi so-lo so-spi-ra L'a-ni-ma mia tra-fit-ta Se tem-pra A-mo-re

20

e scoc-ca i dar-di suo-i So-lo\_in voi, sol da voi, con voi, per vo - i.

[#6]

*Aria*

24

Be-gl'oc-chi,

[7 6] [7 6] [7 #6] [4 #]

29

be - gl'oc-chi\_io non mi pen - to D'ha - ver - vi of-fer-to\_il sen; io non mi

32

pen-to d'ha - ver - vi of-fer - to\_il sen; io non mi pen - - - - -

36

to, d'ha-ver-vi of-fer-to il sen; io non mi pen

40

to d'ha-ver-vi of-fer-to il sen.

44

An-zi se le mie pe-ne Fos-se-ro sen-za spe-me

48

L'a-ni-ma, l'a-ni-ma sul ci-men-to Vor-rei, vor-rei por-ta-re al-men; vor-

52

re-i l'a-ni-ma vor-rei, vor-rei por-ta-re al-men; l'a-ni-ma sul ci-

56

men - to vor - rei por - ta - re al - men.

[#]

60

Be - gl'oc - chi, be - gl'oc - chi io non mi

64

pen - to d'ha - ver - vi of - fer - to il sen; io non mi pen - to d'ha - ver - vi of - fer - to il sen; io non mi

68

pen - - - - - to, d'ha - ver - vi of - fer - to il sen;

72

io non mi pen - - - - - to d'ha - ver - vi of - fer - to il sen.

*Recitativo 2*

77

Che vo-le-te oc-chi bel-li Io per voi già mi mo-ro; Vi pro-vo o-gni mo-men-to I-do-li ful-mi-

[7 6] # [#4 2]

81

nan-ti e pur v'a-do - - - ro. Del ciel del-la bel-lez-za Sie-te in un tem-po i-

[2]

85

stes-so Stel-le fis-se ed er-ran-ti e po-li, e se-gni; Il-lu-stra-te col guar-do La no-stra e

[#4 2] [6] [6] [6]

89

for-se an-cor l'e-te-re-a mo-le; Nè l'es-ser due vi to-glie quel mer-to sin-go-lar che van-ta il so-le.

#

*Aria 2*

94

[6]

101

Più del - le stel - le Lu - ci\_ gra - di - te, Lu - ci mie bel - le Vi sti - ma il cor. —

107

Più del - le stel - le Lu - ci\_ gra - di - te, Lu - ci mie bel - le Vi

113

sti - ma il cor, — Lu - ci gra - di - te, Lu - ci mie bel - le Vi sti - mail cor; Lu -

119

ci gra - di - te, Lu - ci mie bel - le Vi sti - ma il cor.

125

E il so - le an - co - ra Quan - do v' a - pri - te Di tan - ta Au - ro - ra, di tan - ta Au - ro - ra Te - me l'ar -

130

dor, Di tan - ta Au - ro - ra Te - me l'ar - dor, te - me l'ar - dor

[#]

135

Di tan - ta Au - ro - ra Te - me l'ar - dor.

[#] [#]

141

147

Più del - le stel - le Lu - ci gra - di - te, Lu - ci mie

152

bel - le Vi sti - ma il cor. ————— Più del - le

157

stel - le Lu - ci — gra - di - te, Lu - ci mie bel - le Vi sti - ma il cor, ————— Lu -

162

ci gra - di - te, Lu - ci mie bel - le Vi sti - ma il cor; Lu - ci gra - di - te, lu -

167

ci mie bel - le Vi sti - ma il cor.

*Recitativo 3*

172

Che se fug - gon le stel - le Al - l'ap - pa - rir del gior - no Voi col gior - no ap - pa - ri - te;

[6] [7 6] [4 #]

175

Poi ri-tor-na-no quel-le Men-tre l'in-do Net-tun-no Del fu-man-te Pi-ro-ò con-so-la il mor-so,

178

E fan-no in ciel con nu-me-ro-so cho-ro Fu-ne-ra-li d'ar-gen-to, fu-ne-ra-li d'ar-gen-to

182

a tom-ba d'o - - - ro: Ma voi sem-pre splen-de-te, Voi già mai non fug-gi-te, E

186

so-lo vi chiu-de-te Stan-chi di sa-et-tar, \_\_\_\_\_ quan-do dor-mi-te

*Aria 3**Andante*

191

197

Tan-ti pre - gi in voi rav - vi - so Ch'è im - pos - si - bi - le, ch'è im - pos - si - bi - le Ch'io vi chie - da,

202

ch'io vi chie-da\_ò mie pu - pil - le La per - du - ta \_\_\_\_\_ li - ber-tà.

208

Ch'io vi chie - da\_ò mie pu - pil - le la per - du - ta \_\_\_\_\_ li - ber-tà.

213

Ch'è im - pos - si - bi - le, ch'io vi \_ chie - da \_\_\_\_\_ ò mie pu - pil - le, la per - du - ta \_\_\_\_\_

218

li - ber - tà.

*Adagio*

223

Il la - sciar vo - stre\_ fa - vil - le È\_ l'i - stes - so Che\_ fug -

227

gir da\_un Pa - ra - di - so Per ra - gion del - la bel - tà, del-la bel -

231

tà, del-la bel - tà Per\_ ra - gion\_ del - la\_ bel - tà. Il la -

235

sciar vo-stre fa - vil - le È\_ l'i - stes - so Che\_ fug - gir da\_un Pa - ra -

239

di - so Per ra - gion del - la bel - tà, del-la bel - tà Per\_ ra -

243

gion del - la — bel - tà, del-la bel - tà.

6

249

Tan - ti pre - gi in voi rav - vi - so

254

Ch'è im-pos - si - bi-le, ch'è im-pos - si - bi-le Ch'io vi chie - da, ch'io vi chie - da\_ò

259

mie pu - pil - le La per - du - ta — li - ber-tà.

264

Ch'io vi chie - da\_ò mie pu - pil - le La per - du - ta — li - ber-tà. Ch'è im - pos - si - bi - le,

269

ch'io vi chie - da, ò mie pu - pil - le, La per - du - ta li - ber - tà.

274

278 *Recitativo 4*

Più che di Le - da i fi - gli Ch'a vi - cen - da ne - gl'a - stri Pro - teg - go - no il noc - chie - ro al

281

se - gno in - te - so, Voi po - te - te, ò bei lu - mi Con lo splen - do - re ac - ce - so D'un guar - do a - mi - co e

284

fi - do, La na - ve del cor mi - o con - dur - re al li - do. Fon - ti del mio lan - gui - re, fa - ci del mio gio -

288

i - re, Sag-gi - ta - rii ge-mel - li Lu-mi-no - si fla-gel - li, Spec-chi del-la mia fe - de Con e -

291

ter - no ri - fles - so Tut - ta la mia spe - ran - za in voi si ve - de. Ma per pie - tà sen - ti - te,

295

Oc - chi bel - li un mo - men - to, e poi, e poi fe - ri - te.

298 *Aria 4*

Se gli spec - chi son e - chi del guar - do,

302

Se gli spec - chi son e - chi del guar - do,

306

Se gli spec-chi son e-chi del guar-do, Bel - lo è quel che di lu - me sin-ce - ro — Pren - de e

[6]  
4  
2

309

ren - de l'i - stes - so te - nor, — pren - de e ren - de l'i - stes - so te - nor.

312

Bel-lo è quel che di lu-me sin - ce - ro pren-de e ren-de l'i-stes-so te - nor, —

315

pren - de e ren - de l'i - stes - so te - nor.

(b) (h)

318

Non si a - du - li col lu - me il pen - sie - ro

321

La fe - ri - ta sia l'e - co del guar - do, Et il\_ dar - - - - do, et\_ il\_

324

dar - do lo spec - chio del cor; Et il\_ dar - - - -

327

- - - - do, et il\_ dar - do lo spec - chio del cor, et il\_

330

dar - do lo spec - chio del cor.

334

Se gli spec - chi son e - chi del guar - do,

338

Se gli spec - chi son e - chi del guar-do, Bel - - - lo\_è

341

quel che di lu - me sin-ce - ro Pren-de e ren-de l'i-stes - so te-nor, — pren-de\_e ren-de l'i-stes-so te-

344

nor. Bel-lo è quel che di lu-me sin-ce - ro pren-de e ren-de l'i-stes-so te-

347

nor, — pren-de e ren-de l'i-stes-so te-

350

nor.

*Fine*

## EDITORIAL REPORT

Composer: Giovannino del Violone, i.e. Giovanni Lorenzo Lulier, ca. 1660–1700

Vocal range: d'–a''.

Source: *D-D1*, Mus.1-I-2,2. pp. 88–129. RISM A/II: 211011416

Attribution: *Del Sig: Gio: Del Violone*

Watermark: Quadruped in single circle, throughout this section of the volume.

The copyist has numbered bifolia at the foot of the page, left side, consecutive through the first two settings of *A voi che l'accendeste* by Perti and Lulier. Thus Perti, Recit. 4 is numbered 11; Lulier, (p. 91) 12; 13 (Aria 2); 14 (A.3).

Handwritten musical score for the opening of Recit. 1. The score is written on five staves. The first staff has a large, dark scribble at the beginning. The lyrics are: "A voi che l'accen =", "dette raccomando il mio foco occhi", "occhi adorati in voi coi", "gi armati", "Gemino Sol. risplende che lombra del m". The page number "88" is written at the bottom center.

Figure 1: *D-D1*, Mus.1-I-2,2. Opening of Recit.1. Reproduced by kind permission of Staats-und Universitätsbibliothek, Dresden.

Of the seven composers known to have set the “A voi” text, it is perhaps Giovanni Lorenzo Lulier who was the most established composer alongside Scarlatti in the early 1690s, until Bononcini’s brilliant success in 1696 with *Il Trionfo di Camilla*.<sup>1</sup> The name “Gio:[vanni] del Violone”, under which most of his compositions appear, suggests how closely he was identified with the instrument he played, although he is also listed as playing the trombone.<sup>2</sup> As the concertino cellist in ensembles led by Corelli until his death in 1700, Lulier was at the forefront of musical life in Rome during the period of most rapid development of the violoncello as an independent instrument and function in the orchestra.<sup>3</sup> As well as idiomatic and wide-ranging bass parts, some of his arias contain an obbligato part for violoncello, e.g. *Amor, di che tu vuoi*, Aria 1 (Presto).<sup>4</sup>

In her edition of Lulier’s *Cantate da Camera*, Chiara Pelliccia underlines the strong contacts between “Giovanni del Violone” and castrato Andrea Adami (1663–1742), who is identified as the owner of the only existing volume devoted to cantatas by Lulier.<sup>5</sup> From 1681–1690 Lulier was in the service of Cardinal Benedetto Pamphili, while from April 1690 he is listed on the payroll of Cardinal Ottoboni—a similar path of patronage in Rome to that taken by Alessandro Scarlatti in the early 1690s.<sup>6</sup>

Lulier clearly played a part in the transmission of the cantata *A voi che l'accendeste* as his name occurs in the relevant entry of the *giustificazioni* of the Fondo Ottoboni:

[37] A dì primo Luglio 1692 ... [d] Una Cantata à 2 / ordinata del Sigr Giovannino del Violone per sua e[minen- tissi]ma / Parla e ride[e] a più una altra Cantata / ordinata dal d[ett]to per S[ua] e[minentissi]ma A voi che l'accendeste; Dubio di mia Costanza.[Rechnung Flavio Lancianis].<sup>7</sup>

Whether Lulier was responsible for organizing the copy of Alessandro Scarlatti’s cantata for the Cardinal, or of his own setting, is unknown: the name of Scarlatti occurs not in this 1692 entry, but subsequently in 1693 when the cantata is named again in the *giustificazioni*.

Lulier’s approach to recitative is generally restrained in this cantata compared with his contemporaries. In particular, his setting shows little of the technique of word repetition in recitative which Scarlatti was to make his own. In Lulier’s setting it is the subject of the poem, *occhi adorati*, and the final line of recitative “e poi ferrite” that receive the rhetorical emphasis of repetition. *Passaggi* are likewise sparingly but effectively introduced, with only two instances in Recitativo 1 (*raggio*) and Recitativo 3 (*saettar*). In this latter example Lulier magically captures the antithesis between the two parts of the hendecasyllable line—*stanchi di saettar quando dormite*. His virtuoso melisma on *saettar* rises to *a*”, before dropping by a tenth to *f-sharp*’ (mm. 188–89)—an inspired evocation of sleep through contrast of pace and register.

1. The name Lulier is considered to be possibly of French origins, according to Chiara Pelliccia ed., *Giovanni Lorenzo Lulier, Cantate da camera* (Società Editrice di Musicologia 2013), vi.

2. Giancarlo Rostirolla, “Domenico Scarlatti a Roma (1707–1719), tra impegni artistici nel mondo mecenatismo e presenza nelle istituzioni sacre,” in *Domenico Scarlatti: musica e storia*, ed. Dinko Fabris and Paologiovanni Maione (Naples, Turchini, 2010), 151–215: 209.

3. Stefano La Via, “‘Violone’ e ‘Violoncello’ a Roma al Tempo di Corelli: terminologia, modelli organologici, tecniche esecutive,” *Studi Corelliani IV* (Florence, 1987), 165–91.

4. Pelliccia, *Cantate da Camera*, 44–49.

5. Pelliccia, *Cantate da Camera*, xi. The volume devoted to cantatas by Lulier is in the collection of the Fitzwilliam Museum, Cambridge, Mu.Ms.128 (*olim* 32 E 10). According to *Grove Music Online*, Adami became a member of the Arcadian Academy in October 1690.

6. Pelliccia, *Cantate da Camera*, xii.

7. H. J. Marx, “Die Musik am Hofe Pietro Kardinal Ottobonis unter Arcangelo Corelli” *Analecta Musicologica* 5 (1968), 133.

In harmonic invention Lulier's setting offers both passages of chromatic shading and moments of light—such as Recitativo 4, mm. 286–293, where the increasingly ecstatic address to the eyes is set to an ascending sequence from the dominant of F-sharp minor, opening into C major at the climactic *Specchio della mia fede*. One passage of arioso (Recitativo 3, mm. 180–183), on the text 'Funerali d'argento' introduces imitative writing and a divided bass part with a chromatic slant towards the keys of F minor and B flat minor, apparently resolving abruptly in a C major cadence (m. 183). How should the accidentals be read here, in the absence of naturals to cancel the flats? If one follows the pattern of m. 180, then the *e-flat*" in m. 181 (note 3) in the voice, may be regarded simply as a copyist's error. However, a possible reading is to adopt this *e-flat*", and raise it to the leading note in note 5, and adopt in the following beats 3 and 4 in the continuo an *A-flat* (beat 3), raised to *A-natural* in beat 4. In this case, the repeated *A-flat* (continuo, beat 4) is treated as a scribal error. The source does not offer enough consistency in the treatment of this motive to give a definitive solution, but it indicates a bold if incompletely realized treatment of chromaticism which may reflect something of the composer's idea.

## CRITICAL NOTES

### Abbreviations:

|                |      |
|----------------|------|
| Soprano        | S    |
| Bass           | B    |
| Basso continuo | B.c. |

### Recit. 1

M. 18, S, rhythm is doubtful: a possible reading is given as ossia measure: note 3, eighth note, note 4 quarter note (i.e. emphasis on 'mi-a').

### Aria 1

M. 43, B, note 8, G-sharp possible if beat 4 is harmonized as sharp-6, leading to A minor in m. 44.

M. 44, B, the change from tenor to bass clef is not marked until m. 47.

M. 44, B, beat 4 is *e—d—c* (eighth note, two sixteenth notes)

M. 47, as in several other settings, "speme" instead of "spene" (found in Scarlatti's setting, and in the poet's text) rhyming with "pene."

### Recit. 2

M. 82, B, note 1 is *F-sharp* and note 2 is *d* in *D-Dl 1-I-2,2*. Possible resolutions are either: in B minor, with both bass and vocal parts resolving to *B/b'* instead of *D/d''*; or, to regard bass *F-sharp* as an error for *A*, and resolve the cadence in D major, as in the ossia measure.

M. 89, S, note 7 is *b'* in *D-Dl 1-I-2,2*.

M. 90, B, written as semibreve *g*, but a more likely solution (given in the edition) is a rising semitone progression through *g* (beats 1–2), *g-sharp* (beats 3–4) as minims.

### Aria 2

M. 130, S, beat 1: note values in *D-Dl 1-I-2,2* are four sixteenth notes followed by one eighth note. Edition follows the pattern of mm. 126–128.

### Recit. 3

M. 181, S, note 3 is *e''-flat* in *D-Dl 1-I-2,2*.

M. 183: *sic*—the movement from B-flat minor to C major resolution.

M. 185, B, note 1, beat 1 editorial *f-sharp* by analogy with the rising semitone progression from *g* to *g-sharp* m.185 beats 3–4. Note is tied from m. 184, note 2 in *D-Dl* 1-I-2,2.

#### *Aria 3*

M. 214, B, tenor clef not notated until following measure; passage has been transposed to bass clef in edition.

M. 242, B, beat 3, return to bass clef not marked in *D-Dl* 1-I-2,2.

M. 244, B, note 1 is *E* in *D-Dl* 1-I-2,2.

#### *Recit.4*

M.281, S, note 9, *d''-sharp* possible rather than *e''* (in *D-Dl* 1-I-2,2).

#### *Aria 4*

Mm. 300, 304, 317, B, notes 8–9, the sharpened leading note (*d''-sharp*) is shown only on the first appearance, m. 300, and the sharpened sixth (*c''-sharp*, note 8) is editorial. The editorial sharp m. 300, note 8, is treated here as the assumed reading to avoid an augmented second each time the ritornello music occurs. Also in the equivalent Da Capo measures, mm. 333, 337.

M. 310, S, notes 4 and 5, no sharp in *D-Dl* 1-I-2,2. Sharp given beat 4.

M. 321, B, beat 1, eighth note, two sixteenth notes in *D-Dl* 1-I-2,2. Edition adopts the reading two sixteenth notes, one eighth note, as in all other instances of this phrase: S, m. 313 and 322; B, m. 325.

### **Acknowledgements**

My thanks are due to the Staats-und Universitätsbibliothek, Dresden, for kindly providing digital images of the manuscript *D-Dl* Mus.1-I-2,2 and for permission to publish the edition for which this manuscript is the only source. The first performance in modern times of this work was given in the New Zealand Musicological Society (NZMS) National Conference, “Performance, Creativity, Collaboration”, Wellington, 26 November 2011, by Rowena Simpson (soprano), Polly Sussex (baroque cello) and Rosalind Halton (harpsichord). Dr. Marie-Louise Catsalis (Stanford University) contributed information on the manuscript and watermark while visiting the Staats-und Universitätsbibliothek, Dresden in 2011. In preparing the edition for publication, I have had the invaluable assistance of Samuel Donovan, whom I thank as well as the School of Creative Arts Project scheme, University of Newcastle.

Rosalind Halton  
University of Newcastle, Australia.  
May, 2016

# A VOI CHE L'ACCENDESTE

Giacomo Perti (1661–1756)

Edited by Rosalind Halton

*Recitativo*

A voi che l'ac-cen - de - ste Rac-co-man - do, il mio fo - co, oc -

The first system of music is in 4/4 time, featuring a treble clef and a key signature of one flat. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The bass line consists of three whole notes, each tied to the next.

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4  
- chi\_a-do-ra - ti; In voi coi rag-gi\_ar - ma - ti Ge-mi-no sol ri - splen-de Che l'om-bra del mio

The second system continues the vocal line with eighth and quarter notes. The bass line remains with tied whole notes.

7

8  
duol di - le - gua e strug - ge. Da voi so - lo di - pen - de La mia vi - ta e la

The third system continues the vocal line. The bass line features figured bass notation: 6, #4, 2, #b7, 5, 4, 3.

12  
mor - te; Con voi so - lo s'ag - gi - ra Il mio fa - to e la sor - te; Per voi so - lo so - spi - ra L'a - ni - ma mi - a tra -

The fourth system continues the vocal line with eighth and quarter notes. The bass line features tied whole notes with a sharp sign above the final one.

16

- fit - ta; Se tem - pra A - mo - re, e scoc - ca\_i dar - di suoi So - lo\_in voi, sol da voi, con voi, per vo - i.

7 6 6 4 3

*Aria**Largo, et affettuoso*

21

Be - gl'oc - chi

29

Be - gl'oc - chi, io non mi pen - to, io non mi pen - to D'ha - ver - vi of - fer - to\_il sen.

7

36

Io non mi pen - to be - gl'oc - chi, be - gl'oc - chi, io non mi pen - to d'ha - ver vi of - fer - to\_il

43

*p*

sen, Be - gl'oc - chi, io non mi pen - to d'ha - ver - vi of - fer - to\_il sen.

50

An - zi se le mie pe - ne\_ An - zi se le mie pe - ne\_ Fos - se-ro sen-za

57

spe - me L'a-ni-ma sul ci - men - to, l'a-ni-ma sul ci-men-to Vor - rei por-ta - re\_al-men, vor-rei por-

# ♯ 6 #6 4 3

64

- ta - re, vor - rei por-ta - re\_al-men.

71

Be - gl'oc - chi Be - gl'oc - chi, io non mi pen - to, io non mi pen -

78

- to D'ha-ver - vi of-fer - to\_il sen. Io non mi pen - to, be-gl'oc - chi, be-

85 *p*

-gl'oc - chi, io non mi pen - to d'ha - ver - vi of - fer - to il sen, Be - gl'oc - chi, io non mi pen - to d'ha -

4 3

91

-ver - vi of - fer - to il sen.

97 *Recitativo 2*

Che vo - le - te, che vo - le - te, oc - chi bel - li? Io per voi già me mo - ro; Vi pro - vo o - gni mo -

6 # #6 b b5

101 *Presto* *Adagio*

-men - to I - do - li ful - mi - nan - - - te, e pur v'a - do - ro, e pur v'a -

#6 6/5 7 7 6/4/3

105

- do - ro. Del ciel del - la bel - lez - za Sie - te in un tem - po i - stes - so Stel - le

#4 6 4 3

109

fis-se ed er-ran-ti, e po-li e se-gni; Il-lu-stra-te col guar-do La no-stra, e for-se an-cor l'e-te-re-a

113 *Andante*

mo-le; Ne l'es-ser du-e vi to-glie Quel mer-to sin-go-lar che van-ta il so-le. Quel

118

mer-to sin-go-lar che van-ta il so-le, che van-ta, quel mer-to sin-go-

122

-lar che van-ta il so-le il so-le, che van-ta il so-le.

*Aria 2*  
*Allegro*

127

Più del-le stel-le Lu-ci gra-di-te, Lu-ci mi-e bel-le, Vi sti-ma il

132



cor, vi sti-ma il cor; Lu-ci gra - di - te, Lu-ci gra - di - te vi sti - ma il cor. Più del - le

138



stel-le Lu-ci gra - di - te, Lu-ci - mi-e bel-le vi-sti - ma il cor.

143



E il so-le an - co - ra Quan - do v'a - pri - te Di tan - ta Au - ro - ra te - me l'ar -

148



-dor, Quan - do v'a - pri - te di tan - ta Au - ro - ra te - me l'ar - dor.

6

153



Più del - le stel - le Lu - ci gra - di - te, Lu - ci mi - e bel - le, Vi sti - ma il cor, vi sti - ma il

158

cor; Lu-ci gra - di - te, \_\_\_ Lu-ci gra - di - te, \_\_\_ vi - sti - ma il cor. Più del - le stel - le \_\_\_ Lu - ci gra -

164

- di - te, \_\_\_ Lu - ci - mi - e bel - le, \_\_\_ vi sti - ma il cor.

*Recitativo 3*

170

Che se fug - gon le stel - le Al - l'ap - pa - rir del gior - no, Voi col gior - no ap - pa - ri - te;

4 3

173

Poi ri - tor - na - no quel - le Men - tre l'in - do Net - tun - no Del fu - man - te Pi - ro - ò con - so - la il mor - so,

177

E fan - no in ciel con nu - me - roso co - ro Fu - ne - ra - li d'ar - gen - to a tom - ba d'o -

b b 4 3

181

- ro: Ma voi sem - pre splen - de - te, Voi giam-mai non fug - gi - te, E so - lo vi chiu-

184 *Presto*

- de-te, Stan-che di sa-et - tar quan-do dor-mi - te.

4 3

*Aria 3*  
189 *Largo*

Tan-ti pre-gi\_in voi rav - vi - so Tan-ti pre-gi\_in voi rav - vi - so Ch'è\_im-pos-si - bi-le,

193

ch'è\_im pos - si - bi - le Ch'io vi chie - da\_ò mie pu - pil - le, La per - du - ta\_ li - ber-tà, la per -

196

- du - ta li - ber-tà; ch'è\_im-pos - si - bi - le ch'io vi chie - da\_ò mie pu - pil - le, la\_ per - du - ta li - ber-

4/2 b6 6 b6 6

199

- tà. Il la-sciar vo-stre fa-vil-le Il la-sciar vo-stre fa-

203

-vil-le È l'i-stes-so, è l'i-stes-so Che fug-gir da un pa-ra-di-so Per ra-gion del-la bel-

206

-tà, del-la bel-tà, per ra-gion del-la bel-tà. Tan-ti pre-gi in voi rav-vi-so

210

Tan-ti pre-gi in voi rav-vi-so Ch'è im-pos-si-bi-le Ch'è im-pos-

213

-si-bi-le ch'io vi chie-da ò mie pu-pil-le la per-du-ta li-ber-tà, La per-du-ta li-ber-

4  
2

216

- tà, Ch'è im-pos-si-bi-le ch'io vi chie-da, ò mie pu-pil-le, la per - du - ta li - ber-tà.

b 6 b 6

*Recitativo 4*

220

Più che di Le-da, i fi - gli che a vi - cen - da ne - gl'a - stri Pro - teg - go - no il noc - chie - ro al se - gno in -

7 7 7

223

- te - so, Voi po - te - te, ò bei lu - mi, Con lo splen - do - re ac - ce - so D'un guar - do mi - co e fi - do, la

7 7 7 7

*Affettuoso*

227

na - ve del cor mi - o con - dur - re al li - do. Fon - ti del mio lan - gui - re, Fa - ci del mio gio - i - re,

6 4 3 b b

232

Sag - git - ta - rii ge - mel - li, Lu - mi - no - si fla - gel - li, Spec - chi del - la mia fe - de, Con e - ter - no ri -

7 7 7 7

235

- fles - so, Tut - ta la mia spe - ran - za, in voi si ve - de. Ma per pie - tà sen - ti - te, Oc - chi bel - li, un mo -

b

239

- men - to Ma per pie - tà sen - ti - te, Oc - chi bel - li, un mo - men - to, e poi fe - ri - te, e poi fe -

b 4/2 b6

*Aria 4*

244

- ri - te. Se li - spec - chi son oc - chi del guar - do

4 3

249

Se li - spec - chi son oc - chi del guar - do Bel - lo è quel che di lu - me sin - ce - ro, Pren - de e ren - de l'i -

254

- stes - so te - nor, l'i - stes - so te - nor. Pren - - - -

#6

258

- - - - de l'i - stes - so te - nor.

263

Non s'a-du - li, Non s'a-du - li col lu - me, il pen - sie - ro, La fe - ri - ta sia l'e - co del dar - do,

268

Et il dar - do lo spec - chio del cor, Et il dar - - - do - lo spec - chio del

6 #6

273

*p*

cor Et il dar - - - do - lo spec - chio del cor.

278

Se li - - spec - chi son e - chi del guar - do - - Se li - - spec - chi son

283

e - chi del guar - do, — Bel - lo, è quel che di lu - me sin - ce - ro, — Pren - de, e ren - de l' i - stes - so te - nor, l' i -

288

-stes - so te - nor, Pren - de, e ren - - - - -

#6

292

- - de l' i - stes - so te - nor.

*Fine*

## EDITORIAL REPORT

*A voi che l'accendeste* by Giacomo Antonio Perti, 1661–1756

Vocal range: c' – a''.

### Sources

Source A: *D-Dl*, Mus.1-I-2,2: pp.39–64. RISM A/II: 211011414

Source B: *GB-Lbl*. Add Ms.31518, ff.1–10

Source C: *D-B*, Mus.ms.30136. RISM A/II (6)

Source D: *B-Lc* Fonds Terry ms.264



Figure 1: Perti, *A voi che l'accendeste*, Source A, *D-Dl* Mus.1-I-2,2. Reproduced by kind permission of Sächsische Landesbibliothek Staats-und Universitätsbibliothek, Dresden.

Source A: *D-Dl*, Mus.1-I-2,2: pp.39–64.

Attribution: *Del Sig': Perti*

Watermark: quadruped in single circle.

Copyist: See Figure 1; the 5 settings of *A voi che l'accendeste* in this manuscript are in this hand.

Tempo markings, dynamic markings, vocal slurs, and bass figures are in most cases from this source.

Da Capo arias are written out in full, and end in each case with a bass ritornello.

Source B: *GB-Lbl*. Add Ms.31518, ff.1–10 (i.e. the first item in the manuscript); f.11 is blank.

Attribution: *Perti*.

Watermark: quadruped in single circle.

The name is very faint and partially cut off the top right of page.

Very sparing bass figuring. Tempo markings: only Aria 2 (*allegro*) and Aria 3 (*Largo*)

Da Capo arias are written out in full, and each aria finishes with the vocal close instead of with the ritornello.

Contents: Cantatas for solo voice and continuo by different composers. The largest number of works by Bononcini (*di Bononcino*) and Scarlatti (*di Scarlatti*, including “*Lascia più di tormentarmi*” 1688); with two by Perti and one each by Pollarolo, Piombi, Mancini, and Gasparini.



Figure 2: Source B, *GB-Lbl* Add. Ms. 31518, Perti, *A voi che l'accendeste*, Recit. 1–Aria 1, reproduced by kind permission of the British Library, London.

Source C: *D-B*, Mus.ms.30136, ff.131v-141v. RISM A/II (6)

This source follows directly the setting of the same text attributed to Pollaroli, continuing from system 2 on the same page. It is numbered “3.”

Attribution: *Cantata di Sig: Perti*

Watermark: No watermark (RISM)

Copyist: Considered to be the work of an eighteenth-century German copyist.<sup>1</sup> The music text is generally accurate and the scribe appears knowledgeable in the style. The poetic text is written with awkward spacing of words and letters, indicating the copyist was not a native Italian speaker. In these circumstances it is a remarkably accurate copy of music and poetry.

The copy includes some bass figuring. Tempo markings: only in Aria 2 (*allegro*) and Aria 3 (*Largo*), as in *GB-Lbl* Add. Ms.31518.

Da Capo arias are signaled “Da Capo” without a complete recopy of A section, with the exception of Aria 4. This ends without ritornello.

Figure 3: Source C, *D-Bd*, Mus.ms.30136, f.131v. *A voi che l'accendeste*, G.A Perti: Recitative 1 (continuing on the same page as the final system of the setting attributed to Pollaroli), Reproduced by kind permission of the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung.

Source D: *B-Lc* Fonds Terry ms.264, Conservatoire Royal de Musique de Liège Bibliothèque.

Attribution: *Cantata di S<sup>r</sup>: Giacomo Ant. Perti*

1. This Perti setting is listed as no. 1196 in Harald Kümmerling, *Katalog der Sammlung Bokemeyer*, Kassel, 1970. Heinrich Bokemeyer (1679–1751), gives his name to the collection of late seventeenth–early eighteenth-century music manuscripts, inherited from his teacher Georg Österreich. Many thanks to Dr. Roland Schmidt-Hensel, Staatsbibliothek zu Berlin, for providing detailed information on the collection.

Version transposed down a fourth, for alto in C major. Range: *g–e''*.

Some tempo and dynamic markings; arias are marked *Da Capo*.

Few figures, in Recits 1, 3 and 4 only. The transposition of the vocal line down a fourth affects the transposition of the bass part throughout the work, with many octave transpositions, especially the two-part bass passage Recit. 2, mm.116-119.

Figure 4: Source D, *B-Lc Fonds Terry ms.264, A voi che l'accendeste*, G. A. Perti, version transposed for alto: Recitative 3 - Aria 3. Reproduced by kind permission of the Bibliothèque, Conservatoire Royal de Musique de Liège.

### The four sources: an overview

As the Editorial Notes indicate, there is considerable agreement between the sources B and C, *GB-Lbl* Add.Ms.31518, and *D-B* Mus.Ms.30136. In cases where an accidental appears to be omitted, or an error in pitch or rhythm in *D-Dl*, these readings are not transmitted in the two sources B and C.

The use of ritornello music to conclude the arias: Both Sources A and B give the fully notated *Da Capo* form, in which the repetition of the first section is written out, and thus show where the aria ends. Throughout in Source A, the repeated A section is completed with the Ritornello music; however, in Source B, each aria ends with the vocal line, not the bass ritornello. It is of course possible that the copyist in each case decided whether or not to include the final ritornello. In the German copy, *D-B* Mus.ms.30136, only the final aria is written out in full, and this follows *GB-Lbl* Add.Ms.31518 in concluding with the singing, not a reprise of the ritornello.

Despite some small copying slips in *D-Dl*, it remains the primary source of Perti's setting of *A voi che l'accendeste*, with its performance indications, bass figuring, and the added status of being included in the 'A voi' anthology of five settings.

The version for alto, *B-Lc* Fonds Terry ms.264, shows signs of the transposition mainly through frequent octave displacements in the bass part, resulting in changes to the spacing between voice and bass. Accidentals are in general accurately reflected in the transposition, but the final bass ritornello measures of Aria 4, connecting B section to D.C., (mm. 277 beat 2- 278) are given without transposition. Some details, e.g. tempi in recitatives and dynamic markings, match the readings of *D-Dl*; but in arias 2 and 3, readings match those of *GB-Lbl*.

### Perti's setting of *A voi che l'accendeste*: The arias

The ordering of Perti's setting as the first in the Dresden "anthology" gives it a standing which is supported by the existence of three other copies – the only setting in this manuscript except Scarlatti's to be represented in more than a single source. Additional evidence of interest in this setting is provided by a letter dated 12 September, 1699, from Carlo Francesco Pollaroli to Perti, requesting on behalf of his patron named Coraro, two items of his setting of *A voi che l'accendeste*: the second Recitative and the second Aria, which were apparently missing from the copy in the possession of Coraro.<sup>2</sup>

The composition itself is distinct from other settings of the text. Whereas most of the composers begin and end in minor tonality, Perti chose to set the text in predominantly major tonality: not just for the opening recitative and aria, but for all four arias. F major, C major, B flat, and finally F major are the keys of the arias, with Aria 2 ("Più delle stele") in 6/8 meter and C major being the focus of the cantata's bright mood and technical range. Aria 1, marked *Largo et affettuoso* in Source A, is perhaps the most cantabile of any of the arias in the seven settings of *A voi che l'accendeste*. Set in F major and 3/4, the tone of the aria gives an early example of the slow tempo F major arias to be perfected by Handel ("V'adoro pupille," "Lascio ch'io pianga," etc.) Closer to the period of this F major aria by Perti is Turno's aria "Consiglio ed aita" in Bononcini's opera *Il Trionfo di Camilla* (1696), with the notable similarity of phrase towards the cadence climaxing in *f''-f'* octave descent. Could Perti's aria be a prototype for this inspired example of cantabile writing in Bononcini's opera that achieved such great public acclaim and exposure?

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2. Marco Bizzarini, "Pollarolo (Pollaroli, Polaroli), Carlo Francesco," *Dizionario Biografico degli Italiani*, Volume 84 (2015), cites the letter which specifically mentions Perti's setting of *A voi che l'accendeste*. See the Introduction to this edition for a fuller account of the letter and its significance. I express my gratitude to Marco Bizzarini for most generously sharing his transcription of the letter, dated "Venezia, li 12 Settembre 1699."

**Table 1:** Arias in Perti's setting of *A voi che l'accendeste*

|        | Tempo                      | Key     | Time Signature |
|--------|----------------------------|---------|----------------|
| Aria 1 | <i>Largo et affettuoso</i> | F major | $\frac{3}{4}$  |
| Aria 2 | <i>Allegro</i>             | C major | $\frac{6}{8}$  |
| Aria 3 | <i>Largo</i>               | B flat  | $\mathbf{c}$   |
| Aria 4 | –                          | F major | $\frac{3}{8}$  |

### The Recitatives

Although Perti's choice of the major mode signals a quite different response to the "A voi" text from most of the other settings, this is not to say that his is a superficial composition. In his treatment of recitative Perti reveals that he was au fait with the full range of expressive resources: arioso, including passages of contrasting tempi and vocal styles (e.g. Recit. 2), harmonic subtlety and dramatic shifts, such as the minor mode passage in Recit. 4, "Ma per pietà sentite." As in the setting attributed to Pollaroli in the same manuscript held in Berlin (*D-B Mus.ms.30136*), this setting includes a passage of arioso with a divided bass line. Here it is used—somewhat paradoxically in view of the text—to set the line "quel merito *singolar*," Recit.2, mm.116–124. In this case the additional line creates a three-part imitative texture, akin to Scarlatti's fugal passages in Recit.3, although in Scarlatti's setting the polyphonic effect is produced by having fugal entries in different vocal registers, with a single bass line. Like other skilful practitioners of recitative in the 1690s, Perti introduces melisma, *passaggi*, and text repetitions principally to set the long hendecasyllable lines that punctuate the recitative.

Lumi con lo splendore acceso d'un guardo  
 =nico e fido La Naue del cor mio, on  
 =durre al li = do *Affettuoso* fono del mio lan=  
 =guire, faci del mio Gioire, Saggiarrij Le=  
 =meli, Lumi = nosi flagelli, Specchi della mia  
 58 Fede, con sterno

Figure 5: *D-DI Mus.1-I-2,2*. Perti, *A voi che l'accendeste*, Recit. 4, showing the *Affettuoso* marking in recitative, given only by this copyist. Reproduced by kind permission of the Sächsische Landesbibliothek Staats-und-Universitätsbibliothek, Dresden.

**CRITICAL NOTES***Abbreviations:*

|                |      |
|----------------|------|
| Soprano        | S    |
| Bass           | B    |
| Basso continuo | B.c. |

Source A: *D-Dl* Mus.1-I-2,2. Sächsische Landesbibliothek Staats-und Universitätsbibliothek, Dresden.

Source B: *GB-Lbl* Add. Ms. 31518, British Library, London.

Source C: *D-B* Mus.ms.30136 Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung (Kümmerling Catalogue 1196).

Source D: *B-Lc* Fonds Terry ms. 264.

**Recitative 1**

M.7, S, note 3 is *f* in source A.

Mm. 12–13, B, tie in sources B, C, and D.

M. 15, beat 2 – m. 16 beat 2, vocal line transposed down an octave in source D.

**Aria 1**

*Largo, et Affettuoso* in source A only; other sources have no marking. Placement and number of vocal slurs is variable, as noted below.

M.23, B, rhythm beat 1 is two eighth notes in source A. In all other occurrences, two quarter notes (as in other sources).

M.43, dynamic marking in source A (also m. 88) and source D.

Mm. 55 and 57, S, slur over notes 2–3 in sources A and C. Notes 1–2 slurred in source B. No slurs in source D.

Mm. 57–60, figures from source B; only m. 57 figured in sources A and C.

**Recit.2**

M.100, B, note 1: source C has *d* amended to “F” written below the staff. Both sources A and B have *d*. (Source D has the equivalent A).

M.102 and 103, tempo indications *Presto* and *Adagio* in source A; m.103 *Adagio* in source D.

M.102, S, note 6: no source has *b'-natural*, but the #6 figure (source A may imply B-natural).

M. 103, figures from source C.

M.104, S, note 4 is *e''* in source A.

M.105, S, note 1, source A lacks natural (the note sharpened in all other sources).

M.106, “dell’ ciel” in source A.

M.115, *Andante* only in source A.

M.116–7 and 119–120: the two-part bass passages are shown on the bass staff by divided stem directions, merging to single stem directions (i.e. without rests) on the following measure. Source D gives variant spacing in bass, mm. 117–119.

M.118, B, note 3 is dotted quarter note (i.e. without eighth note rest beat 4), in source B.

M.120, S, note 11 (i.e. beat 3 note 3): flat is above the note in source A.

M.122–23, S, beat 4: tie omitted in source A only.

**Aria 2**

Allg<sup>o</sup>: in source A; *All<sup>o</sup>* in source D; *Allegro* in sources B and C.

- Some vocal slurs in all sources. Source C retains the key signature of one flat throughout this C major aria (B-naturals not marked); Source D, key signature is one sharp.
- M.131, B, notes 4–5 are *f*–*F* in source A (*f*–*G* in da capo section). Edition follows sources B, C, and D.
- M.137 S, beat 2 is quarter note, eighth note in source A; all other sources have the short-long rhythm as in m.128.
- M. 137, B, beat 1: source A is *e'* and source D is *b*, both dotted quarter note. Edition follows sources B and C, giving the rhythm of the ritornello theme.
- M.144, B, note 3: Sources B and C give G-sharp; source D has equivalent D-sharp. Reading from source A.
- M. 145, B, notes 2–4 are *f*–*d* (eighth notes) – *g* (quarter note) in source A. Edition follows B, C, and D.
- M.151, S is dotted quarter note in source A; undotted in sources B, C, and D.
- M. 166: source A gives written out da capo with ritornello (mm.166–169) squeezed in to fit the end of the system. Source B ends without ritornello; sources C and D give “Da Capo” without “Fine” indication.

### Recit. 3

- M. 170, S, beat 4: *c''*–*d''*– *e''*-flat in source A. Edition follows sources B, C, and D.
- M.185, *Presto* in sources A and D.
- M. 187, S, beats 3–4: slur in source A only.

### Aria 3

*Largo* in all sources.

- M.192, B, beat 4: dotted rhythm in sources B and C. Edition follows sources A and D.
- M.193, S, notes 3–5: rhythm follows reading of source A (other sources reverse rhythm with longer note value on first syllable);
- M. 195–6, ritornello measure inserted in source A (m.199). The edition gives the reading as in D.C, also as in sources B, C, and D.
- M.195, S, beat 1: this reading only in Source A, all others give two eighth notes (*f'''*–*c''*). All sources are in agreement at the repetition of this phrase m. 198 beat 3.
- M. 197, S, beat 1: rhythm follows reading of source A (other sources reverse rhythm with longer note value on first syllable);
- Mm. 203 and 204: dynamic markings in sources A and B. Sources C and D give only the first “*p*”.
- M. 207, B, beat 4: dotted rhythm in sources B and C.
- M. 208, B, note 2 is *f* in sources B, C, and D with dotted rhythm. Edition follows source A in pitches and rhythm (*i.e.* even eighth notes).
- M. 208, S, beat 4: source A has quarter note rest and delays the vocal entry to beat 2. Edition follows sources B and D. Source A continues displaced by two beats throughout da capo.
- Mm. 218–219, B: ritornello is given in source A; in source B the aria finishes with m. 218 beat 3; source C, “Da Capo,” with fermata over m. 199 beat 1 S (*i.e.* before the ritornello joining the A to B section).

### Recit.4

- M. 222, S, notes 1–2: even eighth notes in source A; dotted rhythm in sources B, C, and D.
- M. 224–6; 237–9; 239–241, B, notes 1–2: ties in sources B, C, and D.
- M. 241, S, note 1, source A: no flat.

**Aria 4**

“Se li specchi,” all sources. cf. *gli* in *V-CVbav* Vat. Lat.10204 and in other settings.

M. 273, *P<sup>o</sup>*. above the vocal staff in source A; *Pia*: above vocal stave in source B; no dynamic marking in sources C and D.

Mm. 293–296, B: Ritornello given in source A. In source B, the aria ends without Ritornello at m. 244, with bass note beat 2, dotted quarter note *f'*. In source C, the aria is barred in single units of  $\frac{3}{8}$ . Like source B, it does not give the ritornello as the end of the work, but ends with the voice at m.293. Source D gives no indication of a double bar or *Fine*.

Rosalind Halton  
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May, 2016.  
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# A VOI CHE L'ACCENDESTE

Carlo Francesco Pollaroli

Edited by Rosalind Halton

A voi che l'ac-cen de - ste Rac-co-man-do il mio fo - co, oc-chi\_a-do-ra - ti. In

The first system of music is in 4/4 time, featuring a treble and bass staff. The melody is in a minor key. The lyrics are: "A voi che l'ac-cen de - ste Rac-co-man-do il mio fo - co, oc-chi\_a-do-ra - ti. In".

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4 3

6  
voi coi rag-gi\_ar-ma - ti Ge-mi-no sol ri-splen-de Che l'om-bra del mio duol di - le - gua\_e strug -

The second system of music continues the melody. The lyrics are: "voi coi rag-gi\_ar-ma - ti Ge-mi-no sol ri-splen-de Che l'om-bra del mio duol di - le - gua\_e strug -".

6 b6 b6 4 3

10  
- ge. Da voi so - la di - pen-de la mia vi - ta\_e la mor - te; Con voi so - lo s'ag-gi - ra Il mio

The third system of music continues the melody. The lyrics are: "- ge. Da voi so - la di - pen-de la mia vi - ta\_e la mor - te; Con voi so - lo s'ag-gi - ra Il mio".

#6

14  
fa - to\_e la sor - te; Per voi so - lo so - spi - ra, so - spi - ra L'a - ni - ma mia tra -

The fourth system of music concludes the piece. The lyrics are: "fa - to\_e la sor - te; Per voi so - lo so - spi - ra, so - spi - ra L'a - ni - ma mia tra -".

6

7 6

18

- fit - ta; Se tem - pra\_A - mo - re, e scoc -

4 4 5  
2 2 2

21

ca i dar - di suoi So-lo\_in voi, sol da voi, con

4 b6 4 6  
2 2 2 2

24

voi, per voi E scoc -

b4 6 4 b6 4 6  
2 2 2 2 2 2

27

ca i dar - di suoi So-lo\_in voi, sol da voi, con

30

voi, per voi.



67

re, vor - rei por - ta - re\_al - men. L'a - ni - ma sul ci -

b<sub>6</sub> #6

73 *Da Capo*

men - to vor - rei por - ta - re\_al - men. Be -

78 *Recit.*

Che vo - le - te\_oc - chi bel - li? Io per voi già plo - - - ro;

#<sub>4</sub>/<sub>2</sub> 6 6 4 #<sub>3</sub>

82

Vi pro - vo\_o - gni mo - men - to, I - do - lo ful - mi - nan - - - te, e pur v'a -

#<sub>6</sub> #<sub>4</sub>

86

do - - - ro. Del ciel del - la bel - lez - za Sie - te\_in un tem - po\_i - stes - so Stel - le

#<sub>6</sub> #<sub>6</sub> 4 #<sub>3</sub> #<sub>7</sub> 7

90

fis-se<sub>ed</sub> er-ran-ti, e po-li e se-gni. Il-lu-stra-te col guar-do la no-stra, e for-se<sub>an</sub>-cor l'e-te-re-a

6 b7 4 3 b 6

94

mo - le; Ne l'es - ser due vi to - glie Quel mer - to sin - go - lar che van -

97

*Aria*

- - - - - ta il so - le.

103

- - - - - Più del - le stel - le Lu - ci gra - di - te, Lu - ci miei

6

112

- - - - - bel - le Vi sti - ma il cor. Vi sti - ma il cor, vi sti - ma il cor. Più del - le stel - le Lu - ci gra -

b 4 #3

122

- di-te, Lu-ci\_ mie bel-le Vi sti - ma\_il cor. Vi sti - ma\_il cor vi\_ sti - ma\_il cor.

131

[Fine]

E\_il so - le\_an -

140

-co-ra\_ Quan-do v'a - pri-te\_ Di tan - ta\_Au - ro-ra\_ Te-me l'ar - dor, Di tan-ta\_Au - ro-ra\_

149

*Da Capo* *Recit.*

te - me l'ar - dor. Che se fug - gon le stel - le Al - l'ap - pa - rir del gior - no, col

b #7 (b)

153

gior - no\_ap - pa ri - te; Poi ri - tor - na - no quel - le Men - tre l'In - do Net - tu - no Del fu - man - te Pir -

4 #3 (b)

156

- ro ò con-so-la il mor-so, E fan-no in ciel con nu-me-ro-so co-ro Fu-ne-ra-li d'ar-gen-to

160

a tom-ba d'o-ro. Ma voi sem-pre splen-de-te, Voi già mai non fug-gi-te, E

164

so-lo vi chiu-de-te E so-lo vi chiu-de-te che di sa-

168

- tar, quan-do dor-mi-te, quan-do dor-mi-te.

173

*Aria*

7 6

178

Tan - ti pre - gi in voi ra - vi - so, tan - ti

182

pre - gi in voi ra - vi - so, Ch'è im - pos - si - bi - le, ch'è im - pos - si - bi - le Ch'io vi

186

chie - da\_ò mie pu - pil - le, La per - du - ta li - ber - tà, Ch'io vi chie - da\_ò mie pu -

4 #3

189

-pil - la per - du - ta li - ber - tà. Il las -

[Fine]

6 4 #

193

-ciar vo - stre fa - vil - le è l'i - stes - so è l'i - stes - so Che fug -

#

197

-gir da\_un Pa - ra - di - so Per ra - gion del - la bel - tà, del - la\_\_ bel - tà. è l'i -

6 5  
4 #

200

-stes - so è l'i - stes - so Che fug - gir da\_un pa - ra -

#6

203

*Da Capo*

- di - so Per ra - gion del - la bel - tà, per ra - gion\_\_\_\_\_ del - la bel - tà.

6

208

*Recit.*

Più che di Le - da\_i fi - gli Che\_a vi - cen - da ne - gl'a - stri Pro - teg - go - no\_il noc - chier al se - gno\_in -

211

- te - so Voi po - te - te\_ò bei lu - mi, Con lo splen - do - re\_ac - ce - so D'un guar - do\_a - mi - co\_e fi - do, La na - ve del mio

215

cor con-dur-re al li - do. Fon-ti del mio lan - gui-re, Fa-ci del mio gio - i - re, Sa-gi-ta-rii ge-mel-li,

4 #3

219

Lu-mi-no-si fla-gel-li, Spec-chi del-la mia fe-de Con e-ter-no ri-fles-so Tut-ta la mia spe-ran-za in

6

223

voi si ve - de Ma per pie-tà sen-ti - te, sen - ti-te, oc-chi bel-li un mo - men-to, e poi fe-

4 3 (b) # b 6

228

- ri-te, e poi, e poi fe-ri - te; e poi, e poi fe - ri - te.

b6 7 b b6 5 4

233 *Aria*

Se gli spec-chi son e - chi del

b

236

guar - do, Se gli spec-chi son e - chi del

239

guar - do Ve-ro\_è quel che di lu-me sin - ce-ro, Pren-de e ren-de l'i-stes-so te - nor, Pren-de e ren -

b<sub>6</sub> 6 b

242

de l'i - stes - so te - nor, Pren-de e

5

244

ren - de l'i - stes - so te -

6 b

246

-nor. Non s'a-du - li col lu - me, il pen -

[Fine]

249

-sie - ro Non s'a-du - li col lu - me il pen - sie - ro, La fe - ri - ta siea l'e - co del

252

dar - do, El il dar - do lo spec - chio del cor, et il dar - - -

254

- - - do lo spec - chio del cor, Et il dar - -

256

*Da Capo*

- - - do lo spec - chio del cor.

## EDITORIAL REPORT

*A voi che l'accendeste* by Carlo Francesco Pollaroli (attr.),<sup>1</sup> ca. 1655–1723

Vocal range: d'–a".

### Sources

Source A: *D-B*. Mus. Ms. 30197, pp. 127–39

Source B: *D-B*. Mus. Ms. 30136, ff. 122–131v.

### The Two Sources

Both extant sources of this setting of *A voi che l'accendeste* are held in the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (*D-B*). Both copies are considered to be the work of German scribes. Dr. Roland Schmidt-Hensel summarizes what is known of the origins of these manuscripts as follows:

The collective manuscripts Mus.Ms. 30136 and 30197 were both part of the library of Heinrich Bokemeyer (1679–1751), most of which goes back to the collections of Georg Österreich (1664–1735) and his brother Michael Österreich (born 1658). All three composers were active mostly in northern Germany, so probably most of this material stems from there, even if this does not rule out the possibility they also acquired single manuscripts written in Italy. According to the catalogue by Harald Kümmerling (*Katalog der Sammlung Bokemeyer*, Kassel: [u.a.] 1970), the cantata *A voi l'accendeste* in Mus.Ms. 30197 was written by Georg Österreich at a rather late point of his life. For the cantatas in Mus.Ms. 30136 which are in another hand, Kümmerling gives an example which to me seems also rather German (and not Italian), so most probably also these were copied in Germany.<sup>2</sup>

### Source A

*D-B* Mus.ms 30197. pp. 127–139.

Attribution: Cantata / di Signore/ Perti [sic]

Anthology of Italian cantatas, including attributions to Fago, Caldara, Bononcini, Cesarini, Pistocchi, Scarlatti, Perti [sic], Mancini, Lotti, Sarri, Gio. Del Violone.

*A voi che l'accendeste* is attributed to Perti in the manuscript, which has a *Tavola* in the hand of the copyist. RISM gives the following information: “[at left, on margin, in red ink, “Cantata/ di Signore/ Perti [added by later hand, with pencil: ‘Giacomo Antonio’].” This cantata matches the setting attributed to Pollaroli in *D-B* 30136, which also contains the setting by Perti. The attribution of this second setting to Perti is confirmed in three other sources: *D-DI* Mus.1.I.2.2, *GB-Lbl* Add. 31518, and *B-Lc* Fonds Terry ms.264.

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1. The alternative spelling Pollarolo is adopted in many current reference works, such as *Grove Music Online*, RISM, and *Dizionario biografico degli Italiani*. This edition follows the spelling Pollaroli widely seen in source works contemporary with the composer, including Source B.

2. I am most grateful to Dr. Roland Schmidt-Hensel, director of the music division and of the Mendelssohn-Archiv, Staatsbibliothek zu Berlin, for this information (email, 16 October 2015). My thanks also to Tomoyo Ueda, for her further observations on the manuscripts, during a visit to the Staatsbibliothek, November 2015.

129

*Aria.*

*Aria.* *Begli occhi non mi pento* be,

gl'occhi non mi pento d'havervi offerto il sen, non mi pento be

gl'occhi be gl'occhi be gl'occhi non mi pento che

vervi offerto il sen d'havervi offerto il sen

57

Figure 1: Source A, *D-B Mus.Ms.30197*, copy by Georg Österreich. Reproduced by kind permission of the Staatsbibliothek zu Berlin–Preussischer Kulturbesitz, Musikabteilung.

*Source B*

D-B Mus.Ms. 30136, ff.122–131v.

Attribution: Cantata Del Sig: ~~Pollaroli~~ ~~Perti~~ No. 19. (Perti added in a later hand)No watermark: same paper and same hand as Kümmerling 1196, *A voi che l'accendeste*, Perti. (RISM).

Figure 2: Source B, D-B Mus.Ms.30136, f.122. Recitative 1.

Reproduced by kind permission of the Staatsbibliothek, Berlin. (Kümmerling 1195)

This setting of the cantata text is unique in that it is known to exist only in two copies by German copyists, with no extant copies from an Italian source. Although both copyists show some lack of familiarity with the idiom and language, the copy by Österreich (Source A) in particular is carefully made and there seems no reason to doubt that the music text of the cantata can be established. It is not clear whether there is a direct relationship between the two copies: aside from scribal errors in Source B, it seems from small differences in orthography and musical text that it is not necessarily a copy of Source A. In the placing of cadential vocal slurs in recitatives, there are recurrent differences between the two sources. The copyist of Source A regularly gives the penultimate syllable of a recitative, or section, with a slurred pair of notes, normally descending to the final syllable on the downbeat. Source B, on the other hand, gives the generally earlier usage, in which the final syllable is slurred from the

preceding upbeat to the final note. It is not clear whether Pollaroli had already made his setting at the time when he wrote to Giacomo Antonio Perti in September 1699, requesting on behalf of “l’eccellentissimo Coraro mio padrone” the missing sections of Perti’s setting of *A voi che l’accendeste* (“part of the Recitative after the first aria and part of Aria 2”).<sup>3</sup>

## Editorial Notes

### *Tempo and performance indications*

Performance indications are given very sparingly in both sources, being restricted to “Aria,” “Recitativo,” and “Da Capo.”

### *Clefs*

The two-part bass passages in Recitative 1 (mm. 23–4 and 30–1) are shown on the bass staff by divided stem directions, merging to single stem directions (i.e., without rests) on the following measure.

### *Text underlay and punctuation*

Punctuation of the text is almost non-existent in each of the two sources. Both contain errors of spelling and spacing, suggesting some lack of familiarity with the language. The edition gives the punctuation and spelling found in the text source *V-CVbav* Vat. lat. 10204. Capital letters show the beginning of text lines in recitative. One notable text change is found in Recitative 1, line 2, where both sources of this setting give “Io per voi già mi *ploro*” (in place of “moro”).

### *Figured bass*

In general, the bass figures of Source A, written by Georg Österreich, appear to have been entered with more knowledge and attention than those given by the anonymous scribe of Source B, *D-B* Mus.Ms.30136. Aria 3 is figured only in Source A, while the figures given in Source B for Aria 4 show signs of haste (“sharp” given for “6”, for example); thus the Source A figures are used in the edition.

### *Da Capo arias*

Both sources give the *Da Capo* indication, without writing out the repeated A section in full (as was common practice of Italian copyists in the 1690s). Because there is some doubt over the appropriate ending of arias – with or without concluding ritornello – the ritornello is shown in the edition in square brackets: a performer’s option.

## CRITICAL NOTES

### *Abbreviations:*

|                |      |
|----------------|------|
| Soprano        | S    |
| Bass           | B    |
| Basso continuo | B.c. |

### *Recit. 1*

M. 3, B, note 2: no flat in *D-B* Mus. Ms. 30136.

3. Marco Bizzarini, “Pollarolo (Pollaroli, Polaroli), Carlo Francesco,” *Dizionario Biografico degli Italiani*, Volume 84 (2015), cites the letter which specifically mentions Perti’s setting of *A voi che l’accendeste*. See the Introduction to this edition for a fuller account of the letter and its significance. I express my gratitude to Marco Bizzarini for most generously sharing with me his transcription of the letter, dated “Venezia, li 12 Settembre 1699.”

- M.4, S, beats 3–4: slur over notes 4–5 in *D-B Mus.Ms.* 30197; over the barline in *D-B Mus.Ms.* 30136.  
 M.5, B, Edition follows *D-B Mus.Ms.* 30136. *D-B Mus.Ms.*30197 has a whole note tied to m. 6.  
 M.6, S, note 1, beat 1: dotted eighth, sixteenth in *D-B Mus.Ms.* 30136.  
 M.9, S, note 2 lacks B-sharp in *D-B Mus.Ms.*30197. “*estinge*” *D-B Mus.Ms.*30197.  
 M.18, S, note 2 is B-flat, *D-B Mus. Ms.*30197; edition follows *D-B Mus.Ms.* 30136.  
 M.22, B, part out of alignment in *D-B Mus.Ms.* 30136. Edition follows *D-B Mus.Ms.* 30197.  
 M. 25 given twice, *D-B Mus.Ms.* 30136.  
 M. 26, S, note 3, editorial E-flat on the basis of the parallel passage in m. 18, beat 3 (both sources)  
 M.28, S, beat 4: “in” is omitted in *D-B Mus.Ms.* 30136.  
 M.31, B, upper voice is omitted in *D-B Mus.Ms.* 30136.  
 M. 33, B, half note followed by half note rest in *D-B Mus.Ms.* 30136; whole note in *D-B Mus.Ms.* 30197.

### *Aria 1*

Figures throughout the aria in *D-B Mus. Ms.*30197 only.

Both sources give *Da Capo*, and do not indicate a *Fine* measure. Same bass cue measures (mm.75–6) in both sources.

- M.50, B, beats 2–3 are quarter notes *d'*, *B-flat* in *D-B Mus. Ms.* 30136. Edition follows *D-B Mus.Ms.* 30197.  
 M.61, S, “*spe-ne*” *D-B Mus.Ms.* 30197. (“*speme*” *D-B Mus.Ms.*30136.)

### *Recit.2*

Key signature of 1 flat notated throughout the recitative in both sources.

- M.80, S, *ploro* in both sources (all other settings have “*moro*”). Note 5 shown sharp in *D-B Mus.Ms.*30197, but not beat 4; thus the likely completion of the phrase given (editorially) A minor, not major, m.81. *D-B Mus.Ms.*30136 gives *c''-sharp* note 1 only.  
 M.84, B, beats 3–4: S part is written in Bass staff, *D-B Mus.Ms.* 30136.  
 M.90, B, G-sharp tied from m.88 beat 3; editorial G-natural m. 90 beat 3, preceding A-flat beat 4. (G dotted half note in *D-B Mus.Ms.* 30136). The image of “wandering stars” is suggested by this enharmonic change from G-sharp to A-flat in the Bass.  
 M. 91, B, note 3, *A* corrected to *C* written below staff, *D-B Mus.Ms.* 31036.  
 M.98, S, beats 3–4 are *f'-sharp* (dotted quarter note) – *g'* (eighth note), with elision “-ta Ii!”.  
 M.99, S, notes 1–2, slur in *D-B Mus.Ms.* 31036 only.

### *Aria 2*

- M. 134, B, note 1 is *B-flat* in *D-B Mus.ms.* 30136 (*d* in parallel passage m.103).  
 M.138, fermata in *D-B Mus.Ms.* 30197. *D-B Mus.Ms.* 31036 has no fermata or double bar line to indicate the end of the aria.

### *Recit.3*

- M.153, S, note 1, *a-flat* in *D-B Mus.Ms.* 30197 only.  
 M.156, S, “*morto*” in *D-B Mus.Ms.* 30197.  
 M.160, S, note 1, *e''* in *D-B Mus.Ms.* 30197. Beat 4, slur to notes 4–5 in *D-B Mus.Ms.* 30197; slur over the barline in *D-B Mus.Ms.* 30136.  
 M.161, B, note 1 is *B-flat* in *D-B Mus.Ms.* 30136.  
 M.162, B, note 2 tie in *D-B Mus.Ms.* 30136 only.

M.168, S, note 3 without flat in *D-B Mus.Ms.* 30197.  
M.168, B, note 4: without flat in *D-B Mus.Ms.* 30136.  
M.170, B, slur over notes 1–4 only in *D-B Mus.Ms.* 30136.  
M.171, B, note 7 is *a* (1 octave above) in *D-B Mus.Ms.* 30197.  
Mm.172–3, S, slur over last two notes in *D-B Mus.Ms.* 30197; slur over the barline in *D-B Mus.Ms.* 30136.

#### *Aria 3*

M.186, S, slurs to notes 3–4 and 5–6, also vocal slurs m.198 and m.203 in *D-B Mus.Ms.* 30197 only.  
M.194, S, note 3 is sharp in *D-B Mus.Ms.* 30197, but not in parallel passage, m.196 note 1.  
M.194, B, note 4, and m. 199 note 4: sharp (but not m.193, note 3) in *D-B Mus.Ms.* 30197.

#### *Recit. 4*

M. 211, “Voi potrete” (*D-B Mus.Ms.* 30197). B note unchanging until m. 212 in *D-B Mus.Ms.* 30136.  
M. 218, *D-B Mus.Ms.* 30136: “*Specchi della gemelli*” corrected to “*Sagittarii.*”  
M.222, B, note 2 flat omitted, *D-B Mus.Ms.* 30136.  
M.225, S, note 2 is *b'* in *D-B Mus.Ms.* 30136.  
M. 228–9, B, figures in *D-B Mus.Ms.* 30197 only; m. 228, B. note 4 flat omitted in *D-B Mus.Ms.* 30136.

#### *Aria 4*

M.235, B note 2 is dotted quarter note (but quarter note and eighth rest, m. 238) in *D-B Mus.Ms.* 30197.  
Mm.246 and 248, *D-B Mus.Ms.* 30136 gives a fermata on both measures; *D-B Mus.Ms.* 30197 has no fermata or *Fine*.  
M.249, B, notes 2–6 omitted in *D-B Mus.Ms.* 30136.  
M. 250, B, all notes missing *D-B Mus.Ms.* 30136.  
M.251, B, beat 2, *D-B Mus.Ms.* 30136 gives *f–g–a*. Edition follows *D-B Mus.Ms.* 30197.

Rosalind Halton  
University of Newcastle, Australia.  
December, 2016

# A VOI CHE L'ACCENDESTE

**Giovanni Bononcini**  
Edited by Rosalind Halton

A voi che l'ac-cen - des-te Rac-co-man-do il mio fo - co, Oc-chi a-do-ra-ti; In voi coi rag-giar-

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5  
- ma - ti Ge-mi-no sol ri - splen-de Che l'om-bra del mio duol di - le - gua e strug-ge. Da voi so-lo di-

#6

9  
- pen-de la mia vi - ta e la mor-te; Con voi so-lo s'ag - gi - ra il mio fa - to e la sor-te Per voi so-lo

13  
spi - ra L'a - ni - ma mi tra - fit - ta; Se tem-pre A - mo - re, e scoc-ca i dar-di suo - i. So - lo in

17  
vo - i, sol da vo - i, con vo - i, per vo - i, con voi, per vo - i.

21 **Aria**

Be-gl'oc-chi\_io non mi pen - to D'ha-ver vi\_of-fer - to\_il

sen, io non mi pen - to d'ha - ver - vi\_of-fer - to\_il sen, d'ha-ver - - -

- - - vi\_of-fer-to il sen, d'ha-ver - - - - - vi\_of-fer-to il

sen. An - zi se le mie pe - ne Fos - se-ro sen - za spe - me

L'a - ni - ma sul ci - men - to Vor - rei por - ta - re\_al - men, vor - rei por - ta - re\_al - men, \_\_\_\_\_

39

por - ta - re al - men.

42

Be - gl'oc - chi io non mi - pen - to D'ha - ver vi\_of - fer - to il sen, io non mi

45

pen-to d'ha-ver-vi\_of-fer-to il sen, d'ha-ver - - - vi\_of-fer to il sen, d'ha ver -

49

vi\_of-fer - to il sen.

53 **Recit.**

Che vo - le - te\_oc - chi bel - li Io per voi già mi mo - ro; Vi pro - vo\_o - gni mo - men - to I - do - li ful - mi -

57

- nan-ti, e pur v'a - do - ro, v'a-do-ro; Del ciel del-la bel - lez - za Sie-te in un tem-po i -

61

- stes-so Stel-le fis-se et er - ran-ti, e po-li e se-gni; Il - lu - stra-te col guar-do La vo-stra\_e for-se\_an-

65

- cor l'e - te - rea mo-le; Ne l'es-ser due vi to - glie Quel mer-to sin - go-lar che van-ta il so - le.

*Largo*

69

Più del - le stel - le — Lu - ci gra-

73

- di - te, — Lu - ci mie bel - le vi sti - ma il cor. Più del - le stel - le — Lu - ci gra-di - te, — Lu - ci mie

76

bel - le Vi sti - ma il cor, vi sti - ma il cor. E il so - le an - co - ra, e il so - le an -

79

- co - ra Quan - do v'a - pri - te Di tan - ta Au - ro - ra, di tan - ta Au - ro - ra Te - - - me, te - me l'ar -

82

- dor, Te - - - me, te - me l'ar - dor. Più del - le stel - le Lu - ci gra -

86

- di - te, Lu - ci mie bel - le vi sti - ma il cor. Più del - le stel - le Lu - ci gra - di - te, Lu - ci mie

***Siegue* Recit.**

89

bel - le Vi sti - ma il cor, vi sti - ma il cor. vi sti - ma il cor. Che se fug - gon le stel - le Al - l'ap - pa - rir del'

93

gior - no Voi col gior - no, ap - pa - ri - te; Poi ri - tor - na - no quel - le Men - tre l'In - do Net - tu - no del fu -

96

- man - te Pi - ro - ò con - so - la il mor - so E fan - no in ciel con nu - me - ro - so co - ro Fu - ne - ra - li d'ar -

100

- gen - to a tom - ba d'o - ro; Ma voi sem - pre splen - de - te, Voi già - mai non fug - gi - te,

b

104

so - lo vi chiu - de - te Stan - che di sa - et - tar quan - do dor - mi - - - - te.

108

Stan - che di sa - et - tar quan - do dor - mi - - - - te, quan - do dor -



138

Il la - sciar \_\_\_\_\_ vo - stre fa - vil - le È l'i - stes - so Che fug - gir \_\_\_\_\_ da un pa - ra

145

di - so Per ra - gion, per ra - gion del - la bel - tà, \_\_\_\_\_

#6 #6

151

del - la bel - tà. \_\_\_\_\_

157

Tan - ti pre - gi in voi rav - vi - so, Ch'è im - pos - si - bi - le Ch'io vi chie - da, ò mie pu -

163

- pil - le, La per - du - ta \_\_\_\_\_ li - ber - tà. Ch'io vi chie - da, ò mie pu - pil - le, La per - du - ta, per -

#6

169

- du - ta li - ber - tà. La per - du - ta, per - du - ta li - ber - tà. La

#6

174

— per - du - ta, per - du - ta li - ber - tà.

#6

179 **Recit.**

Più che di Le - da\_i fi - gli Ch'a vi - cen - da ne - gl'a - stri, Pro - teg - go - no il noc - chie - ro al se - gno in -

b

182

- te - so, Voi po - te - te, o bei lu - mi, Con lo splen - do - re ac - ce - so D'un guar - do a - mi - co e fi - do, La na - ve del cor -

186

mi - o con - dur - re al li - do, con - dur - re al li - do. Fon - ti del mio lan - gui - re,

190

Fa - ci del mio gio - i - re, Sag - git - ta - rii ge - mel - li, Lu - mi - no - si fla - gel - li, Spec - chi del - la mia fe - de,

194

Con e - ter - no ri - fles - so, Tut - ta la mia spe - ran - za, in voi si ve - de. Ma per pie - tà sen -

198

**Aria**

- ti - te, Oc - chi bel - li un mo - men - to, e poi fe - ri - te. Se gli \_\_\_ spec - chi son e - chi del

202

guar - do, \_\_\_ Bel - lo \_\_\_ è quel che di lu - me sin - ce - ro, \_\_\_ Pren - de e

205

ren - de l'i - stes - so te - nor: Se gli \_\_\_ spec - chi son e - chi del guar - do, \_\_\_

209

Bel - lo — è quel che di lu - me sin - ce - ro, — Pren - de e ren - de l'i - stes - so te -

212

- nor: Non s'a - du - li col lu - me, il pen - sie - ro, La fe - ri - ta sia l'e - co del dar - do, et il

216

dar - do, et il dar - do lo spec - chio del cor, —

219

— lo spec - chio del cor, Et il dar - do lo spec - chio, lo spec - chio del cor.

*Fine*

## EDITORIAL REPORT

Composer: Giovanni Bononcini, 1670–1747

Vocal range: *a–d''*

Source: *D-DI*, Mus. 1-I-2-2: pp. 65–87. RISM A/II 211011415

Attribution: *Del Sig.<sup>re</sup> Bononcini*

Watermark: Quadruped in single circle.

Da Capo arias are written out in full; Aria 4 is through-composed.



Figure 1: Bononcini, *A voi che l'accendeste*, *D-DI* Mus.1-I-2-2. Final page. Reproduced by kind permission of Sächsische Landesbibliothek Staats-und Universitätsbibliothek, Dresden.

The manuscript *D-DI Mus. 1-I-2-2* contains one other cantata by Bononcini, *Ch'io ti manchi di fede*, copied and attributed to Bononcini in the same hand as the five settings of *A voi che l'accendeste*. According to Lowell Lindgren, this work is the most frequently copied of all Giovanni Bononcini's solo cantatas, with 31 copies—clearly an admired work.<sup>1</sup> This exceptional number of copies contrasts with Bononcini's setting of *A voi che l'accendeste*—a single source which can, however, derive some credibility from its shared origins in this manuscript with a work so widely disseminated and authenticated. While the lack of alternative sources for Bononcini's *A voi che l'accendeste* leaves a few problematic passages that cannot be conclusively resolved—i.e., by comparing copies and adopting best readings—there seems no reason to query the authorship of the work: the copy of *Ch'io ti manchi di fede* indicates that the copyist knew and had access to sources of Bononcini's music in this early period of the 1690s.

This setting by Bononcini is the most concise of all the *A voi* cantatas (a total of 221 measures, cf. Perti 296 mm. and Lulier 352). Recitatives are characterized by largely syllabic setting, with very occasional expansion of the text through phrase repetition, expressive melismas or arioso passages, one of the few arioso phrases being the final line of Recit. 3, “*stanche di saettar quando dormite.*” Key schemes of the arias are similarly economical, often with only one key area each for A and B sections. Aria 2 in G major, for example, has the B section in the dominant D without additional nuances but with momentum provided by rising sequences in a mainly syllabic setting. The economy of expression reaches its climax in Aria 4, a syllabic setting in the form AAB which gathers energy towards the rising progression of its concluding measures.

The present setting of *A voi che l'accendeste*, by “Sig<sup>re</sup> Bononcini” is the second to be copied in the Dresden manuscript *D-DI Mus. 1-I-2-2*. It is also the only one in this manuscript to have the vocal part set in alto clef, in the key of D minor with a key signature of one flat. (The version in alto clef of Perti's setting, *B-Lc Fonds Terry ms. 264*, is clearly a transposed setting.) As the other four settings of the *A voi* text in the Dresden manuscript are for soprano and continuo, the question arises with regard to this alto setting: is D minor in alto clef the original key of composition?

There are several reasons for asking the question. One is the key signature—one flat, which is used throughout the cantata including Aria 3 (A minor), and the extensive sections of recitative based around E minor. Although the b-flat is often cancelled out by the use of a sharp, there are many instances in which accidentals are incompletely signed, especially in A minor aria, and indeed one would expect D minor to be notated without key signature in this repertoire up to the 1690s.

Another clue to possible transposition is in the bass part writing. There are many instances in both recitative and aria in which the line is raised or lowered by a seventh or a ninth, when one would expect the part to continue in the same octave.

Finally, this cantata contains a few passages of unworkable part-writing that require a change of not just one note, but up to three or four consecutive notes—e.g. Aria 1, m. 25, beats 3–4 and 26, beat 1; Recit.3, m. 106, beats 3–4 (bass part); Recit. 4, mm. 197 (beats 3–4) -198 (beat 1), bass part. The solutions provided in the edition are not the only possible ones, but attempt to use the given motivic ideas with the minimum of disruption to the Ms. text, and taking clues from the musical context.

The existence of some problematic passages in the copying of this cantata is not particularly characteristic of the copyist. For example, the copy of the setting by Alessandro Scarlatti in this manuscript is among the most detailed in terms of pitch and rhythm, accidentals, bass figuring, and other markings such as dynamics; the copy of Perti's setting in the same manuscript is also a generally

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1. Lowell Lindgren, “Bononcini's “agreeable and easie style, and those fine inventions in his basses (to which he was led by an instrument upon which he excels,” in *Aspects of the Secular Cantata in Late Baroque Italy*, ed. Michael Talbot (Aldershot: Ashgate, 2009), 160–163.

accurate one, without anomalous instances of part-writing or omitted accidentals. In the case of this cantata, it would explain the occasional lapses of accuracy and other discontinuities in the pitch of the bass part, if the copyist was also transposing the work into a different key, for example, from G minor to D minor.

### Critical Notes

#### Abbreviations:

|                |      |
|----------------|------|
| Alto           | A    |
| Bass           | B    |
| Basso continuo | B.c. |

#### Recit. 1

M. 5, B, the figure sharp-6 confirms the validity of B-natural.

M. 17, A, note 2 is *e'-flat* in Ms. Editorial suggestion follows B, in tenths.

M. 17, A, notes 3-6 are *f'-e'-d'-d'* with B notes 5-8, B flat-A-g-e. Suggested solution is a repetition of M. 17, beats 1-2 with anacrusis m. 16.

#### Aria 1

Mm. 25-26 part-writing has been amended for three consecutive eighth notes: A, notes 5-6 (*d'-c'* to *e'-flat-d'*) and B note 8 *G* (to *B-flat*), m. note 1 *d* (to *e-flat*). The aim of the edit is to join seamlessly with m. 26, note 2. Also D.C., m. 45, beats 2-3.

M. 34, A, note 6 is *g'*.

#### Recit. 2

M. 64, "vostra"

#### Aria 2

M. 76, A, notes 8 and 9 are beamed separately, but are short of a syllable.

M. 83, A, final two notes beamed together, underlay adopted as indicated in m.81.

M. 83, B, note 1 is *b* (parallel to m. 81).

#### Recit. 3

M. 94, the B-natural (signed "sharp") in B introduces a passage which continues throughout this Recit. and the following Aria, in which "b" is natural (based around E minor (Recit) and A minor (Aria 3)). The key signature of one flat continues throughout.

M. 106, B, note 4 is *B*.

M. 106, B, note 8 is *A*, *G* suggested (making a parallel pattern to bass part, m.109).

M. 111, B, note 2 is *c-sharp*, editorial suggestion *d-sharp*, imitating the previous vocal phrase at m. 110, beats 3-4.

#### Aria 3

The key signature of one flat appears throughout the aria, which is clearly in A minor. B-naturals are not marked in the source and b flats are marked (e.g. m.122), as if the copyist had forgotten the key signature.

Time signature is  $c\frac{3}{4}$ .

M. 118, B is *a-e-e*. This reading taken from D.C., m. 157.

M. 150, B, note 3 is A; B maintains the interval pattern of preceding measure.

M. 151, B, notes 1–3 are *f-e-sharp-c-sharp* which creates unworkable intervals with A. The adopted solution is to retain the rhythmic pattern, with B in tenths with A.

M. 161, A, note 6 without flat here, but marked in A section, m. 122.

#### *Recit. 4*

The key signature of one flat continues, cancelled by sharp signs e.g., mm. 179-188, and 198.

M. 187, B, beat 4 is *a-e-b-f-sharp*. The editorial suggestion uses the same rhythmic figure with slightly reordered intervals.

M. 188, B, beat 1 is *G-sharp-e-A-d*, preceding cadence in E (minor). Note 4 possibly *a* (i.e. octave figure, as in Aria 3, m. 118).

M. 192, B, note 2, not marked with a sharp, but the progression to C, m. 193, beat 3, requires a leading note either m. 192, beat 2 or m. 193, beat 1.

M. 199, “e poi dormite”.

#### *Aria 4*

M. 201, A, beaming and underlay of beat 4 is adopted for the parallel rhythm of beat 2; notes 6–7 are beamed together in Ms, but separately beat 4.

M. 214, B, beat 2, sixteenth notes d–e are editorial; source has 4 eighth-notes, *A-B-flat-C-d*.

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January 2017  
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# A VOI CHE L'ACCENDESTE

Antonio Mangiarotti

Edited by Rosalind Halton

A voi che l'ac-cen - de - ste Rac-com-man - do il mio fo - co oc - chi\_a - do - ra - ti; In

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4  
voi co'i rag-gi\_ar - ma - ti Ge-mi-no sol ri-splen-de Che l'om-bra del mio — duol di-le - gua\_e strug -

9  
- ge. Da voi so-lo di-pen-de La mia vi-ta e la mor-te; Con voi so-lo s'ag-gi-ra Il mio

13  
fa - to e la sor-te; Per voi so-lo so-spi - ra L'a-ni-ma mia tra - fit - ta; Se tem-pra\_a - mo - re, e

17 *Sostenuto*

scoc-ca\_i dar - di suoi So-lo\_in voi, sol da voi, con voi, per voi.

22 *Aria*

Be - gl'oc - chi

26

Be - gl'oc - chi lo non mi pen - to, nò D'ha - ver - vi of - fer - to\_il sen, d'ha -

29 *p*

- ver - vi of - fer - to\_il sen, Nò, non mi pen - to\_ nò, nò, nò be - gl'oc - chi Nò, nò, nò nò be -

32

-gl'oc - chi d'ha - ver - - - vi, d'ha - ver - vi\_of - fer - to\_il sen, D'ha -

35

- ver - vi, d'ha - ver - vi\_of - fer - to il sen. *tr.*

38

An-zi se quel - le pe - ne Fos-se-ro sen - za spe - me L'a - ni - ma sul ci -

42

-men - to vor - rei por - ta - re al - men l'a - ni - ma sul ci - men - to vor - rei por - ta - re al - men. Be - gl'oc - chi *tr.*

46

Be - gl'oc - chi Io non mi pen - to, nò D'ha -

49

- ver - vi of - fer - to il sen, d'ha - ver - vi of - fer - to il sen, Nò, non mi pen - to, nò, nò, nò be -

52 *p*

gl'oc - chi Nò, nò, nò nò be— gl'oc - chi d'ha - ver - - - - vi, d'ha -

55

- ver - vi\_of - fer - to\_il sen, D'ha - ver - - - -

57 *tr.*

- vi, d'ha - ver - - vi\_of - fer - to\_il sen.

61 *Recit.*

Che vo - le - te\_oc - chi bel - li, Io — per — voi già mi mo - ro; Vi pro - vo o - gni mo -

65

- men - to I - do - li ful - mi - nan - - - - ti, e pur, e pur v'a -

69 

- do ro. Del ciel del - la bel - lez - za Sie - te in un tem - po i -

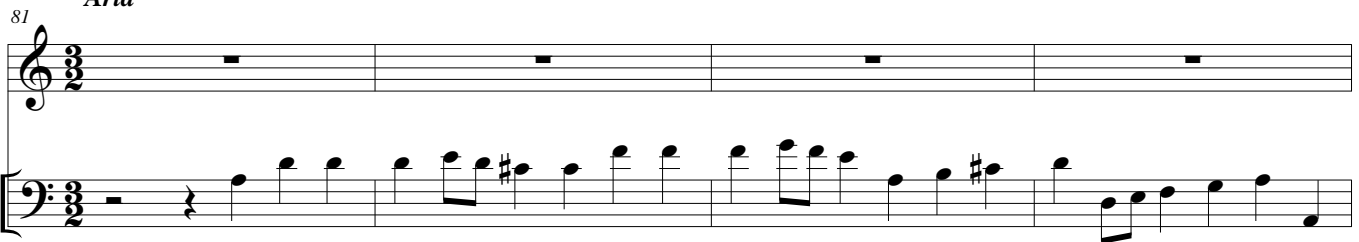
73 

-stes-so Stel-le fis-se ed' er - ran-ti, e po - li, e se - gni, Il - lu - stra - te col' guar - do La no - stra, e for - se an -

77 

- cor l'e - te - re - a mo - le; Ne l'es - ser due vi to - glie Quel mer - to sin - go - lar che van - ta il so - le.

*Aria*

81 

85 

Più del - le stel - le Lu - ci gra - di - te, Lu - ci mie bel - le Vi sti - ma il

89

cor.

93

Più del - le stel - le \_\_\_\_ Lu - ci gra - di - te \_\_\_\_ Lu - ci mie bel - le \_\_\_\_ vi sti - ma il

97

cor; E il so - le an - co - ra \_\_\_\_ Quan - do v'a - pri - te \_\_\_\_ Di tan - ta Au - ro - ra \_\_\_\_ Te - me l'ar -

101

-dor, di tan - ta Au - ro - ra, Di tan - ta Au - ro - ra

105

Te - me l'ar - dor, di tan - ta Au ro - ra, di tan - ta Au -

109

- ro - ra te - me l'ar - dor.

113

Più del - le stel - le Lu - ci gra -

117

- di - te Lu - ci mie bel - le Vi sti - ma il cor, Lu - ci mie bel - le, lu - ci mie

121

bel - le Vi sti - ma il cor, Lu - ci mie bel - le, lu - ci mie bel - le Vi sti - ma il

125

cor.

130 *Recit.*

Che se fug-gon le stel - le Al - l'ap-pa-rir del gior-no, Voi col gior-no ap-pa-ri - te; Poi ri - tor - na - no

133

quel - le Men-tre l'in - do Net - tu - no Del fu-man - te Pi - roò con-so-la il mor - so, E

137

fan-no in ciel con nu-me-ro - so co - ro Fu-ne-ra-li d'ar-gen - to a \_\_\_\_\_ tom - ba

141

d'o - ro: E fan - no in ciel con nu-me-ro - so co - ro Fu - ne - ra - li d'ar -

145

-gen - to a \_\_\_\_\_ tom - ba d'o - ro.; Fu-ne-ra-li d'ar - gen - to, E

149

fan - no in ciel con nu - me - ro - so co - ro Fu - ne - ra - li d'ar - gen to, fu - ne - ra - li d'ar -

153

-gen - to a - tom - - - ba - d'o - ro, a -

157

tom - - - ba - d'o - ro.

161

Ma voi sem - pre splen - de - te, Voi giam - mai non fug - gi - te, E so - lo vi chiu - de - te Stanche di sa - et -

*Siegue l'aria*

165

- tar, Stan - che di sa - et - tar quan - do dor - mi - te.

169 *Aria*

Tan - ti pre - gi in voi rav - vi - so,

## 175

Tan - ti pre - gi in voi rav - vi - so, Ch'è im - pos - si - bi - le Ch'io vi chie - da, ò mie pu -

## 183

- pil - le, La per - du - ta li - ber - tà, Ch'è im - pos -

## 188

- si - bi - le Ch'io vi chie - da, ò mie pu - pil - le, la per du - ta li - ber - tà,

## 194

— la per - du - ta li - ber - tà

203

Il la-sciar vo - stre fa - vil - le È l' - i - stes - so Che fug - gir da un pa - ra - di - so

208

Per rag - gion del - la bel - tà, del - la bel - tà.

214

Tan - ti pre - gi in voi - rav - vi - so Tan - ti pre - gi in voi - rav - vi - so

222

Ch'è im - pos - si - bi - le Ch'io vi chie - da, ò mie pu - pil - le La per - du ta li - ber -

228

- tà Ch'è im - pos - si - bi - le Ch'io vi chie - da,

233

ò mie pu-pil - le, La per-du - ta \_\_\_\_\_ li - ber-tà, \_\_\_\_\_ la per - du-ta \_\_\_\_\_ li - ber-

240

*Recit.*

- tà. Più che di Le-da\_i fi - gli

248

Ch'a vi-cen - da ne-gl'a - stri Pro-teg-go-no\_il noc - chi-re al se-gno\_in-te - so Voi po-te-te\_o bei lu - mi, Con

251

lo splen-do-re\_ac-ce - so D'un guar-do\_a-mi-co\_e fi - do La na-ve del cor mio, \_ La na-ve del cor mio \_ con-

255

-dur - re al li-do, \_ al li \_\_\_\_\_ do. Fon-ti del mio lan-gui - re,

260

Fa - ci del mio gio - i - re, Sa - gi - ta - rii ge - mel - li, Lu - mi - no - si fla - gel - li, Spec - chi del - la mia fe - de

264

Con e - ter - no ri - fles - so Tut - ta la mia spe - ran - za in voi si ve - de. Ma per pie - tà — sen -

268

*Aria*

- ti - te, Oc - chi bel - li un mo - men - to, e poi — fe - ri - te.

273

Se gli spec - chi son e - chi del guar - do,

278

Se gli spec - chi son e - chi del guar - do,

283

Bel - lo è quel che di lu - me sin - ce - ro Pren - de e ren - de l' i - stes - so te - nor, l' i - stes - so te - nor, l' i -

288

-stes - so te - nor; Pren - de e ren - de l' i - stes - so te -

293

-nor; Pren - de e ren - de l' i - stes - so te - nor.

298

Non s'a-

303

- du - li col lu - me il pen - sie - ro, La fe - ri - ta sia l' e - co del dar - do, la fe - ri - ta sia l' e - co del dar - do, Et il

309

dar-do lo spec-chio del cor, \_\_\_\_\_ lo spec-chio del cor. Et il dar-do lo spec-chio del

314

cor, et il dar-do lo spec-chio del cor.

319

Se gli spec-chi son e-chi del guar-do,

324

Se gli spec-chi son e-chi del guar-do, Bel-lo è quel che di

329

lu-me sin-ce-ro Pren-de e ren-de l'i-stes-so te-nor, l'i-stes-so te-nor, l'i-stes-so te-nor;

334

Pren-de\_e ren - - - de l'i-stes - so te - nor; Pren-de\_e

339

ren - - - de l'i - stes - so te - nor.

344

*Fine*

## EDITORIAL REPORT

Composer: Antonio Mangiarotti

Vocal range: *c'*–*g''*

Source: *D-DI*, Mus.1-I-2-2: pp.123–157. RISM A/II: 211011416

Attribution: *Del Sig'*: Antonio Mangiarotti

Watermark: quadruped in single circle.

Copyist: See Figure 1. The fourth of the five settings of “A voi che l'accendeste” in this manuscript: all are in this hand.



Figure 1: Mangiarotti, *A voi che l'accendeste*, *D-DI* Mus.1-I-2-2, opening page. Reproduced by kind permission of Sächsische Landesbibliothek Staats-und Universitätsbibliothek, Dresden.

Antonio Mangiarotti is certainly the least familiar of the names to appear in the manuscript *D-DI Mus.1-I-2-2*, and in fact (according to RISM) this setting of Paglia's text *A voi che l'accendeste* may be the only work by which he is known. Where he worked, whether he was a professional or a noble amateur composer, and the nature of his connections with Paglia and the copyist of *D-DI Mus.1-I-2-2*, all remain a mystery.

The place of this setting as the fourth in the manuscript, following an apparent break in the copying process, is described in the General Introduction. The source contains very few bass figures—not in itself unusual in this manuscript, since only Alessandro Scarlatti's cantata is figured in detail by this copyist. More problematic for the editor is the issue of text underlay: for example, the first text line of Aria 3 is set first with a tied note over the barline, but not subsequently, and the beaming—usually the principal guide to text underlay—does not give a solution easily compatible with the number of syllables. This type of issue, which occurs several times in the cantata, raises the question of whether the underlay in the composer's text was clear, or whether the copyist took responsibility for it at times.

Original touches occur throughout the recitatives of this setting, for example the setting of hendecasyllabic lines, "Che l'ombra del mio duol dilegua e strugge" (Recit. 1, mm.6–9), and "Idoli fulminanti, e pur v'adoro" (Recit. 2, mm.65–70), both passages with expressive or brilliant melismatic writing and bold harmonic contrasts. The phrase "Per voi già mi moro" (Recit. 2 mm.62–63) is one of the most intense chromatic moments in any of the settings. Like most of the composers of *A voi*, Mangiarotti introduces a prominent passage of arioso: in Recit. 3: "E fanno in ciel con numeroso coro / Funerali d'argento a tomba d'oro." The ascent to heaven, illustrated by an ascending major triadic figure in G major introduced in the bass, shows a selection of text for extended arioso unique to this setting (24 measures of the total 38 of Recit. 3).

### *The Arias*

The choices of meter and mood for the four arias are in marked contrast to most of the other aria settings of *A voi che l'accendeste*. Aria 2 ("Più delle stelle"), for example, is set by Mangiarotti in  $\frac{3}{4}$  meter and D minor, contrasting with the dance-like  $\frac{3}{8}$  and G major or G minor chosen by Lulier, Scarlatti and Pollaroli, while Perti's Aria 2 in  $\frac{6}{8}$  and C major is similarly joyful. Aria 3 receives here a less serious setting—F major and  $\frac{6}{8}$ —certainly a lighter mood than Scarlatti's B minor setting with its dotted rhythms in  $\frac{3}{4}$ . On the contrary, Aria 1 in Mangiarotti's setting has an unmistakable likeness to the settings of both Lulier and Scarlatti, with its falling fifth/minor third motive setting "Begl'occhi." Throughout the cantata, the arias carry no tempo or character markings; however, the marking *Sostenuto* appears in Recitative 1, on the final text line "Solo in voi" (m.17).

While Arias 3 and 4 are constructed on robust ritornello themes, Arias 1 and 2 are more clearly vocal in inspiration, and both present permutations on the conventional Da Capo aria punctuated by restatements of the ritornello. In Aria 1, it is the voice that reintroduces the Da Capo, taking over the first phrase of the ritornello with a reprise of "Begl'occhi." Aria 2 is structurally innovative with its two distinct forms of the A section, one closing on the dominant (m. 97) and continuing without ritornello directly the B section text in the relative major; while the Da Capo version of the A section moves towards a full close in D minor. Both arias illustrate a concept of continuity within the normally distinct sections of Da Capo form.

**CRITICAL NOTES***Abbreviations:*

|                |      |
|----------------|------|
| Soprano        | S    |
| Bass           | B    |
| Basso continuo | B.c. |

Accidentals in parentheses are editorial suggestions.

*Recit. 1*

M. 5, B, note 2: sharp is written over bass staff, as a B.c. figure, but edition reads it as an accidental indicating d-sharp, as leading note to next pitch e, m.7.

M. 13, S, notes 4–5 are 1 dotted eighth and 1 sixteenth note: either the eighth rest, beat 2, is a scribal error, or the note values must be halved, as given here. The parallel of the phrase “e la sorte” with the previous phrase, “il mio fato” (m.12, beat 4) may be observed by performing both anacrusis phrases with unequal rhythm, as suggested by the notation of m.13.

*Aria 1*

M. 32, S, notes 6–9, 1 eighth-note (undotted), followed by 2 sixteenths and 1 eighth-note. Edition follows rhythm of parallel passage, m. 33.

M. 32, B, notes 8 and 9, rhythm is 2 sixteenths and 1 eighth-note. Parallel passages m. 33 and m. 35 give the rhythm adopted here. (M. 35 B accompanies an elaborated version of m. 32, S.)

M. 39, B note 9, g marked as sharp.

M. 40, S, note 6, a marked as flat.

M. 41, B note 4, sharp is placed as B.c. figure, but it may be intended as an accidental D-sharp.

M. 44, S. note 2, sharp is omitted.

M. 53, see above note to m. 32, S notes 6–9 and B notes 8–9.

*Recit. 2*

M. 61, S, note 8, without tie (end of system); tie is marked m.62 note 1 (beginning of next system).

M. 62, S, note 3, *d''-sharp* clash with B, *d-natural*.

M. 63, S, beat 1 written as eighth notes.

M. 67, S, note 3, the repetition of the figure from m. 66 beat 4 suggests that the c-sharp should also be repeated.

M. 77, B, note 1 is *f*.

*Aria 2*

M. 88, 98, 99, 100, S, in each case, pitch *b* is not marked flat in this phrase, but B-flat marked in Bass part, mm. 98 and 100, confirm the F major orientation of this phrase.

M. 106, S, note 2 is *d''* and note 4 is *d'''* in MS, creating unlikely part-writing with B. Phrase has been amended to match parallel phrase m. 101.

*Recit. 3*

M. 141, B, notes 1–2 are eighth notes, followed by one quarter note (note 3) and eighth rest.

- M. 145, B, rhythmic patterns are clear, but pitches of notes 1–7 have been written over.  
 M. 158, S, beat 4 beaming cf. m. 156: underlay of “-ro” adopted from this parallel passage.  
 M. 167–8, S, separate beaming, beat 4, suggests placement of “-te” on the final sixteenth note of m. 167.  
 The syllable appears to be placed on m. 168, beat 1.

### *Aria 3*

- Ritornello is barred in  $\frac{3}{8}$ , the vocal sections mainly in 2 units of  $\frac{3}{8}$ .  
 Manuscript shows text underlay of the first music/text line in two versions: mm. 173–4, S, tied over the barline (the only time out of four). The three remaining repetitions, mm. 176–177, 216–7, and 220–1, omit the tie, and give the underlay and beaming adopted here. The underlay shown in m. 172–3 is an editorial suggestion, using the tied note and giving “voi rav-” as the second and third eighth notes, m. 173.  
 Mm. 173 (beat 2), 178, 217, and 221, S, “vi-so”; the pitches *c–b-flat–a–a'* are consistent in all four instances, but a more likely way to complete this phrase (in view of the bass part) would be *b-flat–a–g–a*.  
 Mm. 203, 205, b-natural is editorial in both S and B parts, introducing D minor.

### *Recit. 4*

- M. 256, S, separate beaming of penultimate note of the phrase suggests syllable placement, as Recit. 3 m. 156, although in this case there is no vocal slur to confirm the reading.

### *Aria 4*

- M. 276, B, notes 1–2 are eighth and quarter note here respectively. The reversed rhythmic pattern (quarter–eighth) is given on repeat of the phrase in m. 281 and D.C. mm. 321 and 326. Edition follows this reading.  
 M. 313, S note 3, sharp omitted but given in repeated passage m. 315.

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 January, 2017  
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# A VOI CHE L'ACCENDESTE

Filippo Colinelli (ca.1661-1725)

Edited by Rosalind Halton

Soprano

A voi che l'ac-cen - de - ste Rac - co - man - do il mio fo - co, oc -

[Basso continuo]

6  
4

Detailed description: This block contains the first five measures of the piece. The Soprano part is written on a treble clef staff in 4/4 time, with a key signature of two flats (B-flat and E-flat). The lyrics are "A voi che l'ac-cen - de - ste Rac - co - man - do il mio fo - co, oc -". The Bass continuo part is written on a bass clef staff, featuring a series of whole notes with a slur over them, indicating a steady harmonic accompaniment.

6

- chi a-do-ra - ti. In voi co' rag-gi-ar - ma - ti Ge-mi-no sol ri-splen-de Che l'om-bra del mio

Detailed description: This block contains measures 6 through 9. The Soprano part continues with a more active melodic line, including eighth and sixteenth notes. The lyrics are "- chi a-do-ra - ti. In voi co' rag-gi-ar - ma - ti Ge-mi-no sol ri-splen-de Che l'om-bra del mio". The Bass continuo part continues with a steady accompaniment of whole notes.

10

duol di - le - gua, di - le - gua e strug-ge. Da voi so - lo di - pen - de

Detailed description: This block contains measures 10 through 12. The Soprano part features a melodic line with eighth and sixteenth notes. The lyrics are "duol di - le - gua, di - le - gua e strug-ge. Da voi so - lo di - pen - de". The Bass continuo part continues with a steady accompaniment of whole notes.

13

La mia vi - ta e la mor - te; In voi so - lo s'ag-gi - ra Il mio fa - to e la sor - te; Per

Detailed description: This block contains measures 13 through 16. The Soprano part continues with a melodic line of eighth and sixteenth notes. The lyrics are "La mia vi - ta e la mor - te; In voi so - lo s'ag-gi - ra Il mio fa - to e la sor - te; Per". The Bass continuo part continues with a steady accompaniment of whole notes.

16

voi so - lo so-spi - ra L'a - ni - ma mia tra - fit - ta; Se tem - pra A - mo - re, e

#3 6

19

scoc-ca\_i dar - di suo - i So - lo\_in voi, Sol da voi, con voi, per vo - i.

6 #

23 *Andante*

#6 6 #6 6

27

Be - gl'oc - chi\_io non mi pen - to D'ha-ver - vi\_of-fer - to\_il sen, io non mi pen - to,

30

Io non mi pen - to, Io non mi pen - to nò d'ha-ver - vi\_of-fer - to il

b

33

sen. Io non mi pen - to, Io non mi pen-to, nò, d'ha-ver-vi-of - fer - to il sen.

# b

37

#6

41

An - zi se le mie pe - ne Fos - se-ro sen - za spe - ne L'a - ni-ma nel ci - men - to Vor -

$\frac{6}{4}$   
2

44

- rei por - ta - re\_al-men, vor-rei por - ta-re\_al-men, vor-rei por - ta-re\_al-men. L'a-ni-ma nel ci-men-to vor-

48

- rei por-ta - re\_al-men. L'a-ni-ma nel ci-men-to vor - rei por-ta - re\_al-men. Be-

6

52

-gl'oc - chi io non mi pen - to D'ha - ver - vi\_of - fer - to il sen, io non mi pen - to, Io non mi

55

pen - to, Io non mi pen - to nò d'ha-ver - vi\_of - fer to il sen.

58

Io non mi pen - to, Io non mi pen - to, nò, d'ha-ver - vi\_of - fer - to il sen.

**[Recitativo]**

62

Che vo-le-te, oc-chi bel-li? Io per voi già mi mo-ro; Vi pro-vo o - gni mo - men - to I-do-li ful-mi-

66

- nan-ti, e pur, e\_\_ pur v'a - do - ro. Del ciel del - la bel-lez - za

70

Sie - te\_in un tem - po\_i - stes - so Stel - le fis - se ed er - ran - ti, e po - li e se - gni;

7  
5

73

Il - lu - str - ate col guar - do La no - stra e for - se\_an - cor l'e - te - re - a mo - le; Ne l'es - ser

76

*Allegro*

du - e vi to - glie Quel mer - to sin - go - lar che van - ta il so - le. Più del - le stel - le

80

Lu - ci gra - di - te, Lu - ci mie bel - le Vi sti - ma il cor. E il so - le\_an - co - ra

84

Quan - do v'a - pri - te Di tan - ta\_Au - ro - ra Te - me l'ar - dor. Più del - le stel - le Lu - ci gra - di - te,

89

Lu - ci mie bel - le Vi sti - ma il cor. Più del - le stel - le — Lu - ci gra - di - te, Lu - ci mie bel - le Vi

94

sti - ma il cor. Più del - le stel - le — Lu - ci gra - di - te, Lu - ci mie bel - le Vi sti - ma il cor.

**[Recitativo]**

99

Che se fug - gon le stel - le Al - l'ap - pa - rir del gior - no, Vo - i col gior - no ap - pa - ri - te;

103

Po - i ri - tor - na - no quel - le Men - tre L'In - do Ne - tun - no Del fu - man - te Pi - ro - ò con - so - la - il

**Adagio**

106

mor - so, E fan - no in ciel con nu - me - ro - so co - ro Fu - ne - ra - li d'ar - gen - to a tom - ba —

109

d'o - ro. Ma voi sem-pre splen-de-te, Voi gia-mai non fug-gi-te, E so-lo vi chiu-de-te, E

113

so-lo vi chiu-de-te, Stan - chi di saet - tar, quan - do dor-mi - te, — quan -

117

*Andante*

- do dor-mi - te. Tan-ti

124

pre-gi\_in voi ra - vi-so Ch'è\_im-pos - si-bi-le Ch'io vi chie-da\_ò mie pu-pil - le La per - du-ta li - ber -

130

- tà. Tan-ti pre-gi\_in voi ra - vi-so Ch'è\_im-pos - si-bi-le Ch'io vi

138

chie-da,ò mie pu-pil - le La per-du-ta li-ber-tà; Il la-sciar vo-stre fa-vil-le È l'i-

144

-stes-so Che fug-gir da un la-be-rin-to per rag-gion, per rag-gion del - la bel-tà, Il la-

151

-sciar vo-stre fa-vil-le È l'i-stes-so Che fug-gir da un la-be-rin-to per rag-gion, per rag-gion

158

del-la bel-tà. Tan-ti pre-gi in voi ra -

165

-vi-so Ch'è im-pos-si-bi-le Ch'io vi chie-da,ò mie pu-pil - le La per-du-ta li-ber-tà. Ch'è im-pos-

171

- si - bi - le Ch'io vi chie-da ò mie pu - pil-le La per - du-ta li - ber - tà, la li - ber - tà, Ch'è im-pos -

177

- si - bi - le Ch'io vi chie-da, ò mie pu - pil-le, La per - du-ta, la per - du-ta li - ber - tà.

**[Recitativo]**

183

Più che di Le - da i fi - gli Che a vi - cen - da ne-gl'a-stri Pro - teg - go - no il noc - chie - re al

186

se - gno in - te - so Voi po - te - te, ò bei lu - mi, Con lo splen - do - re ac - ce - so D'un guar - do a - mi - co e

190

fi - do, La na - ve del mio cor, La na - ve del mi - o cor con - dur - re al li - do.

194

Fon-ti del mio lan-gui-re, Fa-ci del mio gio-i-re, Sa-gi-ta-rii ge-mel-li, Lu-mi-no-si fla-gel-li

5  $\sharp$   $\flat 6$   $\sharp$

198

Spec-chi del-la mia fe-de, Con e-ter-no ri-fles-so Tut-ta la mia spe-ran-za in voi, in voi si

6

202 *Presto*

ve-de. Ma per pie-tà, per pie-tà sen-ti-te, Oc-chi bel-li un mo-men-to,

206 *Grave* *Cacchera spagnola* *Andante, e ondeggiata*

e poi fe-ri-te.

211

Se li spec-chi son e-chi del guar-do Se li spec-chi son e-chi del guar-do

216

Bel-lo\_è quel-lo ch'è lu-me sin-ce-ro Bel-lo quel-lo ch'è lu-me sin-ce-ro Pren-de\_e ren-de l'i-

221

-stes-so te-nor, Pren-de\_e ren-de l'i - stes-so te-nor Pren - - -

226

- - - de e ren - de l'i - stes-so te-nor. Pren - - -

232

- - - de e ren - de l'i - stes - so te-nor. Non s'a-du - li col

237

lu-me il pen-sie-ro Non s'a-du-li col lu-me il pen-sie-ro La fe-ri-ta sia l'e-co del dar-do,

242

Et il dar-do lo spec-chio del cor, Et il dar - - - - -

247

- - - do lo spec - chio, lo spec - chio del cor.

252

Se li spec-chi son e-chi del guar-do Bel-lo è quel-lo ch'è lu-me sin-ce-ro Pren-de e ren-de l'i-

257

-stes-so te - nor Pren-de e ren - de l'i - stes-so te - nor Pren -

262

- de e ren - de l'i - stes - so te - nor. Pren -

267

- de e ren - de l'i - stes - so te - nor.

*Fine*

## EDITORIAL REPORT

Composer: Filippo Maria Colinelli

Vocal range: *c-a''-flat*

Source: *I-Rama*, A.Ms. 3971, f.15–29. RISM A/II: 850041211.

Attribution: *Cantata del Sig<sup>r</sup>: Felippo Collinelli*

Watermarks: three half-moons; six-pointed star

Folios are numbered by the copyist on the top right, and the cantata is numbered 3, top left.

3

Cantata del Sig.<sup>r</sup> Felippo Collinelli. 15

noi che l'accendeste

raccomando il mio foco oc = -

chi adoras: In noi co' raggi ar:

mas geminio sol risplende che

© Bibliomediateca Accademia Nazionale di Santa Cecilia

Figure 1: *I-Rama*, A.Ms. 3971, f.15. Reproduced by kind permission of the Bibliomediateca dell'Accademia Nazionale di Santa Cecilia, Rome.

The online catalogue for the Bibliomediateca dell'Accademia Nazionale di Santa Cecilia notes that the volume contains six cantatas, the last three of which are by the Venetian composer Antonio Biffi (1666–1733), while the first two are unattributed.<sup>1</sup> Colinelli's *A voi che l'accendeste* is numbered 3 in the volume. The catalogue also notes that each of the cantatas has a colored ornamental capital in tempera. The named owner is Domenico Cerutti, a collector of eighteenth- and nineteenth-century music, primarily vocal.

Of the seven composers who set Paglia's text *A voi che l'accendeste*, Filippo Colinelli is perhaps the most surprising. Lacking an entry on his life and music in standard references such as *Grove Music Online*, Colinelli is nevertheless represented extensively in RISM by his sacred works, several of which are recorded as being autograph, dated 1703 and 1704. It was in October 1703 that he was appointed as *maestro di cappella* to the Cappella Borghese, Rome, as successor to the more celebrated Alessandro Melani (1639–1703).<sup>2</sup> Colinelli's setting of *A voi* is one of only three secular cantatas attributed to him in RISM. The manuscript makes a visually beautiful impression with its ornate and colorful capital—a feature often left as a space in cantata manuscripts, rather than being given an expertly finished illustration.<sup>3</sup> *I-Rama* A.Ms.3971 (3) could be a presentation manuscript, with its clearly legible text, occasionally with variants from Paglia's poem (the most striking being the substitution of “laberinto” for “paradiso” in Aria 3).

Musically, too, this cantata stands somewhat apart from the other six settings. Set in C minor, the four recitatives and arias are more closely based around this tonic than most of the other settings, with Arias 2 and 3 in G minor and B-flat respectively, Arias 1 and 4 being in C minor. But Colinelli shows adventurous touches in recitative both in vocal range—already in the first phrase with its major seventh and octave leaps—and in harmonic contrasts, particularly in the final recitative (mm. 183–207). Here the tonal trajectory from C major to A major and back to C minor reaches its climax in the concluding lines “Ma per pietà, sentite / Occhi belli un momento”—marked *Presto* and featuring a chromatically rising bass—“e poi ferite” (marked *Adagio*). This sets the scene for the striking final aria, entitled *Cacchera spagnola* and marked *Andante, e ondeggiata*.<sup>4</sup> Set in  $\text{♩}$ , it features a tenor register part written on the bass system which, together with the bass, maintains a texture of continuous eighth notes, seeming to indicate a bowed (or plucked) string obbligato part. The appearance of *spagnola* in the title suggests the Spanish dance *jácaras*—an interpretation supported by the harmonic and rhythmic features of this hypnotic aria.<sup>5</sup>

In terms of aria forms, Colinelli is less bound to the Da Capo aria than most of his contemporaries. But the through-composed aria forms of Scarlatti and Bononcini (Aria 4) are not found in this work either. Instead, he favors a modified Da Capo in two of the arias (Arias 2 and 3), in which the A section does not close in the tonic until its reprise in the Da Capo, so that the A section has two forms, “open” (finishing on Dominant or Mediant) and “closed”. Aria 4, with its echoes of the Spanish

1. [http://bibliomediateca.santacecilia.it/bibliomediateca/cms.view?munu\\_str=0\\_1\\_0\\_4&numDoc=173&p\\_hysDoc=78743&pflag=personalizationFindBiblioteca#n](http://bibliomediateca.santacecilia.it/bibliomediateca/cms.view?munu_str=0_1_0_4&numDoc=173&p_hysDoc=78743&pflag=personalizationFindBiblioteca#n)

2. Colinelli, Filippo, “Musiciens à Rome de 1570 à 1750”, Philidor, *En savoir plus* <http://philidor.cmbv.fr/ark:/13681/> See General Introduction to this edition, p.xvii, for further references to Colinelli as an organist in the Roman musical scene from the 1690s to his death in March 1725.

3. See Archivio della Cantata italiana, n. 1376, a cura di Maria Luisa Baroni [http://cantataitaliana.it/query\\_bid.php?id=1376](http://cantataitaliana.it/query_bid.php?id=1376)

4. *Ondeggiato* is translated in Baretta as “tossed, agitated, tormented”; whereas the present participle *ondeggiante* is given as “floating, waving.” (Joseph Baretta, *A Dictionary of the English and Italian Languages*, Volume 1, New Edition, 1778.) Both meanings have some bearing on the expression and movement of the aria.

5. See General Introduction, p.xx, for discussion of stylistic features of the *jácaras* in this aria.

*jácaras*, is modified in the Da Capo by the omission of two repeated text lines, set as two-bar phrases (possibly the copyist's oversight, but feasible).

Figure 2: *I-Rama* A.Mus. 3971, Aria 4, f.26 v. Reproduced by kind permission of the Bibliomediateca dell'Accademia Nazionale di Santa Cecilia, Rome.

### Critical Notes

Throughout this cantata copy, natural signs are not used, either in figured bass or on the staff. Raised semitones are indicated by the use of sharps. The cantata is sparingly figured, and there is no punctuation of the text.

#### Abbreviations:

Soprano                    S  
Basso continuo        B.c.

#### Recit. 1

M. 16, “s’aggira” (Paglia: “sospira”).

M. 20, beats 3–4, “Solo in voi” repeated (Paglia: “sol da voi”).

#### Aria 1

Mm. 28, 32, 35–36, “offeso” (Paglia: “offerto”).

M. 43 “L’anima *nel* cemento” (Paglia: “sul cemento”).

Mm. 57–58 beat 2, B.c. is notated in bass clef, but to be understood in tenor clef.

*Aria 2.*

M. 86, B.c. notes written a third below.

*Recit. 3*

M. 102, S note 5, *c''*.

Mm. 105–106, “de fumanti Piroi” (Paglia: “del fumante Pirò”).

M. 107, “corso” (Paglia: “coro”).

M. 108, S note 8, ms. has no sharp, so *e''-flat* is possible (by analogy with similar passages, e.g. m. 75).

M. 114, “stanchi” (Paglia: “stanche”).

*Aria 3*

M. 145, 154 “laberinto” (Paglia: “Paradiso”).

*Recit.4*

M. 192, “condure” (Paglia: “condurre”).

*Aria 4*

M. 241, B.c., notes 5 and 6 are *b-flat, c*; m.242, B note 1 is *d'*. (The implied harmony is V).

M. 265, B.c., note 6 is *d'*. Edition follows m.229, B, note 6 is *c'* (parallel passage in A section).

Mm. 266–70 (beat 1), B.c. given in bass clef, but pitches understood in tenor clef.

### **Acknowledgements**

My warm thanks are due to Annalisa Bini, the Bibliomediateca dell'Accademia Nazionale di Santa Cecilia, Rome, for most kindly providing digital images of the manuscript *I-Rama* A.Ms.3971, and for permission to publish the edition for which this manuscript is the only source. I am also most grateful to Dr. Luca Della Libera for sharing information concerning Colinelli's role at the Cappella Borghese, Rome.

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 May 2017  
 University of Newcastle  
 rosalindhlt@gmail.com



22

- spi - ra L'a - ni - ma mia tra - fit - ta Se tem - pra A - mo - re, e scoc - - - ca i dar - di suo - i.

7 5 # 6 b

26 *risoluto*

So - lo in voi, sol da voi, con voi, con voi, per voi, per voi.

b7 b # 6

*Aria*  
*Andante e vezzosa*

30

Be - gl'oc - chi, be -

4 3 # 6 6 4 3 6 b 4 3 6

36

- gl'occhi, io non mi pen - to, non mi pen - to D'ha - ver - vi of - fer - to il sen; Non mi pen - to, be -

# 4 3 6 6 # # 6

39

- gl'occhi, d'ha - ver - vi of - fer - to il sen. Non mi pen - to, be - gl'oc - chi, d'ha - ver - vi of - fer - to il

# 6 6 # 6 6 6 6 #

42

sen. An - zi se le mie pe-ne Fos - se-ro sen-za spe-ne L'a - ni - ma sul ci - men-to\_\_\_ Vor-rei, vor-

46

-rei por - ta - re al - men. An - zi se le mie pe - ne Fos - se - ro sen - za

49

spe-ne L'a - ni - ma sul ci - men - to, sul ci - men - to\_\_\_ Vor - rei, vor - rei por - ta - re al-

52

- men, vor - rei por - ta - re al - men.

56

Be-gl'oc-chi, be - gl'oc - chi, io non mi pen - to, non mi pen - to D'ha - ver - vi of - fer - to il

59

sen; non mi pen - to, be - gl'oc - chi, D'ha - ver - vi\_of - fer - to, il sen; non mi pen - to, be -

# 6 # 6 6 6 #

62

*Recit.* *Largo*

-gl'oc-chi, D'ha-ver-vi\_of-fer-to, il sen. Che vo - le-te, che vo - le-te, oc - chi bel-li? Io per voi già mi

# 6 6 6 # b7  
b 6 b6 6

67

mo - ro; — Vi pro-vo, vi pro-vo, o-gni mo-men - to I - do - li ful - mi - nan - ti, e

b6 4 b6 4 3 4 b6 6

71

pur, e pur v'a - do - - - - ro. Del Ciel del - la bel - lez - za

4 2 6 4 3 4

75

Siete in un tem-po, i - stes - so Stel - le fis - se ed er - ran - ti, e po - - - li, e se - - - -

6 #6

79

gni. Il-lu-stra-te col guar-do La no-stra, e for-se an-cor l'e-ter-e-a

5 4 3

83

mole, Ne l'es-ser due vi to-glie Quel mer-to sin-go-lar che van

#

87

*Allegro e con modo francese*

ta il so-le.

# 6 4 3 # 6 # 6 #

93

Più del-le stel-le Lu-ci gra-di-te, Lu-ci mie bel-le, Vi sti-ma il cor.

4 3 #

99

*tr.*

Più del-le stel-le Lu-ci gra-di-te

# 6 6 #



131

Quan-do v'a-pri-te — Di tan-ta\_au-ro-ra, — di tan-ta\_au-ro-ra — Te - me l'ar-dor

# 6 5 # # #6 6 6 4 3 6 #5

136 *[Da Capo] Recit.*

Te-me, te-me, te-me l'ar - dor. Che se fug - gon le stel-le Al-

6 # 6 6

141

-l'ap-pa-rir del gior-no Voi, Voi col gior-no\_ap-pa-ri - te; Poi ri-tor-na-no quelle Men-tre l'in-do Net-tun-no

145

Del fu-man-te Pi-roò con-so-la\_il mor-so, E fan-no\_in ciel con nu-me-ro-so co-ro Fu-ne-ra-li d'ar-gen-to a

6

149 *A tempo*

tom-ba d'o-ro: Ma voi, ma voi sem-pre splen - de - te, Voi giam-mai non fug-gi-te; E so-lo vi chiu-de -

4 3 # # #



174

te.

#5 5 6 6 #6 6 6 6 4 2 # # #

179

6 6 6 6 # # #6 6 6 6 # # 6 4 3 #

**Aria**

185 *a tempo giusto allegro*

Tan - ti pre - gi in voi rav - vi - so

6 # 6 6 5 # 6 5 # 6 #

191

Tan-ti pre-gi in voi rav-vi-so Ch'è im-pos-si-bi-le Ch'io chie-da,ò mie pu-pil-le,ò mie pu-

#6 6 6 # #6 5 6 6 6

196

-pil-le La per-du-ta li-ber-tà. Ch'è im-pos-si-bi-le Ch'è im-pos-

6 6 #6 6 6 6 # #6 # 6

202

- si - bi - le Ch'io vi chie - da ò mie pu - pil - le La per - du - ta, la per - du - ta, la per - du - ta li - ber -

# # # 5 #6 6 6 #6 6 #

208

- tà, \_\_\_\_\_ La per - du - ta, la per - du - ta, la per -

# 6 # 3 # 5 #6 6 6

214

[Fine]

- du - ta li - ber - tà. \_\_\_\_\_ Il la - sciar vo - stre fa - vil - le È l'i - stes - so, è l'i -

#6 6 # 3 # 6 6

221

- stes - so Che fug - gir da un Pa - ra - di - so Per ra - gion del - la bel - tà. \_\_\_\_\_

6 b b b56 6 6 b 6 # b # b #

227

\_\_\_\_\_ Il la - sciar vo - stre fa - vil - le È l'i - stes - so \_\_\_\_\_ è l'i -

b 3 # # 6 5 # 6 #6 # # #6 6

234

- stes - so Che fug - gir da un Pa - ra di - so Per ra - gion del - la bel - tà.

5 #6 6 6 4 3 6 6

240

*[Da Capo] Recit.*

Più che di Le-da i fi - gli, Ch'a vi - cen - da ne -

6 6 #

245

- gl'a - stri Pro - teg - go - no, il noc - chie - ro, al se gno, in - te - so, Voi po - te - te, ò bei lu - mi Con

248

lo splen - do - re, ac ce - so D'un guar - do, a mi - co, e fi - do La na - ve del mio cor con - dur - re, al li - do;

6 6 6 4 3

252

Fonti del mio lan - gui - re, Fa - ci del mio gio - i - re, Sa - gi - ta - rii ge - mel - li, Lu - mi - no - si fla - gel - li, Spec - chi del - la mia

6

256

fe - de, Con e - ter - no ri - fles - so Tut - ta, tut - ta la mia spe - ran - za in voi si ve - de. Ma — per pie - tà, per pie -

4 3 #

261

- tà sen - ti - te, sen - ti - te. Oc - chi bel - li, oc - chi bel - li un mo - men - to, e poi, e poi fe - ri - te.

4 3 #

*Aria con maniera andante ma bizzarra*

265

Se gli spec - chi son

# b # b # 6/5 # 6 # 6 #

275

*p*

e - - - - - chi del guar - do, Se gli spec - chi son

# # # 6 # 6 # 6 #

285

e - - - - - chi del guar - do Bel - lo è quel che di lu - me sin - ce - ro — Pren - de

# 6 # 6 b 6 b5 #6

295

e ren-de, pren-de e ren-de l'i - stes-so te - nor

b # # # 6 6 6 # # #

305

Pren-de e ren-de, pren-de e ren-de l'i - stes-so te - nor

#6 6 b # b # b # b # 6 6 6 # # b

316

Non s'a - du-li col lume, il pen - sie - ro, La fe - ri - ta sia l'e -

# b # b # b 6 6

327 *P*

co del

*p* 6 6 6 6 6

335

dar-do, Et il dar - do lo spec - chio, lo spec - chio del cor,

6 6 ♯6 4 3 ♯6

344

— lo spec-chio del cor. La fe - ri - ta, la fe - ri - ta, la fe -

4 3 4 3 6 # b

353

- ri - ta sia l'e - - - - - co del dar - do,

# # b # 6 # #6

361

Et il dar - - - - - do lo spec-chio del

6 # 6 # 6 b #

368

cor, ————— Et il dar - - - - -

6 # 6

376

- - - - - do lo spec-chio del cor. —————

# #

## EDITORIAL REPORT

Composer: Alessandro Scarlatti, 1660–1725

Vocal range: *d'–a''*

### Sources

Source A: *D-DI*, Mus.1-I-2-2: pp.220–255. RISM A/II (8)

Source B: *US-NHub* Osborn Music MS 1: pp.165–204. RISM A/II (4).

Source C: *D-MÜs* Hs.3914 (No.5) RISM A/II (3)

Source D: *GB-Och* Ms.993 (13): pp.167–198.

Source E: *I-Nc*. Cantate 261 [34.5.10] (9); f.41r–56. RISM A/II (2).

Source F: *F-Pn* Vm. 7.7; ff.50–56v.

### Source A

Attribution: *Del Sig' Alesandro Scarlatti*

Watermark: quadruped in single circle.

Copyist: unidentified. All 5 settings of *A voi che l'accendeste* in this manuscript are in this hand. Ornamental capital occupies two staves (vertically). Copyist's numbering of bifolia, bottom left beginning "28" (p. 223) – "32" (p. 255).



Figure 1: *D-DI*, Mus.1-I-2-2: p.220. Reproduced by kind permission of Sächsische Landesbibliothek Staats- und Universitätsbibliothek, Dresden.

*Source B*

Attribution: *Del Sig<sup>r</sup>: Scarlatti*

Copyist: Francesco Lanciani <sup>1</sup>

The volume bears the arms of Andreas Adami of Bolsena, dedicatee of Scarlatti's autograph cantatas 1704–1705. *A voi che l'accendeste* is number 8 of 14 cantatas in the volume.

Ornamental capital: space occupying two systems left for capital.

Watermark: [not examined]

Contents: At least one of the other solo cantatas dates, like *A voi che l'accendeste*, from the early 1690s: *Morirei disperato* (H.443) is dated 1693 in one source, *I-Nc* 33.4.9, described by Salvatore Carchiolo,<sup>2</sup> and is one of the most frequently copied from the 1690s. Source B also contains six duet cantatas, including the soprano-alto duet *E pur vuole*, dated 1706 in *D-MÜs* Hs.3914 – another work with very numerous extant copies.

Tempo markings, dynamic markings, vocal slurs, and bass figures. Concordances predominantly with sources C and D (also Roman copyists). Da Capo arias are written out in full.

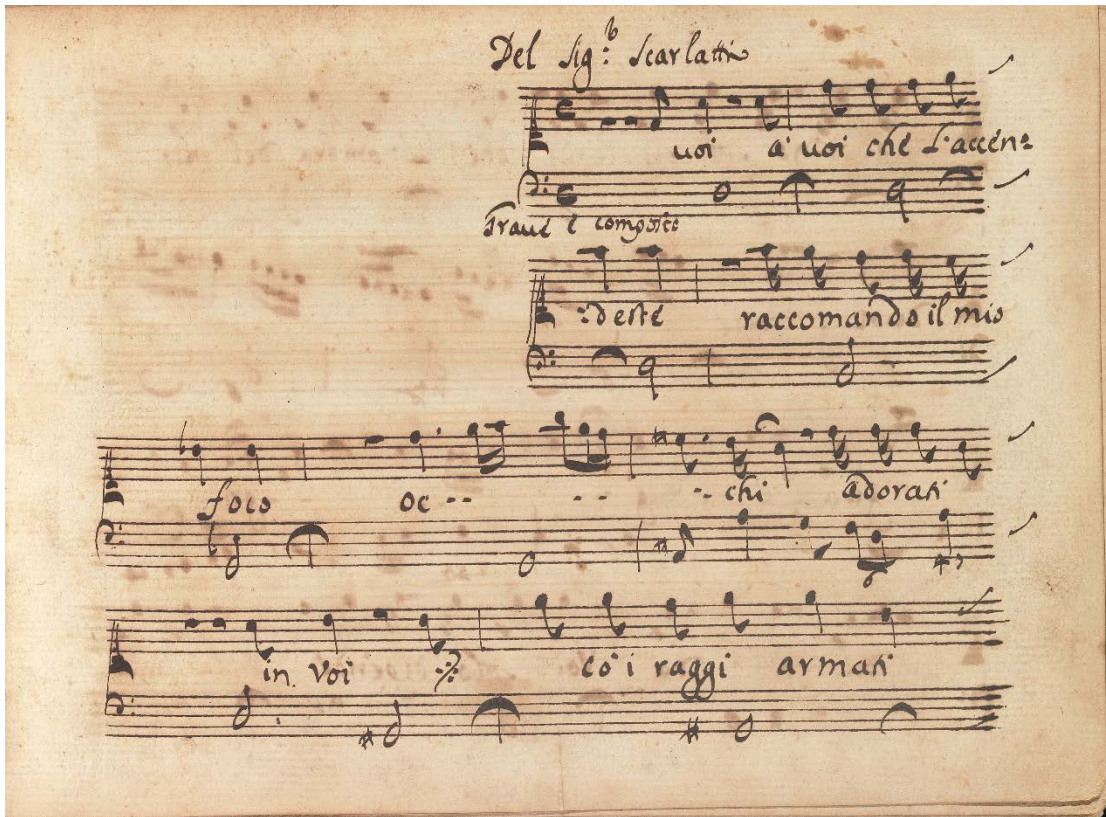


Figure 2: *US-NHub* Osborn Music MS 1 (8): p.165. Image kindly supplied by The James Marshall and Marie-Louise Osborn Collection, Beinecke Rare Book and Manuscript Library, Yale University.

1. Reinhard Strohm, "Scarlattiana at Yale", in *Haendel e gli Scarlatti a Roma, Atti del convegno internazionale di studi* (Roma, 12–14 giugno 1985) ed., Nino Pirrotta and Agostino Ziino, (Florence: Olschki, 1987), 125–130.

2. Salvatore Carchiolo, ed., *Alessandro Scarlatti: Tredici Cantate Anteriori al 1694*, Istituto Italiano per la Storia della Musica, Rome 2012, CXXIII–CXXXIV.

*Source C*

Attribution: Cantata del Sig.<sup>r</sup> Ales.<sup>o</sup> Scarlatti; [end of cantata] *Al. S.*

Copyist: unidentified

Watermarks: Quadruped in single circle; fleur-de-lis in double circle. Bifolia are numbered by the copyist on left inside of page (recto).

Characteristics: Ornamental capital: "A" occupying two systems; bifolia numbered on inside of recto; cantata occupies 5 bifolia.

Contents: *A voi che l'accendeste* is the only solo cantata in the manuscript, and the only work in this hand. Includes 6 duet cantatas, including *E pur vuole* (S, A; "1706 Giu<sup>s</sup> Pace scriveva"); *Lidio e Clori* (*Dove fuggi?*) S.A, 2 vn, b.c.; *Filli e Clori* (*Amica hora che aprile*, 1692, SS, 2 vn, b.c.)

Figure 3: *D-MÜs Hs.3914* (5), reproduced by kind permission of the Santini Sammlung of the Diözesan Bibliothek, Münster.

*Source D*

Attribution: librarian attribution “A. Scarlatti (Dent)” in pencil

Watermark: fleur-de-lis in double circle

Copyist: Alessandro Ginelli [?] <sup>3</sup>

Contents: Consists of fifteen works: solo cantatas attributed mainly to Alessandro Scarlatti (some attributions by the copyist, while others are penciled in the hand of Edward Dent), two attributed to [Giovanni] Bononcini, and one to Francesco Gasparini.



Figure 4: *GB-Och Ms.993* (13): pp.167-198. Reproduced by kind permission of the Governing Body of Christ Church College Library, Oxford.

Title on binding: CANTATE DEL ALESSANDRO SCARLATTI. The authorship of at least six of the works, however, is questioned by Hanley.<sup>4</sup> It is likely that Ms.993 has been housed in Christ Church

3. Keiichirō Watanabe and Hans Joachim Marx, “Händels italienische Kopisten,” *Göttinger Händel-Beiträge*, 3 (1989), 197 and Fig.2, p. 225. According to Giacomo Sciommeri, Ginelli was one of the most important copyists active in Rome from 1690 to ca. 1730. Giacomo Sciommeri, “Alessandro Ginelli, ‘copista di musica’ e ‘povero cantore’ romano del primo Settecento,” paper presented at the 2013 Convegno Internazionale di Studi sullo Stile Galante reported in Steffen Voss, “The Cantata and the Galant Style: Developments and circulation of a ‘new music’ (1720–1760): Treviglio (24–26 January 2013),” *Eighteenth-Century Music* 10 no. 2 (2013), 330–31. Both Sciommeri and Watanabe & Marx mention that Ginelli was also a practicing musician, as a tenor and as organist, becoming the personal copyist of Carlo Francesco Cesarini.

4. Edwin Hanley, “Alessandro Scarlatti’s ‘Cantate da Camera’: a Bibliographical Study”, Ph.D. diss. (Yale University, 1963).

College Library for as long as Ms.992, the *Serenata Venere, Adone, e Amore*, which bears the label “E.L: Richard Goodson” (Heather Professor of Music, Oxford, 1682–1718). Contents: *Dov'è Filli, dov'è?* (H.207); *Lontan dall'idol mio* (H.393) [1699]; *Quando, ò Bella* (Cantata di Bononcini); *D'ogni puro candor* [Bononcini]; *Amante che gode la solitudine alpestre: “Balze alpestri”*; *Deh' per mercé; Elitripio d'Amor; Tutt' acceso d'amore; Tanto strano è l'amore mio* [1697](H.715); *Ove fra verdi sponde; Alfine, ò Clori* (H.22); *Aure Io son di voi geloso* (H.70); *A voi che l'accendeste* (H.9); *E che farai* (Cantata del S<sup>te</sup> Fran<sup>co</sup> Gasperini [sic]; *Come potesti mai?*

#### Source E

Attribution: *Cantata a voce sola del Sig<sup>r</sup>. Aless<sup>o</sup> Scarlatti*; [in hand of copyist] *Sigr Scarlatti*

Watermark: fleur-de-lis in double circle, also quadruped in single circle.

Comments in later hand: “Bello ma non finito”. “manca pagina”, f.56

Contents: *Autori contenuti in questo volume*: Scarlatti Alessandro, pa.1 a 123 Scarlatti, Giuseppe, p.124–173. Includes *Hor che di Febo ascosi, Mitilde Alma mia*; Cinque *Cantata a voce sola del Cav. Alessandro Scarlatti*; *Là dove a Mergellina Archivio della Cantata italiana* gives the following entry: “La cantata era parte della collezione di Giuseppe Sigismondo [1739–1826], acquisita dalla biblioteca del Conservatorio nel 1827.”<sup>5</sup>

Figure 5: *I-Nc 34.5.10* (olim *Cantate* 261) (9) f.41–56. Reproduced with kind permission of the Conservatorio di Musica San Pietro a Majella di Napoli.

5. [http://cantataitaliana.it/query\\_bid.php?id=6335](http://cantataitaliana.it/query_bid.php?id=6335), Scheda a cura di Giulia Giovani.

*Source F*Attribution: *Cantata del Sig<sup>re</sup> Scarlatti*Copyist: Sébastien de Brossard (1655–1730)<sup>6</sup>Title: “Collections de cantates et d’airs italiens de differents auteurs avec et sans simphonie et en partition.”<sup>7</sup>

Composers represented in the volume (entirely copied by de Brossard), include Sabadini, Della Porta, Cesarini (*E perche non sequite, ò pastorelle; Godete ad onta mia selve latine; Già rinascian le chiome a gl’arbuscelli; Venticelli sue correte*); Scarlatti (*A voi che l’accendeste*); Giovanni Bononcini (arias with one or two violins, from his opera *I Trionfi di Camilla* (1696); and Lulier.

Figure 6: *F-Pn Vm.7.7*, reproduced by kind permission of the Bibliothèque nationale de France, Paris.

6. Jean Lionnet, “Les Choix Italiens de Sébastien de Brossard”, in *Sébastien de Brossard: Musicien*, ed. Jean Duron (Centre de Musique Baroque de Versailles, 1995), 13–23. The catalogue of Bibliothèque nationale de France gives de Brossard as the early owner of the manuscript.

7. <http://catalogue.bnf.fr/ark:/12148/cb43363707q>

### Overview of the six sources

Each of the six sources of Scarlatti's setting is copied with care and precision, showing a high level of agreement in aspects such as the richly individual tempo and character markings of the arias, and the density of accidentals required to convey the often fast-moving chromatic harmonic language of the cantata.

Two main strands of transmission of the work emerge from comparison of the sources, based on the principal variant readings including pitch, rhythm and performance markings such as slurs and dynamics: 1) "Dresden anthology" manuscript, *D-Dl*, and the manuscript *I-Nc*, referred to as sources A and E respectively; and 2) sources B, C, D (of Roman origins) and F (the copy made by French composer and collector Sébastien de Brossard, based on the Roman manuscript readings).

Sources A and E are consistently more sparing with performance markings such as vocal slurs and have more concise forms of the aria markings, or in some cases, none at all (Aria 3 and Aria 4, source E). They also agree on some notable variant readings, e.g. Recit.1, m.21 (*b'*, not *g-sharp'*); and Recit.2, m.77, sharpened seventh of the scale (note 7); and they use the paired barring of the 3/8 meter in Arias 2 and 4 more consistently than the remaining sources, which give this method of barring mainly at the opening of the arias.

The three manuscripts designated sources B, C, and D have Roman origins; two (B and D) are by recognized copyists closely associated with Scarlatti in the 1690s.

Source B, held in the Beinecke Rare Book Library, Osborn Collection of Yale Music Library (Osborn Music Ms.1) holds particular interest as the copy first owned by Andrea Adami, Cardinal Ottoboni's favourite castrato and the performer to whom Alessandro Scarlatti dedicated a sequence of autograph cantatas dated December 1704–September 1705.<sup>8</sup> *A voi che l'accendeste* is the eighth item in the volume of fourteen cantatas Osborn Music MS 1: eleven are attributed to Scarlatti, while three are unattributed.

In his discussion of the Yale Scarlatti cantata manuscripts, Reinhard Strohm emphasizes the connection of this volume with Adami, identified by his coat of arms stamped on the binding. Commenting on the four copyists represented in this volume, he proposes [in the case of the *A voi* copyist] that he is "inclined to identify this scribe with Francesco Antonio Lanciani."<sup>9</sup> Francesco Lanciani was one of the Roman copyists most regularly entrusted with copying major works by Alessandro Scarlatti from the 1690s into the first decade of the eighteenth century. In this work, source B shares some concordant readings with sources A and E, but is overall closely aligned with sources C, D, and F.

Source D is in the elegant calligraphic style of Alessandro Ginelli, also associated with Scarlatti from the 1690s, and according to Giacomo Sciommeri, one of the most important copyists active in Rome from 1690 to ca. 1730.<sup>10</sup> His care for the text is shown on the first page of *A voi*, where he first omits the "r" of "armati," and inserts it neatly. (See Figure 4)

Source F, the copy by French composer and collector Sébastien de Brossard (1655–1730), follows closely the text of sources B, C, and D. He modified a few notation conventions – for example, barring the  $\frac{3}{8}$  arias (nos.2 and 4) in "short"  $\frac{3}{8}$  measures throughout, whereas the Italian copies all show some degree of adherence to the composer's characteristic barring of this meter in pairs of measures.

8. The so-called "cantata diary" (Strohm, 1987, pp.132–9), also held in the Yale University Music Library (*US-NHub*) as Osborn Music Ms.2.

9. Strohm, 127. For a full discussion of *US-NHub* Osborn Music Ms 1 see pp. 125–131.

10. Examples of this hand identified as Alessandro Ginelli are given in Watanabe and Marx (1989), 225 and 229. The database *Clori: Archivio della Cantata italiana* also identifies Ginelli as the copyist of 3 cantatas by Handel in D-MÜs SANT.1899 (6, 7 and 16) and the cantata "All'hor che il dio di Delo" by [Francesco] Mancini in *I-Rc* Biblioteca Casanatense, Fondo Bains ms.2248 <http://cantataitaliana.it>.

Brossard's precision in copying the poetic text and paying attention to the accidentals and figured bass shows a remarkable understanding of Scarlatti's style, as well as his care in transcribing the unique tempo indications.

### **Acknowledgments**

It is a pleasure to record my gratitude to the virtuoso singers with whom I have shared the delights of this great work by Alessandro Scarlatti in performances in the U.K. and Australia: Kate Eckersley, Miriam Allan, and the late Susan Falk. I am most grateful to the following library staff for their valued and kind assistance in providing access to reproductions of manuscript sources: Mary Ellen Budney (Beinecke Rare Book and Manuscript Library, Yale University); Bettina Erlenkamp (Sächsische Landesbibliothek - Staats-und Universitätsbibliothek, Dresden); Cesare Corsi (Biblioteca del Conservatorio San Pietro a Majella, Napoli); Gertrud Gaukesbrink (Diözesanbibliothek Münster, Santini-Sammlung); Steven Archer, Alina Nachescu (Christ Church College Library, Oxford).

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**CRITICAL NOTES***Abbreviations:*

|                |      |
|----------------|------|
| Soprano        | S    |
| Bass           | B    |
| Basso continuo | B.c. |

*Recit. 1*

M. 1, *Grave e composto* in sources B, C, D, and F.

M. 5, S, notes 4 and 5 eighth notes (source A only); note 5 is *c''* (source E only).

M. 7, S, note 3 is *d''* (source B only).

M. 12, S, notes 1 and 2: slur in sources A, B, D, and F.

M. 15, S, note 4, sharp marked in sources A and E. Sources B, C, D, F have no sharp. Note 5 is *e''* in source B (the appoggiatura is not notated in any other source). Note 7 is *d''* in source E.

M. 16, S, notes 3–4 (“*vi-ta*”) slurred in sources C, D and F. Note 7 is *d''* in source E.

M. 19, “*il mio fato e mia sorte*” (as in BAV Rvat.Lat.10204) in sources A and E; “*il mio foco*” in sources B, C, D, and F.

M. 21, S, note 1 is *b'* in sources A and E; *g'*-sharp in sources B, C, D, and F.

M. 22, S, note 4 is *e''* in source A.

M. 23, “*se tempra*” (as in BAV Rvat.Lat.) in sources A, B, and E; “*se stempra*” in sources C, D, and F.

M. 24, S, beats 3–4, under slur (source D only).

M. 31, quarter note without rests (sources A, B, E); quarter note with rests to complete the measure (sources C, D, F).

*Aria 1*

[*Aria*] *andante, e vezzosa* (source A); *andante e vezzosa*, (sources B, C, D, F). *Aria andante e vezzoso* (Source E).

M. 39, B.c. figures only in sources A and B.

M. 40, B.c. fully figured in source A, “6” B, note 9 given in D.C, source A.

M. 44, S note 5 is *g'*-sharp in source E. No sharp in sources A, B, C, and D. Source F is *a'*.

M. 45, S, slur over notes 2–4 (“*ci-men-to*”) and m. 50, slur over notes 6–8 in sources D, E, and F. Source C gives two variants of the slur: over notes 1–3 (m. 45) but 6–7 (m. 50).

M. 59, S, note 5 is *e''* in source B (*c''* in source E); parallel passage m. 61, *e''* in sources C and D. Note 2 is *e''* in source F.

M. 63, [length of final measure] quarter note, quarter note rest in sources A and E; quarter note only, source B; quarter note, beats 2–4 rests and fermata, sources C, D, and F.

*Recit. 2*

M. 66, beat 1 *Largo* in all sources except E.

M. 67, S, notes 5 and 6 are *a'-flat* and *g'-flat* in sources A, B, and E; note 6 is not flattened in sources C and D, and both have a slur, notes 4–6 (source C) and notes 4–5 (source D); source F has no flats to notes 5–6 and a slur to notes 5–7.

M. 69–70, S, *e''-flat* marked only in source F. Sources A and B without *e''-flat*. Sources C, D and E have *e''-flat* from m. 69 note 5 (not 4), and implied continuation m. 70 not marked. All sources give B.c. figure flat-6 m. 69 beat 3.

M. 77, S, note 7 is sharp only in sources A and E.

M. 82, S, note 7, sharp omitted in source D only.

M. 83, S, note 6, sharp omitted in source D only.

M. 86, B, # for B.c. written before (not above) note 1 in sources A, B, and D. (i.e. on the staff)

M. 88–89. “-le” slurred over barline in source B, C, D. Slur m.88, beats 1–4 in source F. No slur in sources A and E.

### *Aria 2*

*Aria Alg<sup>ro</sup>*: *con modo francese* (source A). *allegro e con modo francese* (above S staff) plus *all<sup>o</sup> assai* (below B stave) in sources B, C (*Allegro assai*) and D; *all<sup>o</sup> assai* (below stave, source E); *allegro e con modo francese* (above S staff, source F).

Time signature  $c\frac{3}{8}$  (all sources). All sources except the French copy (F) give the Ritornello barred in pairs of the  $\frac{3}{8}$  measures. The edition follows sources A and B in giving paired barring with few exceptions throughout both A and B sections. Sources C and D give the vocal sections barred as single  $\frac{3}{8}$  units for the most part (i.e. from m. 94). Source E shows the most variable barring of the six sources, appearing to follow the phrase structures (e.g. mm.106–110 are single units, while mm. 111–115 are paired). Source F is barred throughout in single units of  $\frac{3}{8}$ .

M. 99, *tr* in source A only. Tie continuous in other sources mm. 97–102.

Slurs in the A section of the aria vary from very sparing (sources A, B and E) to frequent (sources C, D, F). However, all sources have a slur S, mm. 113 and 114, notes 3–4. The additional slurs in sources C, D, and F show the consistent underlay pattern of the aria, from the vocal entry at m. 94 ff., in which the final syllable of each line is set to 2 sixteenth notes and an eighth note (“*stelle*,” “*bel-le*” etc.). In source C, the 2 sixteenths are slurred in all cases of this rhythmic/syllable pattern; in sources D and F the slur is over the three notes each time, e.g. m. 94, notes 5–7. In Source E the slur over the three notes is shown on the first occurrence only of each section, m. 94 and m. 122.

M. 121. The D.C. is written out in full in all sources, but ending at two different points.

The Ritornello mm. 118–121 is written out in source A and E, but in sources B, C, D, and F the aria finishes at m. 117 (voice, not ritornello).

M. 126, beat 1 and m. 133 beat 2, S, edition follows sources A, B, C, E and F for beaming (1 + 5 notes). Only source D gives a single group of 16ths with a slur over the 6 notes, omitting any indication for the two syllables (“-ro-ra”). Sources E and F have a slur over notes 2–6 m. 126, and source F only m. 133.

M. 130, B, rhythm, note 1 is dotted, note 2 sixteenth, in sources B, C, D, and F. Even eighth notes in sources A and E.

M. 133, B.c. note 1, sources A and E give #, the other sources give no figure.

### *Recit. 3*

M. 145 “fulminante” in source E (“fumante” in all others).

M. 152, beat 4, *a tempo* in sources B, C, D, and F.

M. 162, S, beats 1–2, slur in source F.

M. 167, B.c. beat 4 figure is #6 in sources A, B, and E; 6 in sources C, D, and F. No source gives a-sharp in S, on beat 4.

M. 178, S, note 1 is a tied half note in source A, with untied half note beat 3 suggesting the placement of “-te” (not given). Source E gives “-te” on m. 177, beat 1, tied to m.179. All other sources place “-te” on m. 178 beat 1 (despite the tie from mm. 178–9 in source C).

M. 184, B, final note is one quarter note in sources A, B, E; whole note in sources C, D, and F.

*Aria 3*

No tempo marking in sources A and E; *a tempo giusto allegro* over treble stave in sources B, C, D, and F. An additional “*allegro*” in the Bass staff in source B.

Sources B and E give the opening passage barred in pairs of  $\frac{3}{4}$  measures; in source B the long measures are restricted to the opening ritornello (mm. 185–190), while source E gives mm. 185–196 in paired measures and is thereafter barred in single  $\frac{3}{4}$  measures.

M. 187, B, note 3, sharp marked over the note in source A.

M. 194, S, note 2 is *d''* in source B (D.C. reading is *e''*).

M. 197, S, beat 3, the 3 notes under a slur in source D.

Mm. 208–210, 215, 225–8, 238–241: triplets are notated in all sources as triplet sixteenths (as regularly notated by Alessandro Scarlatti), but transcribed as triplet eighth notes when a full group; the two note groups (e.g. m. 208, S, notes 2–3) are given as sixteenth notes, to be performed as the second and third as a triplet group.

M. 208, B, note 5 is an eighth note in source B (but note 4 is not dotted).

M. 213, B, beat 3 maintains the patterns of the pairs of dotted eighths, sixteenths in sources C and D.

Repetition of the section gives even eighth notes as in other sources.

M. 223, S, note 4 is *e''* in source B.

M. 239, S, note 4 is *b'* in sources B, C, D and F (adopted in edition); *c''-sharp* in sources A and E.

All sources have the D.C. written in full, ending m. 217, beat 1. Source A gives the final measure as a quarter note, without rests. In all other sources the measure is completed by two quarter rests.

*Recit. 4*

M. 244, S, note 7, sharp in all sources except source A.

M. 246, “*istesso*” in sources C and E; “*inteso*” in all other sources.

M. 250, S, beats 1–2, slurs in sources B, C, D, and F.

M. 259, “*si vedete*” in source C (“*si vede*” *Paglia* and all other sources).

*Aria 4*

*Andante, e bizzarra* (source A); *aria con maniera andante ma bizzarra* (Source B, C, D); *con maniera andante ma bizzarra* (source F); no marking (Source E).

Barring: Scarlatti’s characteristic barring of the meter  $\frac{3}{4}$  shows a preference for barring pairs of beats (i.e. effectively  $\frac{6}{8}$ ), but with some single  $\frac{3}{4}$  bar units. Sources B and F give this aria barred entirely in  $\frac{3}{4}$  units. The four other sources begin with paired barring, and all change to  $\frac{3}{4}$  units at m. 289 at the line “*Bello è quel che di lume sincero.*” All vary in barring from that point, with source E giving most emphasis to paired barring. The edition adopts single  $\frac{3}{4}$  barring throughout, in view of the lack of consistency between sources in this aria.

In Source E the end of the work is missing from m. 347 (“*manca pagina*”).

Slurs: all sources give the slurs in m. 293 and 322 (source A, m. 322 only). The edition also adopts the paired slurs mm. 278, 291, etc., given consistently in sources B, C, D, and F.

M. 277, S, *p* in source A.

M. 287 (repeat of previous phrase), *p* in sources C, D, and E.

M. 293, S, note 3, no sharp in source A but gives #6 as continuo figure

M. 317, S, rhythm is dotted eighth note, 3 sixteenth notes in sources A and E; *tr* on note 1, source E only. Edition follows sources B, C, D, and E.

M. 327, *p* in sources A and E.

M. 328, B, *p* in source E.

M. 353, B, note 3, no sharp in source C.

M. 355 and 357, S, rhythm is dotted eighth note, two thirty-seconds, sixteenth note in source A only, effectively a more accentual form of the LSSL rhythm given in source B.

Sources C, D, and F give two versions of the rhythm: eighth note, two sixteenth notes, eighth note in m. 355; but in m. 357, two sixteenth notes, followed by two eighth notes (in parallel tenths with the Bass). The slur over notes 2 and 3 is from source C. The passage is part of the final missing folio from source E.