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## INTRODUCTION

*Quanto sete per me pigri, o momenti!* is a cantata for soprano and basso continuo (vocal range *c'* to *a''-flat*) on a poem by Giovanni Apolloni. Two of the three manuscript sources on which the edition is based show conflicting attributions to Antonio Cesti (1623-1669) and Giacomo Carissimi (1605-1674). Both the authority of the sources and stylistic features leave little doubt, however, that the attribution to Cesti is the correct one, and it is therefore the one selected here.

### Sources consulted

**Source A:** Rome, Biblioteca Apostolica Vaticana, MS Chigi Q.IV.11, ff. 107-118v (*Rvat*). A manuscript in a Roman hand, which contains cantatas for voice (C1 clef) and figured bass. Attributions appear in the table of contents following the works. The composers named are: Carissimi (4 works), Cesti (6, though the last, “La Rosa dogliosa” seems a later attribution in the table of contents), Atto Melani (4), Carlo Caproli (1), Marco Marazzoli (1), Mario Savioni (3), Luigi Rossi (1), Pier Simone Agostini (1), Bernardo Pasquini (1, attribution in a different hand). Each time Cesti’s name occurs, it is simply as “S.<sup>f</sup> Cesti,” while for all other composers the first names are included.<sup>1</sup>

**Source B:** Perugia, privately owned manuscript (*Per*).

Described in Biancamaria Brumana, “‘Ove per gl’Antri infausti’: Miti classici e sventurati amanti in un manoscritto di cantate romane del tardo seicento”, *Recercare* 17 (2005): 161-209. Twenty-four cantatas for voice (C1 clef) and figured bass, the work of two copyists, “compiled in Rome in the circle of the Chigi family...around 1685...the first copyist, who never names the musicians, seems to have specialized in a type of retrospective repertory from the 1660-70s, while the second copyist records the music of composers active during the creation of the manuscript, whose names evidently could not be left out.” (Brumana, Summary, 209) *Quanto sete* belongs to the first group of “retrospective” repertoire, while the second group includes some rare examples of cantatas by the instrumental virtuosi Giovanni Lulier and Carlo Ambrogio Lonati. Lulier’s cantata on the subject of Orpheus is documented as a copy for Cardinal Benedetto Pamphili, May 1685, providing a key to the dating of the manuscript.

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<sup>1</sup> Six of the twenty-two works in *Rvat* are attributed to Cesti, the largest number of any single composer: “Mia tiranna, oh Dio pieta”; “Rimbombava d’intorno”; “Tu m’aspettasti al mare”; “Quanto sete per me pigri o momenti”; “Insegnatemi a morire”; and “La Rosa dogliosa un di.” This final work, along with a piece attributed to Bernardo Pasquini, appears as a possibly later addition to the table of contents.

**Source C:** Paris, Bibliothèque nationale, Vm.7.17, ff. 143-162 (*Pn*).

A manuscript in the hand of a single copyist, which contains eleven cantatas in soprano clef attributed to Luigi Rossi and nine attributed Carissimi. A *Table des airs Italiens qu'ils* [sic] *sont Contenus dans ce Livre* in the hand of the copyist lists the titles of each cantata, with the composers—the Italian composers best-known in France—named throughout as “Carissimi” and “Luigi Rossi.” As well as the attributions in the table of contents, each work in the manuscript is assigned to one of the two composers, in the form “Carissimi” and “Luigi.” Here *Quanto sete* is one of the works attributed to Carissimi.

### Attributions

Attributions in this repertoire are notoriously difficult to confirm, but the attributions of *Rvat* clearly have more authority than those of *Pn*, while *Per* does not carry an attribution. In *Pn*, six out of the nine attributions to Carissimi by this copyist are supported by other sources, e.g., “Bel tempo per me,” “Horche di Sirio,” “Occhi che m’uccidete.”<sup>2</sup> Although *Pn* is more distant from the composition in both time and place, the source has interest as a document of the transmission of the seventeenth-century Italian cantata in France. *Per* transmits considerably more of the detail of *Rvat*, from which it may be derived, and is similarly of interest for the Roman transmission history.

*Quanto sete* gives prominence to a stylistic feature which Roger Freitas has identified as characteristic of Rossi, and occasionally of Cesti: the use of a small “4” halfway through a measure in 3/2, to indicate duple meter within the triple.<sup>3</sup> Here the device permeates the first phrase of the refrain music that recurs throughout the first section (mm. 1-93), conveying the predominant image of time hanging heavy. The appearance of the feature gives further support—if any were needed—of the case for Cesti, not Carissimi, as the composer.

### Text

The poem, intriguingly entitled *Ora aspettata da un Amante* (3)<sup>4</sup> is by Giovanni Filippo Apolloni (ca. 1620-80), who—like the composer—was a native of Arezzo. Apolloni is the poet of four of the Cesti cantatas in *Rvat*.

<sup>2</sup> See Andrew V. Jones: “Carissimi,” *Grove Music Online*, ed. Laura Macy (Accessed [20 June, 2007]), <<http://www.grovemusic.com>>

<sup>3</sup> Roger Freitas, *Atto Melani: Complete Cantatas* (Middletown: A-R Editions, 2006), xvii.

<sup>4</sup> *Ora aspettata da un Amante /Dell'Appolloni* [sic] *I-Rvat*, Ferrajoli 1, ff. 233v.-235v. The text is transcribed in the Appendix of Paolo Mechelli, “Giovanni Filippo Apolloni: riflessioni sui testi per le cantate di Cesti,” in *La figura e l'opera di Antonio Cesti*, ed. M. Dellaborra (Florence: Olschki, 2003), 263-4. My thanks to Barbara Sachs for drawing my attention to this source of the text, for her work on preparing the text and translation for this edition, and for sharing her experience as editor of Cesti's

The poem is addressed to time—time idling for the lover as he counts the solitary hours of night. Images of the lover losing track of time are wittily reflected in the musical setting, with its abundant hemiolas dissolving the meter in each of the triple-time sections. The final thought, “Whoever entreats Time loses time,” finds its musical match in the three half notes of the dragging final cadence.

There is an intriguing connection between this work and two cantatas of Alessandro Scarlatti, “Notte cara” (Hanley 478) and “Notte ch’in carro d’ombre.” (Hanley 480). Each of these works contains extensive quotations from the text of *Quanto sete*, including (H.480) the first line itself—now the climactic final line of the first recitative. Both Scarlatti cantatas also include a setting of the aria “Rapido e labile/il sol dileguasi,” now changed to “Veloce e labile,” but using the same verse form (first three lines of six syllables, final line four syllables).

The appearance in these two Scarlatti cantatas of whole passages taken verbatim, or slightly modified, from *Quanto sete* suggests that the poet of these texts had *Quanto sete* in front of him. Did Scarlatti also know the music of this cantata? His settings are not early works—both seem to date from the first decade of the eighteenth century—making the re-workings of the text remarkable in being so distant in time from the original Cesti setting. It is possible that the Perugia manuscript provides a link between the settings of Cesti and Scarlatti, as a source of the earlier work to which Scarlatti could have had access.

A small change between Apolloni’s text and that set by Cesti—“un anno di *vita*”(poem) becoming “un anno di *pene*” (cantata)—is transmitted in Scarlatti’s adapted form of the text. Unless there is yet another musical setting, as yet unidentified, we may assume that the Cesti setting was known to Scarlatti, or to the poet who modified the text for him.

In each case the conclusion of Scarlatti’s setting departs markedly from the final text of the seventeenth-century work, which gives a moral twist similar to those found in works such as Carissimi’s “Ardeva in tanto fuoco.” Cesti’s setting remains true to the moral of Apolloni’s poem—“the pleasure of lovers evaporates in an instant, and he who entreats time is wasting time.” Scarlatti’s lover in his two “Notte” cantatas achieves no such distance from pain and passion, preferring to die happy, “because suffering is sweet”: the address to Time, so central to Apolloni’s poem, is lost in these later Scarlatti cantatas.

## Style and structure

The work falls into three main sections:

1) Mm.1-93 consists of a refrain in C minor (indicated with one flat) and triple time, on the text line “Quanto sete per me pigri, o momenti.” This alternates with recitatives, the first of which is based around E-flat (mm. 33 –50) while the second has a G–major

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cantatas (see Antonio Cesti, *Four Cantatas for bass*, and *Il Nerone* ed. Barbara Sachs [Richmond: Green Man Press, 2001]).

triad for its starting point (mm. 59-85). The image of time idling is captured from the first line of the refrain, in which the triple rhythm is stretched by melismatic extensions on the words “pigri momenti” (idle moments), which create a re-grouping of accents in duple time, as described above. The device of placing the number “4” halfway through the affected measures is a notation characteristic used also by the copyists of *Per* and *Pn*.

2) Mm. 94-201: aria of two strophes, “Rapido e labile” (rapid and fleeting), in a virtuoso display of vocal writing leading to the second part of the aria also in 3/2 meter, but with prevailing half notes that bring a slower pace to illustrate the image “the hours stand still” (mm. 118-125). The other elements of this section, both based around *E-flat*, are an exclamatory recitative, *O sciagura!* opening on to a gently lulling arioso which in *Rvat* and *Per* features a pedal note in a divided bass part (mm. 131-147).

3) Mm. 202-232: Final recitative and arioso, giving the moral on the transience of love, is the most astonishing moment in the music: an arioso predominantly in F major on the text “he who entreats time wastes time”—maybe an expression of the frivolity of being preoccupied with time.

### Editorial procedure

Source A (*Rvat*) is the basis for this edition, with editorial suggestions for *musica ficta* appearing in brackets *above* the vocal part. Bracketed accidentals *beside* the note indicate accidentals required by musical context and modern convention, but not given in the source. For example, where the pitch of the note is repeated after the bar-line, the accidental is repeated in this manuscript only if there is a new system.

All basso continuo figures in normal type are those appearing in *Rvat*.

Basso continuo figures in italics are editorial. Basso continuo figures from *Pn* are also italicized, and identified in the Notes.

Punctuation of the text appears sparingly in *Rvat*; most of the text punctuation is editorial.

### Tonal design: *musica ficta* issues

While the cantata is notated with a key signature of one flat, it is for the most part effectively in C minor, but there is considerable tonal flexibility in the recitative, arioso and the two-stanza aria, “Rapido e veloce.” Throughout there are areas of contrast based on G minor (i.e. Dorian on G), *E-flat* major, and, in the ironically light final section, even F major. As if summing up all the tonal action of the cantata, the line “Ch’il piacer degli amanti a un punto si disperde” is set to the bass progression G–*E-flat*–A(F6)–B-flat.

In order to interpret the various tonal and harmonic angles of the cantata, the seventeenth century singer would draw on his knowledge of the hexachord system together with the basso continuo figures, rather than receiving a complete map of modal transpositions.

By the time of the later seventeenth century Paris source, we see the French copyist trying to interpret the C minor/one-flat key signature: he supplies some accidentals that are missing in *Rvat*, though these may not necessarily be the performance solutions that an Italian singer would have adopted. On the other hand, this French source is missing some of the rich detail of the Rome copy, such as the *F-sharps* at m. 62 and the ornamental figure with *B-natural* m. 64; and the *D-flats* in both bass and vocal part at m. 84. Of these, *Per* has only the *d'-flat* in m. 64 of vocal part.

Musica ficta suggestions are based on considering the music phrase by phrase.

Often the accidental that determines the flavor of a phrase will appear not on the first occurrence of a particular note, but on its first appearance on a strong beat. For example, in the recitative section beginning m. 33, “Tempo, tu che ti vanti”, *a'-flat* is given on m. 36, beat 3, and not repeated in m. 37, as the pitch continues from the previous measure. In m.35 *a'* (voice, beat 2) is only a sixteenth and is not given a flat sign. Within the harmonic progression based on E flat, *a* must be flattened as *fa*.

Elsewhere, notes with leading note function within an ornamental figure may be lacking an accidental in *Rvat*: e.g. m. 63, *B-naturals* seem necessary (not only for logic but for ease of singing) in the turn figure on beats 1 and 2. A crucial *f'-sharp* is missing on m. 62 in *Pn* and *Per* (note 2), but its presence in *Rvat* suggests that the *B-naturals* notated in m. 59, 60 (beat 3), m. 61 (as a bass figure), and the vocal ornament in m. 64, also imply a descending G-major scale in m. 62. (Barbara Sachs suggests that the image of the scale on to #7/4/2 chord is of the grains of sand swooshing out of the hourglass.) Thus the accidentals and bass figures in *Rvat* suggest that the entire phrase “Vetri che numerate” is set in G major, continuing to C major (bass *E-sharp*) for the following phrase.

Balancing this foray to the hard hexachord is the extreme soft hexachord arioso setting of the line “...per destarmi agli affanni il tempo dorme” (mm.131-147), and the corresponding repeat of the passage (mm. 185-201), “La Natura per me cangia natura.” The music portrays both poetic lines brilliantly: the insistent lulling dominant pedal with the colouring of B-flat and E-flat minor triads, and low tessitura of the vocal line shows a use of the soft hexachord that is consistently associated with sleepiness in the Italian cantata repertoire (A. Scarlatti’s F-minor “sleep” aria in “Notte ch’in carro d’ombre” may be considered a late example); while the “changing nature” of the flattened triads transposed sequentially to several pitches is equally suited to the line “La Natura per me cangia natura.”

In terms of musica ficta, the aria (mm. 94-117 and 148-171) with its virtuoso ascending and descending scales, provides the most difficult situations to solve. The scribe of *Rvat* supplies comparatively little detail, and a number of versions could be envisaged. I feel that the melodic minor scale gives the most singable reading in mm. 106 and 115 (raised sixth and leading note in ascent, lowered in descent); however, *Per* and *Pn* give the flattened sixth in m. 106 (note 6, *e''-flat*). There are also scales, such as that of m. 113, that begin on a note other than the tonic—should the C-minor flavor be preserved here? And the ascending scale from *c* that concludes the section (m. 171) has no bass figure, but would harmonically be resolved as a major triad—if so, the voice should finish the section with a C-major scale. *Rvat* does not provide clues here: the

minor third is left unmarked even in the opening measure. Whether the following measure should be interpreted as dominant of C minor (i.e. *B-naturals*) or as Dorian mode on C (i.e., *B-flats*, as of the aria (m. 94) is the question here: the former reading sounds more tonal and thus “modern,” the latter more modally ambivalent but perhaps equally valid.

The transient sense of key and mode within the work has the effect of making such passages difficult to decide—we may imagine this was part of the game played between composer and performer.<sup>5</sup> The inconsistent use of accidentals by the Chigi copyist, who was clearly familiar with Cesti’s style, reflects a transition between modal practice and the complete signing of accidentals within a chromatic style that composers such as Alessandro Scarlatti would introduce. Though many accidentals essential to performing and understanding the piece are missing, others are repeated several times within the measure, to reinforce a strong tonal point. For example, *E-flats* and *A-flats* are repeated several times at the climax of the 3/2 section “*Rapido e labile*” (mm. 109 and 114).

In most cases it is clear that the music is centred around a certain note—*E-flat*, C with *E flat*, etc.—appearing in the bass or in a central position in the melodic line. If *A-flat* appears within a phrase, we may assume that *E-flat* would normally be part of the phrase (e.g. m. 114).

### Editorial Commentary

M. 1-2: bass tie missing in *Rvat*, but given subsequently (mm. 52 and 86); tie in *Pn*.

Mm. 6-7: bass figures from *Per* and *Pn*.

M. 10, bass part: *Pn* has *e-flat* (whole note), *d*, *c* (quarter notes).

Mm. 12-16: bass figures from *Pn*.

M. 22, voice: rhythm is half note, 2 quarter notes, half note (notes 2- 4 slurred) in *Per*.

M.30-31: B.c figured 7-6 in *Per*.

M. 37, voice: *Per* has rhythm of “parti esser” beats 3-4 is dotted eighth note and sixteenth, beat 4, quarter note (“es-”) tied to m. 38, beat 1, quarter note.

M. 41, 43-45, 59: bass figures from *Pn*.

Mm. 44-5 and 59, b.c. figures also in *Per*.

M. 47, bass part: *Per* has 2 half notes, no tie.

M. 56, B.c: beat 1, *b* in *Per*. [i.e. flat]

M. 58: slur from *Per* and *Pn*.

M. 60: voice *b-sharp* (= natural) from note 1, *Pn*; *Rvat* has *b-natural* only from note 4.

M. 62, voice: *f'-sharp* in *Rvat*, but not in *Per* or *Pn*.

M. 63, voice, note 9 (beat 3): “t.” in *Per*.

M. 64, voice: *Pn* has *g'-g'* (half notes).

M. 69, bass part: tie in *Pn*, not *Rvat* t; *f* in *Per*. (whole note in 69,70, no tie).

M. 76, voice: beat 3, two eighth notes, beat 4 is dotted eighth note, sixteenth in *Per*.

<sup>5</sup> Roger Freitas, “Singing and Playing: The Italian Cantata and the Rage for Wit,” *Music and Letters* 82 (2001): 509-42.

Mm. 77-8, *Per* reverses word order: “*vi tien così sospesi*” (i.e. “*tien*” falls on m. 78, beat 1)

M. 78, bass part, *c – a flat* (half notes) in *Per*.

M. 84: d flat” in voice, not Bass (*Per*). *Pn* does not have *D-flat* (bass) or *d"-flat/e"-flat* (voice).

M. 85, voice: *Pn* has *g'-g'* (half notes).

M. 106 and 160, voice: note 6 in *Per* and *Pn*, *e"-flat*.

M. 110, 124: bass figures from *Pn*. M. 124, “*Non v'è pieta*” (*Per*)

M. 123, voice: note 2 is *a' flat* in *Per*.

M. 131-133; 139-141: bass part divided in *Rvat* and *Per*; *Pn* gives only the upper voice—i.e., lacking pedal note throughout this passage. *Pn*. has 2 voices in bass part, m. 136.

M. 169, voice: note 5 is flat in *Per*.

Mm. 189, 192, 197, 200, b.c: beats 2-3 figured “4-3” in *Per*.

Mm. 214-215 (note 1), figures from *Pn*. Mm. 223-224; 229-230, figures from *Pn*.

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