

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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