A VOI CHE L’ACCENDESTE

Giovanni Lorenzo Lulier
Edited by Rosalind Halton

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La - ni - ma mia tra - fit - ta
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 scoc - ca i dar - di suo - i So - lo, in voi, sol da voi, con voi, per vo - i.
Be-gl'o - c-chi,
be - gl'o - c-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;
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A voi che l'accendeste, ed. Rosalind Halton, 2016


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

Be-gl’oc-chi, 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;

io non mi pen-to d’ha-ver-vi of-fer-to, il sen.
Recitativo 2

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

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

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

Più del le stel le Lu - ci gra 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 bel le Vi

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

ci gra di te, Lu - ci mie bel le Vi sti - ma il cor.
E il sole ancora Quan-do v'apri-te Di tan-ta Aur-ora, di tan-ta Aur-ora Tem-te l'ar-

dor, __________ Di tan-ta Aur-ora Tem-te l'ar-dor, te-me l'ar-dor __________

[♯] [♯] [♯] [♯]

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

Lu-

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

Lu-ci gra-di-te, luo-

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

Recitativo 3

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

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

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

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

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

Aria 3

Andante
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-dà,


li-ber-tà.

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gion del la bel tà, del la bel tà.

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, ch'io vi chie da,ò

mie pu pil le La per du ta li ber tà.

Ch'io vi chie da,ò mie pu pil le La per 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 tà.

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 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 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
i-re, Sag-gi-ta-rii ge-mel-li Lu-mi-no-si flag-gel-li, Spec-chi del-la mia fe-de Con e-
ter-no ri-fles-so Tut-ta la mia spe-ran-za in voi si ve-de. Ma per pie-tà sen-ti-te,
Aria 4
Se gli spec-chi son e-chi del guar-do,
Se gli specchi son 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.

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

Non si a-du-li col lu-me, il pen-sie-ro...
La ferita sia l'eco del guardo, Et il dar - - - - - -

dar do lo specchio del cor;

Et il dar - - - - - -

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-- - - -

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Se gli specchi son echi del guardo,
Se gli specchi son echi del guardar, Bello è quel che di lume sincero
Prende e rende l'istesso tenor, prende e rende l'istesso tenor.
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. The name “Giovanni 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. 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. 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).

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. 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. 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:


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#′ (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.
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.
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 minim.

**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. 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.

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