

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,

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 -

Aria

111

mi - te.

#6 b 6

115

Tan-ti pre - gi in voi rav -

6 #6

121

- 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-

126

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

#6

132

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

#6 #6

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.^{re} 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.¹ 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^{re} 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

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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