

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 quarter rest, followed by a series of eighth and quarter notes. The basso continuo line starts with a whole note, followed by half notes and quarter notes.

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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 half notes and 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 and half 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 concludes the vocal and basso continuo lines. The vocal line features a series of eighth notes. The basso continuo line consists of quarter notes and half 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.

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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

6

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

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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.

(#)(#) (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).



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*.¹ 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.² 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.³ 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).⁴

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.⁵ 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.⁶

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].⁷

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

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