

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 and B-flat major. It consists of a vocal line and a bass line. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line starts with a whole note, followed by a half note and a quarter note.

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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 vocal and bass lines. The vocal line features a melodic line with eighth and quarter notes. The bass line provides harmonic support with half and quarter notes. A sharp sign is placed below the first bass note.

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 vocal and bass lines. The vocal line has a melodic line with eighth and quarter notes. The bass line features a long, sustained note with a sharp sign below it.

#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 continues the vocal and bass lines. The vocal line has a melodic line with eighth and quarter notes. The bass line features a long, sustained note with a sharp sign below it.

6

7 6

18

- fit - ta; Se tem - pra_A - mo - re, e scoc -

4/2 4/2 6 5 ^b4/2 6

21

ca i dar - di suoi So-lo_in voi, sol da voi, con

4/2 ^b6 4/2 6

24

voi, per voi E scoc -

^b4/2 6 4/2 ^b6 4/2 6

27

ca i dar - di suoi So-lo_in voi, sol da voi, con

30

voi, per voi.

34 *Aria*

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

41

- ver - vi_of - fer - to_il sen Non mi pen - to, be - gl'oc - chi, be - gl'oc - chi, Be -

48

- gl'oc - chi, non mi pen - to D'ha - ver - vi_of - fer - to_il sen, d'ha - ver - vi_of - fer - to_il sen.

b 6 6

54 *[Fine]*

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

6

61

spe - ne L'a - ni - ma sul ci - men - to Vor - rei por - ta - re_al - men, vor - rei por - ta -

6 b 6

67

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

b₆ #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;

#₄ 2 6 6 4 5 #3

82

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

#6 #4

86

do - - - ro. Del ciel del - la bel - lez - za Sie - te_in un tem - po_i - stes - so Stel - le

#6 #4 #6 4 #3 # 7 4

90

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

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

6 6 5 6 #

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 -

b₆ 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 -

6 b

[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 - - -

b_6 # 6

254

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

b # b_6 $\frac{5}{4}$ (b) #

256

Da Capo

- - - do lo spec - chio del cor.

b_6 $\frac{5}{4}$ #3

EDITORIAL REPORT

A voi che l'accendeste by Carlo Francesco Pollaroli (attr.),¹ 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.²

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.

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

Dar-di-juoi sol'in voi, sol'in voi con voi, per-voi.

Aria.

Aria. Be gli 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 d'ha-

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 pardoned” 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”).³

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.

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December, 2016